

The Billboard

Spotlight On
JAZZ

Starts on Page 22

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JUNE 29, 1959 **ABC** THE AMUSEMENT INDUSTRY'S LEADING NEWSWEEKLY **ABC**

Juke Boxes, Games Move 'Outdoors'

Resort Ops Hope to Hustle Cool Coin At Lakes, Woods and Mountain Retreats

CHICAGO—The invasion is on. A million vacationers are moving into resort areas bordering the Great Lakes and Canada. And there to meet them are thousands of juke boxes and amusement games hastily set up by the 10 per cent of coin machine operators in this territory who annually cater to the resort business.

It's a risky business, for—like the prospects of most invasions—much depends on the weather. But operators, many of whom pull juke boxes and games off city locations to try their luck in the great outdoors, feel it's worth the gamble. This reasoning is supported in part by the fact that coin machine receipts in the city during the sweltering summer months are usually at their low for the year.

The great majority of equipment—both juke boxes and games, as well as cigarette machines—is not new, and represents capital already invested. Most comes from low-gross locations in the city, some from storerooms. Brand new equipment is generally limited to the plushier or most crowded vacation spots.

A fresh trend in some resort areas is a switch to local operators. Previously most of the resort locations were handled by "traveling salesman" operators from distant city headquarters. Resort management in many areas appears now to be favoring the local coin machine operators, who usually can offer more efficient machine service. But city operators still control a big slice of the resort pie. Also worth noting, is a switch in commission arrangements (operators usually split receipts 50-50 with locations) in some areas. A change to a higher operator cut, where it is made, reflects the increasing ma-

Long Hike To Resorts

MILWAUKEE—Coin machine operators here aren't as enthusiastic about resort locations as are operators in other areas.

Milwaukee coinmen, keeping a close check on overhead costs, are losing interest in resort spots. The only ones they prefer are those that stay open on a year-round basis.

"Chasing 50 to 60 miles to service a handful of locations is a good way to lose money," according to veteran coinman Glenn Geadtke, G. & W. Novelty Company. "We learned a few years back that we are better off if we concentrate in our own territory."

chine investment costs and servicing expenses which the operator must bear.

Eastern Outlook

Eastern game and juke box operators with summer locations are entering what may well be a record season. Resort areas—from the White Mountains of New Hampshire to the Poconos of Pennsylvania—are booked solidly, and early collections are running considerably ahead of 1958 in both games and music.

Coupled with this resurgence of mountain and seaside resorts this year is the inclination on the part of operators to watch costs and commissions a bit more closely. Perhaps it was the dismal 1958 season, or perhaps it's just that operators are maturing somewhat in the business sense, but at any rate, they're not giving anything away this year.

For example the straight 50-50 split is losing ground in the Catskill Mountain area as far as music is concerned. Front money is fairly common, and minimum guarantees are set on a seasonal basis.

Flat Deal

Murray Cohen, who operates in the Woodridge, N. Y., area of Sullivan County will make a flat deal with a location on music. The location pays the operator \$150 and

(Continued on page 82)

Newport Skeds Mostest of The Bestest

NEW YORK — The greatest assortment of jazz talent yet assembled under one roof, or rather in one open air park. That's what they're saying about this year's Fifth Annual Newport Jazz Festival, opening Thursday (2). They're probably right. Here's the line-up to prove it:

Thursday (2) evening: Count Basie's Ork, Four Freshman, George Shearing Quintet, Ahmad Jamal Trio, Lambert, Henricks and Ross, Buck Clayton, Pee Wee Russell, Bud Freeman, Jimmy Rushing and Vic Dickenson.

Friday (3) afternoon: Horace Silver Quintet, Ernestine Anderson, Maynard Ferguson Ork, Kenny Burrelle Quartet, and the Mastersounds. Friday (3) evening: Dizzie Gillespie Quintet, Modern Jazz Quartet, Dakota Staton, Oscar Peterson Trio, Johnny Dankworth Ork, Thelonious Monk and Phil Napoleon and the Memphis Five.

Saturday (4) afternoon: Art Blakey and the Jazz Messengers, Jimmy Smith Trio, Charlie Mingus Quintet, and the Newport Youth Band. Saturday (4) evening: Duke Ellington Ork, Erroll Garner.

Sunday (5) afternoon: Mahalia Jackson. Sunday (5) evening: Stan Kenton Ork, Dave Brubeck Quartet with Paul Desmond, the Kingston Trio, Red Nichols and Pat Suzuki.

Newport Signposts Biggest Outdoor Jazz Season Ever

Season Is Longer, Stronger as Innovations, New Stars Debut

By REN GREVATT

NEW YORK — All eyes focused on a quaint Rhode Island coastal town this week as one of the greatest arrays of jazz talent on record was set to blast off the fifth anniversary of the Newport Jazz Festival. As the unofficial harbinger of the 1959 al fresco season was about to get under way, fresh air jazz promoters, literally from coast to coast, freely predicted their biggest and most profitable season yet.

At least 14 separate locations were scheduling jazz for the summer in a variety of locations including tents, barns, amphitheatres and outdoor stadia. The program fare was expected to run from single night entries to those which would offer weekend features for the full length of the summer season.

The Old and the New

Among the most active performers on the outdoor circuit this year will be the expected names like Duke Ellington, Count Basie, the Modern Jazz Quartet and Dave Brubeck, together with names new to the scene in the past year such as the Lambert-Hendricks-Ross trio, and Ahmad Jamal.

Several new and offbeat ideas will have their unveiling this year. For one thing the Kingston Trio, one of the sensations of the past season in terms of pop disks and night club work, have prepared a special jazz act which they'll present at Newport and other locations. Newport will also see the presentation of an authentic jazz ballet to be performed by members of the Royal Swedish Ballet to music from the John Lewis work, "Fontessa." In other renas new compositions, written especially for the given festival, will be heard.

Dropouts Replaced

In terms of numbers the festival count appears, at this writing, to be close to even with last year. Despite the withdrawal of such showcases as Great South Bay on Long Island, Stratford, Ontario, and Vancouver, B. C., others have moved in to take their places, including the Michigan State Jazz Festival in Detroit, a festival sponsored by Playboy Magazine in Chicago, a four-day July bash at Toronto, and a three-day affair in Boston. The latter two along with French Lick, Ind., are being lined up by Newport impresario, George Wein.

The outdoor jazz scene actually kicked off four weeks ago and with the wind-up not scheduled until the Monterey Festival in California next October, this is undoubtedly the longest open air jazz season on record.

(Continued on page 22)

NEWS OF THE WEEK

Court Case Establishes Pressers As Liable in Infringement Cases . . .

A case brought in U. S. District Court in New York by Reeve Music and Robbins Music against Crest Records and Shelley Products has been won by the plaintiffs. Interesting feature of the decision is that it establishes a pressing plant as a liable party in a case of infringement. Case was handled by Attorney Julian T. Abeles. Page 3

NAMM Conclave Interest Centers on Tape, Stereo, Lower Disk Prices . . .

Music Industry Trade Show, sponsored by National Association of Music Merchants, set a new attendance record this year. Interest centered on resurgence of tape, new stereo equipment. SORD dealer meet takes up many dealer problems; also recommends reduced price for singles. Page 3

Freebies Seen Growing Problem by Fox Office; Test Case Possible . . .

Free records are being viewed with increasing concern by the office of Harry Fox, publishers' agent and trustee. Giveaways in some cases equal the number of disks sold, it was pointed out, and publishers and writers are the victims because of lack of royalties paid on freebies. Test legal case seen possible. Page 3

Dick Clark-Feld-GAC Mapping Live Show Package Tours . . .

Dick Clark and promoter Irvin Feld have formed Clark-Feld Productions, which will package a series of "Dick Clark Caravan" stagershows, with GAC-Super Productions handling all bookings. Clark will select talent but will not appear in person. First show unit goes out September 18. Page 2

Indie Distribs Balk At Manufacturers' Pressure . . .

The mounting pressure on indie distributors to get their important LP lines into dealers' stores is causing no end of irritation among the distributors, as well as extensive inventories. Page 4

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Clark-Feld Team-Up for Live Show Package Tours

'Mr. Plug' to Hand-Pick Talent; Will Not Appear With Units

By JUNE BUNDY
NEW YORK—Dick Clark and promoter Irvin Feld have formed Clark-Feld Productions, which will package a series of "Dick Clark Caravan" stageshows for presentation in arena, auditoriums and ball parks across the country this fall. The tours will be booked by GAC-Super Productions.

Altho Clark will not appear with the units, he will personally select the talent, attend rehearsals, and work closely with Feld on every aspect of the tours — promotion, planning, etc. The first Clark Caravan will be launched in the East September 18 and run for 52 days thru November 8.

The deal—an exclusive pact—marks Clark's first participation in the stageshow field on an extensive basis. It was set for Clark by S.R.O. Productions. Clark and Feld—equal partners in the firm—plan an initial series of show-tours each year, with separate theater packages also on the planning board for the future. The tours will be set up on a one-at-a-time basis to start, but ultimately they hope to have several out on the road at the same time. The second Clark Caravan starting date is tentatively set for January 8.

In view of Clark's powerful position as the No. 1 TV plug (via his daily ABC-TV show "American Bandstand," his weekly Saturday night ABC-TV program and a flock of up-coming video specials) in the pop record field, the trade expects the Caravans will feature some of the most potent box office all-star talent line-ups ever assembled in one stageshow package.

Feld estimates more than \$1,000,000 will be spent for talent on the basic four-shows-a-year plan. However, he said the shows will carry a top ticket price of \$3. The tours will be booked on a guarantee plus percentage basis. Prices to promoters will be in line with those tagged on the regular Feld-GAC packages. Auditoriums (Continued on page 41)

Heart Attack Fatal to Lees, UA Exec

NEW YORK — Lester Lees, director of sales and sales promotion for United Artists Records, died Friday morning (26) at the Long Island Jewish Hospital. Lees, who was 36, entered the hospital on June 21 for treatment of a heart condition.

He was considered to be among the most competent record executives in his field.

A 15-year veteran of virtually every phase of the music industry, Lees joined UA in October, 1958, after serving as sales manager for Atlantic Records. He entered the music business, working for M. Witmark Music Publishers. During his career, he was a salesman for Mercury Records and at one time held a record distribution post with Seaboard Distributors in Albany, N. Y.

Lees was born in New York City in 1923. He is survived by his wife, Priscilla, two daughters, Nicole and Linda; his mother, Mrs. Faye Lees and a sister, Mrs. Finkelman.

Services for Lester are being held at the Riverside Memorial Chapel in Manhattan on Sunday.

Valente to Cut in U. S.

NEW YORK — Caterina Valente, German thrush and film actress who recently visited here to discuss product with execs of RCA Victor, her new label affiliation, intends to come to the States twice yearly to cut disks.

The singer, whose disks have sold an estimated 10 million copies in the world market, stated that Germany is now the third ranking country in the world with regard to record sales. With respect to the American pop field, she added that she felt some rock and roll material was decidedly good, some bad.

Distrib Sets 1c Sale Pitch

PHILADELPHIA — Chips Distributors, under the lead of Harry Chipetz and Bobby Heller, have launched a campaign to bring new customers into the record stores here. First step in the campaign is a special dealer sale on Somerset LP's. Sale is a 1-cent sale, and for every Somerset LP the customer buys another can be purchased for 1 cent. Chips is now putting up posters in record dealers windows to advertise the Somerset 1-cent sale. According to Chipetz, the firm will try to work out a plan every month to help pull more traffic into record stores in the Philadelphia area.

Col. Pop Stereo LP's Now \$4.98

NEW YORK — Effective this week Columbia Records is dropping the price of its pop stereo record line from a list of \$5.98 to a list of \$4.98. This will only affect the company's CS series and will not affect the firm's classical stereo line, or show albums in stereo, which will still list for \$5.98. There will not be any change in the firm's pop monaural line either, which will still list at \$3.98.

Columbia is dropping the price of its pop stereo records for many reasons. The most important, according to sales chief Bill Gallagher, is a competitive one. Most of Capitol and London Records' pop stereo sets list for \$4.98 and Columbia is now at the same price. Another reason is to equalize the cost of stereo records in relation to their monaural counterparts. Columbia's classical stereo records, OS series, sell for \$5.98, or \$1 more than their monaural counterparts, which list for \$4.98, the MS series. Now the pop stereos at Columbia are only \$1 more than the monaurals, too.

Columbia also has one more reason for the price change. The diskery now is manufacturing stereo records with much less difficulty than it did 10 months ago when it first released stereo records on the market. At that time the reject rate was high. Today it is much lower and the firm feels the saving should be passed along to the consumer.

Columbia will make no allowance for any stereo pop LP's that distributors or dealers may now have in stock that were purchased at the higher price. But in regard to this the Columbia sales chief (Continued on page 41)

CAP SERVICE UNAFFECTED BY PLANT STRIKE

HOLLYWOOD — Altho Capitol Records, Inc., was experiencing its first work stoppage in 13 years at its pressing plant in Scranton, Pa., last week, sales and merchandising vice-president Mike Maitland assured the nation's record dealers that Capitol's service would continue uninterrupted to all its accounts.

When Capitol's management realized the possibility of a strike of the International Association of Machinists after the old contract expired at midnight Monday (22), steps were taken to stockpile well over a two months' supply of catalog albums, Maitland said. Ample quantities of catalog merchandise has been distributed to the 28 company-owned branches of Capitol Records Distributing Corporation, as well as thru the seven independent distributors with whom Capitol does business.

Maitland also reported that the Scranton strike in no way affects the production of albums or single records at the company's Los Angeles plant.

M-G-M 'Doe' Colorado Tie

NEW YORK — M-G-M Records prexy, Arnold Maxin, flies to Denver, Thursday (2), in connection with the Colorado Centennial celebration which starts Saturday (4). The M-G-M - Colorado tie-in involves the diskery's special rush releases of a first recording of "The Ballad of Baby Doe," American folk opera, the setting of which is the Colorado of the Eighties.

Release of the "Baby Doe" package is restricted to the State of Colorado at this time, with country-wide release being held back till the end of August. Maxin will spend Friday (3) in a round of press and radio-TV interviews. On Saturday (4) he flies to Central City to attend the first of 14 special performances of the opera. He'll present the first copy of the M-G-M package to Colorado Governor Steve McNichols.

The M-G-M disk, prepared by classical a.&r. chief, Ed Cole, features Beverly Sills, Walter Cassell, and Frances Bible of the New York Opera Company.

Hope for Decree Study By ASCAP Dissidents

WASHINGTON — Rep. James Roosevelt told Congress last week (26) he is hopeful that Federal Judge Sylvester Ryan's decision to hold under advisement the ASCAP consent decree amendments presented to him June 19, will result in a chance for the small business members of ASCAP to study the terms before final entry is made. The New York Federal District judge scheduled a meeting for today (29), with Justice and ASCAP attorneys, to set up "proper procedures" on the decree and the requested delay. (Billboard, June 22, 1959.)

In reviewing the Small Business Subcommittee hearings on ASCAP membership complaints which led to the negotiations, Chairman Roosevelt (D., Calif.) had kind words for Robert A. Bicks, acting head of the antitrust division. Bicks has asked Judge Ryan to give

all interested parties, "particularly the smaller publisher and composer members" of the society, a chance to analyze the terms and express their views to the court, prior to the acceptance of the amended decree, Roosevelt said.

Roosevelt urged the smaller publishers and composers "to take advantage of the opportunity," if the judge grants Bicks' request, to make a thoro study of the terms. Roosevelt's own subcommittee staff will go over the terms "carefully and thoroly," when they are made available, he said. (And it could be this week, if Judge Ryan decides to circulate the terms among ASCAP membership before another, and final hearing is held on the decree.)

Roosevelt told Congress he believes all consent decrees in antitrust matters should be held in (Continued on page 41)

Pop Singles Toppers Rally To GAC Fold

NEW YORK — General Artists Corporation continues to dominate the pop singles record market, artist-wise. The agency — via GAC - Super Productions — currently books 42 of the artists represented on The Billboard's "Hot 100" chart — more than all of the other agencies combined.

Of the remaining artists, 17 are free-lance, while 41 are divided up between MCA, William Morris, Shaw, Associated Universal, etc. GAC books five of the top six artists on the chart — Lloyd Price, Paul Anka, Bobby Darin, Connie Francis, and Freddy Cannon.

Ram Launches Subsid Label

NEW YORK — Buck Ram is launching a new label, a subsidiary of his Antler line. Label will be called Ram Records, and the first artists signed are Benny Joy with Big John Taylor, and Stewart Rose. First releases will be issued this week, July 1. Ram will produce all records himself, and Jean Bennett of Personality Productions will handle promotion.

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Kapp Focus on New Pitch for Singles Mkt.

NEW YORK — Kapp Records is embarking on an integrated singles plan. "In the past, we came out with a single when we thought we needed one," prexy Dave Kapp told The Billboard. "But singles are an important part of the business and we will give that field the same careful planning we give to our album product in the future."

Deploring the multiplicity of deals and give-aways in the industry today, Kapp declared, "I've told my people that we've simply got to make better records all down the line than we've ever made before. That goes for singles as well as albums. There is simply no substitute for good product. And that also goes for both sides of a record, not just one."

"If they say there is trouble with the single business today, it only stands to reason that if you give them two great sides instead of one good one and a throwaway, you're going to have twice as much chance to sell because you're giving twice the value."

In line with the new singles policy, Kapp noted that the album and the singles market are completely different. "To give you an example," he said, "we've just cut an album with Carmen McRae. We're taking one of the songs that she did for the album and we're completely recutting it in different style, different tempo and by different arrangers for a single. We'll be doing the same thing with other artists frequently, because we feel the markets are that much different."

"We are building quite a stable of artists too. We have Carmen, Georgia Gibbs, Eartha Kitt, Mimi Roman and David Hill, not to mention Jerry Keller who has a hit now and of course Jane Morgan and Roger Williams. We're looking forward to a lot of singles business with all of them."

'Porgy' Pkg. Victor July Highlight

NEW YORK — RCA Victor's early July release will include five LP's—which are in addition to the company's 12 new de luxe packages. A highlight is the Robert Russell Bennett orchestral arrangements of "Porgy and Bess" and Leonard Bernstein's dance music from "West Side Story," played by the RCA Victor Symphony.

Another is "Marching Down Broadway," 12 Broadway show tunes played by the Coldstream Guards in march tempo. Guitarist Al makes his RCA Victor debut with "High Strung," including standards and Caiola originals.

Joselito, 12-year-old "boy with the golden voice," is represented with a flamenco package, and Siravo and ork demonstrate the sound qualities of Studio A in "Swinging in Hi-Fi — Stereo in Studio A."

Kay Ballard Gets UA Contract

NEW YORK — United Artists Records has signed singer-comedienne Kay Ballard to a long-term contract.

Her first album for the label will be "Kaye Ballard Sings." It was recorded during a recent stint at New York's Bon Soir and is scheduled for an early release.

TAB SUMMER MUSIC EVENTS

WASHINGTON — A complete listing of over 550 summer music events taking place across the country, for the benefit of the army of tourists now on the march, has been provided by the President's Music Committee.

The summer music calendar includes all activities listed by date, thru mid-October, and covers everything from the popular Newport Jazz and Folk Music festivals, to the Frontier Days celebration in Cheyenne, Wyo.

The President's Music Committee has the job of furthering the exchange of music information domestically and globally, and is under chairmanship of Mrs. Jouett Shouse, of this city. Copies of the Calendar can be had for 25 cents, on request to "The President's Music Committee," 1916 F St., N. W., Washington 6, D. C.

Atlantic Sets Summer Promo

NEW YORK — In a move to bolster hot weather sales and help distributors and dealers stock up economically for fall, Atlantic Records has launched a "Summer Selling Plan" sales promotion, which will run thruout the entire month of July.

The plan, aimed at both distributors and dealers, offers discounts from 10 to 15 per cent depending upon the volume of the order on all Atlantic LP's, monaural and stereo LP product. The plan also calls for a sliding scale on billings—running from 30 up to 60 and 90 days, again based on the size of the order.

The new sales program will apply to Atlantic's new batch of albums (released this month) featuring Wilbur de Paris, Bobby Short, and David (Fathead) Newman, sax star on many Ray Charles dates. Newman makes his debut as a leader in this album with Charles playing piano in the set.

Atlantic is also releasing two new LP's on its subsidiary label, Atco, featuring pianist Hutch Davie and Roland Hanna's jazz version of the "Destry Rides Again" score. All five new albums are available in both monaural and stereo.

Meanwhile, Atlantic's LP chief Nesuhi Ertegun has signed jazz man Ornette Coleman for albums. *(Continued on page 52)*

Fox Sees Menace to Pubs, Cleffers in Freebie Growth

By REN GREVATT

NEW YORK—The matter of freebie single disks is causing steadily increasing concern at the office of Harry Fox, publishers' agent and trustee. According to spokesmen at the Fox office, the so-called freebie exploitation disks are being used far more than is generally believed necessary for promotion purposes and the practice of not paying royalties on these disks is robbing publishers—and, of course, writers—substantial royalties actually due them.

Aduts have shown that free records now frequently amount to as much as 25 to 50 per cent of the disk's total distribution. "These are not just for exploitation," it was said. "The fact is that these freebies are becoming discount rec-

SORD Belts Majors in Hot NAMM Show Huddle

Dealers Tab Welcome for Singles Cut

By RALPH FREAS

NEW YORK — "Give us a 59-cent single and let's bring those kids back into our stores," Mike Spector, newly-elected prexy of the Society of Record Dealers (SORD), told a meeting of the membership at the NAMM Show last Tuesday night (23). The SORDers applauded.

Spector, owner of Spec's Records in Coral Gables, Fla., led up to the remark by reminding those attending that the infant Decca firm back in the Thirties sparked disk sales with a 35-cent disk. Later on, Columbia did the same for classical sales by knocking the \$2 tag for a 12-inch 78 r.p.m. platter to a dollar. More recently, the RCA Victor slash on \$5.98 LP's down to \$3.98 had an equally healthy effect on sales.

Sepctor told dealers he felt LP's suggested retail prices could stay where they are but the price to the dealer should be lowered.

"I don't want to fight Capitol on LP's if they can get the price for an 'Oklahoma' or Sinatra album," Spector said. "But lower the price to us so that we can make a special of it if we have to."

Spector also suggested that disk- *(Continued on page 52)*

Small Named Merc Ad Head

CHICAGO — The growing importance of consumer advertising in the thinking of Mercury Records was reflected this week in the appointment of Mort Small to a newly created post of advertising manager. He reports to Kenny S. Myers, director of advertising, publicity and promotion.

Small moves over from the Henri Hurst and McDonald ad agency. Last year, when that agency handled Mercury's advertising, Small helped service the account. Since then the label has switched to the John B. Shaw agency.

Three weeks ago, Mercury fired one of the biggest consumer advertising blasts in the history of the disk industry. Taking full page ads across the country to announce its current sale, "Operation Page-worth," the label blew \$107,000 in a single day. Added to this, a full page in Life Magazine and collateral merchandising materials ran the crash program budget to \$225,000.

Another departmental appointment announced by Myers is that of Herb Rosen as promotion manager for the New York territory. Rosen formerly handled promotional chores for Atlantic.

58th Trade Show Gate Hits Peak

NEW YORK—The 58th annual Music Industry Trade Show, sponsored by the National Association of Music Merchants, closed here Thursday (25) with new attendance records written into the ledgers. A gross attendance of 11,412 was noted at this year's show, with the previous peak having been 11,034.

As has been noted in recent years, record company support of the show, in terms of exhibitions, was slim. Tho some companies maintained suites where dealers were greeted, only a handful actually displayed product. These included ABC-Paramount, Crest, Crown, High Fidelity, London, Tops and Synthetic Plastics.

There was plenty of disk activity however, on another level, that of the dealers. The Society of Record Dealers of America took the occasion of the NAMM conclave to observe their first anniversary as an organization and to sponsor two evening meetings. Talk centered on the numerous difficulties being faced by dealers today, including clubs, racks, discounters and the alleged high list price for singles. One of the themes which dominated disk dealers' conversation was to the effect that a 59-cent price on singles would do great things for the business. *(See separate stories in Music and Audio departments.)*

On the equipment level, there was perhaps less excitement than was evidenced at last year's conclave, due mainly to stereo. Last *(Continued on page 52)*

New Infringement Victory for Abeles

Decision Tabs Pressing Plant Liable In Alleged Copyright Piracy Actions

NEW YORK — Attorney Julian T. Abeles, of the firm of Abeles and Bernstein, won another victory this week in his continuing battle to protect publishers against infringers. In the current case, an attempt to interpret a pressing plant as a "manufacturer," was successful. The groundwork is thus laid for establishing pressing plant liability in cases of alleged infringement.

The case was an impotrant one, in the view of Abeles, because it nailed down one more traditionally uncovered area for infringements. *(Continued on page 52)*

In the recent past, Abeles has been involved in two other now famous cases both of which have brought a markedly greater area of protection for publishers. These were namely, the case of Shapiro-Bernstein & Company vs. Sam Goody, which after a series of appeals which reached the U. S. Supreme Court, established the liability of a dealer who sells an infringing record, and the case of Shapiro-Bernstein & Company et al. vs. Remington Records, in which the burden of proof in an infringe- *(Continued on page 52)*

Richards Gets Stewart Slot

OMAHA — Graham Richards, formerly with the Inter-Mountain Network, has replaced Bill Stewart as national program director of the Storz Broadcasting Company. Stewart is now with the Star Chain.

Richards, who takes over his new post July 1, first joined Storz in 1956 at KOWH, Omaha. When Storz sold KOWH, Richards was appointed national program director for the Inter-Mountain Network, headquartered at KIMN, Denver.

Jaro New Rank Subsid

NEW YORK — Top Rank International has announced a subsidiary label, to be known as Jaro Records. The line, to be marketed thru an entirely separate distributor network, will offer a full complement of LP's and singles. Initial singles include couplings by Woody Byrd and Johnny Cruise. First albums will be out about August 1.

Marterie Now In MCA Fold

CHICAGO — Orkster Ralph Marterie severed a six-year association with General Artists Corporation this week, switching to Music Corporation of America. Marterie has been signed to Mercury Records uninterruptedly for 10 years.

ords. If they want to give away all their records that's okay with us, just as long as they pay the royalties on them.

"The whole thing put us in a funny position. After all, we don't want to stop record sales," it was asserted. "But we've gone thru this with a lot of firms and the practice is dangerously widespread today. And publishers are calling us all the time complaining bitterly about it and asking us what can be done."

"The juke box operators down at the Washington hearings say that a royalty tax on their boxes would hurt them and that a mechanical royalty has already been paid on the records on their boxes, but the fact is that a lot of those very records started out as freebies and no *(Continued on page 9)*

mechanicals were ever paid on them.

"If there were no free goods going out from any record company, a very serious evil would be eliminated from the scene. But as it is now, the problem is coming right down to the wire and it's quite possible that a test case may have to be brought on the matter."

Meanwhile, in a similar vein, it is known that very recently, Julian T. Abeles, attorney for the Fox office and a number of publishers made an informal appearance in Washington before the House committee holding hearings on the proposed juke box bill, pointing out that many records showing up on juke boxes are of the "bootleg" variety. Abeles made an appeal for *(Continued on page 9)*

London's Hartstone Scores Transshipping, Freebie Evil

NEW YORK—"Transshipping is one of the worst problems plaguing the record business today, and the 'freebie' record is at the bottom of the whole transshipping mess," London Records sales vicepres. Lee Hartstone, told a gathering of the company's distributors here Monday (22).

Announcing the details of a new discount structure on the Telefunken LP line, in which dealers will take a 33 1/3 per cent mark-up, with distributors getting an 18 per cent margin, Hartstone took the occasion for a frank discussion of "a number of problems which exist within an otherwise healthy industry."

He took sharp issue with the situation which now finds some one-stops actually undermining the business of distributors in the same territory. "One-stops have a definite function," he said, "That's to serve operators and to fill short orders for dealers at service charge over wholesale. But when one-stops spread out in all directions and become a distributor for all lines and when they can ship singles at 55 cents freight prepaid to get the dealer's business, then that's bad."

"I warn all of you," Hartstone told the attentive distributors, "for your own good, tell all the indie record companies to stop with the freebies. Freebies don't increase sales, they shift them out your door and into the one-stop. When the one-stop gets his stock of freebies, from you or from transshippers, he

can send them out to dealers at your price or lower and give the dealer a 100 per cent return."

Pointing out that London has gone all out on its "Operation Dealer and Distributor Support" programs, Hartstone again took clubs to task. He also pointed the finger at the many dealers and distributors who helped make clubs a reality. He criticized distributors for their failure to represent a line fully and make the most of what it had to offer, comparing distributors who order only hits to one-stops. "But they can beat you at that game," he warned.

"That's the kind of thinking and selling practices that bred clubs," he continued. "And dealers who

failed to expand with a growing market caused the big companies to look around for other outlets. And when clubs first came along, dealers still didn't see the handwriting on the wall and start selling catalog aggressively. So now they have three big clubs to contend with."

Hartstone, however, believes that all is not lost. He foresaw the time when some of the big discount stores who use records as a leader, would get out of the business. "For them, the records will sooner or later lose their appeal as leaders. It's happening now in some cases. And when it does, they'll drop them fast." He also noted that not

(Continued on page 9)

Indie Mfrs.' Squeeze Nettles Distribs

Album Deluge Plus Allocation Demands Equals Grade-A Headaches

By BOB ROLONTZ

NEW YORK — It is no secret that extreme pressures are building up on independent distributors thruout the country from their more important labels. These pressures concern the deluge of album product coming from the large indie labels, who may issue as many as 10 to 25 albums a month on the main label or various subsidiaries. The overwhelming desire on the part of the manufacturers to get their LP lines in depth into dealers' stores is causing the shifting of indie lines from one distributor to another in many parts of the country, and is also directly responsible for the start of many new distributing outfits.

The heart of the problem, as one distributor put it is "all these indie labels regard themselves as majors. They come out with a slew of albums each month and ship them into us without waiting for orders. In that way they run up a terrific bill with a distributor and really overload us. Then they demand that we get their product into the stores — in depth. They say we have to sell their LP's as they are an important line for us. So we get it into stores—the big city stores that is—but the small town stores don't want to handle an indie LP unless it's a smash hit. And then six months later it all comes back. We just can't seem to explain to them that no matter

how many albums we put in the stores, nothing will move them out of those stores unless the records have it in the groove."

Overload

What the distributor is blowing his top about is the fact that most

(Continued on page 21)

BUFFS' FIELD DAY

KJAZ Skeds 12-Hour Daily Jazz Format

SAN FRANCISCO — FM station KJAZ here went on the air this month with an all-jazz programming format from noon to midnight, seven days a week. More than 20 jazz experts from all fields and representing all types of jazz are emceeding record shows for the outlet.

The station is the brain child of veteran Bay City jazz deejay Pat Henry and manager Dave Larsen, one-time promotion man for "Jazz at the Philharmonic" and more recently associated with Los Angeles' all-jazz FM outlet KNOB.

In addition to Henry, who emceeds several daily segs, the line-up of personalities includes Dr. S. I. Hayakawa, noted semanticist, who has a weekly show, "The Language of Jazz"; "Jazz With Father O'Connor," on Sundays; Jeannie Blevins' "Jazz for Housewives"; "Jazz Goes to Church" with top gospel platters; plus a flock of jazz experts — on tape — from all over the country.

The station is issuing a monthly publication, "The Jazz Guide," (on a subscription basis) which lists a calendar of live jazz events, jazz record reviews, guest columnists, local jazz columnists, area jazz celebrities and other jazz features. Henry and Larsen have banned the use of such stereotyped jazz phrases as "cool," "crazy," "dig

Epic Cuts Pop Stereo Price

NEW YORK — Epic Records will drop the price of its pop stereo LP's from \$5.98 to \$4.98 effective this week. The change comes in the wake of the drop in the price by Columbia Records of pop stereo LP's from \$5.98 to \$4.98 last week. (See separate story.)

RIOTING MARKS SONG VOTES AT NAPLES FIESTA

NAPLES — Top winning songs in the stormy Seventh Neapolitan Song Festival turned out to be "Sarrah... Chi Sa?" ("Will It Be? Who Knows?"), "Padrone d' o' Mare" ("Boss of Our Seas") and "Vieneme 'nzuonno" ("Come to Me in My Dreams"). Most of the events were quite stable after the first of the three nights in which police had to be called to quell rioting.

Ten songs were given two renditions each on the first two nights and juries within the theater and outside, watching via television, voted, with the top five each night named for the Saturday night final, when juries all over the country voted with the theater audience jury. Winners on the first night were songs which had less votes within the theater than outside and composers, prepared with henchmen, rose to the occasion to fight for their numbers. On the final night there were 50 policemen in uniforms in the theater.

Teddy Reno, already known in American nightclubs and Fausto Cigliano were the singers of the winning song, while lesser known Franco Ricci and Elio Mauro sang the runner-up. Third song was offered by Sergio Bruni and Nilla Pizzi, both record top-liners.

CAT CONCLAVE

Simon Honks Gas Critics At Bash

CHAPPAQUA, N. Y. — A pastoral version of Minton's — the noted Harlem spot which was influential in ushering in the bop era—is developing in this Northern Westchester country. The locale is Meier's Chalet, in nearby Granite Springs, where Bill Simon's combo recently celebrated a consecutive two-year run of Saturday night bookings. On the scene for the occasion were a flock of hipsters from the Metropolitan New York area, who amiably mingled with the natives for a musical evening ranging from polkas to blues to relatively modern jazz. Simon, manager of the RCA Victor-Book of the Month Pop Record Club, has developed a splendid tenor and alto technique and also doubles (or triples) on the clarinet. His attack on honking blues caused comment.

As in the days of Minton's, the band personnel is a floating one. For the anniversary bash George T. Simon, dean of jazz critics, and Bert Korall, writer and producer of jazz packages for Coral and

(Continued on page 9)

Townseles Win Pet's 'Opry' Talent Contest

NASHVILLE — The teen-age Townsel Sisters, Eloise, Lana and Carolyn, of Lake Village, Ark., were final winners in the Pet Milk Company's Second Annual "Grand Ole Opry" Talent Contest conducted by the milk firm via the facilities of the Keystone Broadcasting System comprising more than 1,000 indie stations.

Finals were held Friday (19) in the studios of WSM here, with seven finalists competing. Other entries in the final go were the Noeldner Sisters, representing Station WDLB, Marshfield, Wis.; Glenn Vandell, WFAI, Fayetteville, N. C.; the Texans, gospel-singing group from WFTV, Paris, Tex.; Linda Flannagan, of KTSC, Fort Smith, Ark.; Frances and Alvin Sellars, of WMEN, Tallahassee, Fla., and Eddie Potts, of CJOC, Lethbridge, Alta.

Judges for the finals were Roy Acuff and Ernest Tubbs, of "Grand Ole Opry"; Ott Devine, WSM program director and new "Opry" chief; Wesley Rose, of Hickory Records; Marvin Hughes, WSM

(Continued on page 9)

Pickwick Bash Springboards Products Intro

NEW YORK — Cy Leslie, president of Pickwick Sales, the merchandising arm of Cricket, Design, Stereo Spectrum, Off Broadway, and Instant Learning record labels, hosted a swinging party for distributors, retailers, artists, etc., last week on the eve of the NAMM Trade Show at the New Yorker Hotel. In addition to acting as the gracious host, prexy Leslie made a speech, as did execs Ralph Berson and Abbott Lutz to introduce new products for the fall and winter season.

In his speech Leslie called for broader distribution of records, suggesting they be sold in "toy stores, drugstores, stationery stores and book stores" as well as retail shops. He predicted that the volume of the record industry would double in 10 years. Many Design artists entertained at the shindig, including George Jessell, Marion Marlowe, "Texas" Jim Robertson, Avon Long, Jimmy Nelson and others.

Gottler, Vet Cleffer, Dies

HOLLYWOOD — Archie Gottler, songwriter who contributed to Broadway musicals, including the Ziegfeld Follies and Winter Garden shows, died of a liver ailment at Cedars of Lebanon Hospital here Wednesday (24). Gottler was 63. He pioneered with the trio, Conrad, Gottler & Mitchell, in making early sounds and talking pictures at the Fox Studios. Some of his songs were "America, I Love You"; "I Hate to Lose You, I'm Used to You Now"—and the song with the longest title on record: "Would You Rather Be a Colonel With an Eagle on Your Shoulder, or a Private With a Chicken on Your Knee." Gottler also directed and wrote for the last appearances

S-F Summer Sales Plan

NEW YORK — A late summer merchandising program will be launched next week by Stereo Fidelity Records with a series of three distributor meetings, beginning July 7. The plan will revolve around 12 new stereo albums to be released in mid-July.

The first distrib meet will be held here, July 7; while the label's Midwestern distribs will meet in Chicago, July 8, and Western distributors in Los Angeles, July 9.

All meetings will be attended by Stereo Fidelity execs Dave Miller, prexy; George Phillips, Joe Martin and Jules Malamud.

in talkies of Betty Grable and Jackie Cooper.

Gottler is survived by his wife, Aileen, a son, Jerry and four sisters. He was a charter member of the American Society of Composers, Authors and Publishers.

LAURIE, BABY INDIE, THRIVES ON HIT DIET

NEW YORK — Altho Laurie Records has only been in business for 15 months, the indie label has chalked up an enviable percentage of best-sellers. Eight of its pop singles releases (out of a total of 16) have made the top 50 of the Billboard's "Hot 100" chart — three of them in the top 10.

The indie currently has three disks on the "Hot 100"—"A Teenager in Love" by Dion and the Belmonts, No. 8 last week; "Hushabye" by the Mystics, No. 20; and the Megatrons' "Velvet Waters," No. 51. Latter disk is on the Acousticon label but is distributed by Laurie.

Previous top-10 hits were "I Wonder Why" by Dion and the Belmonts and Chris Barber's "Petite Fleur." Other recent strong sellers include Scott Garrett's "House of Love," and two additional Dion and the Belmont plat-

ters — "Don't Pity Me" and "No One Knows."

Laurie is jointly owned and operated by four execs — prexy Allan Susse (promotion and distribution), artist and repertoire director Gene Schwartz, Bob Schwartz (finance) and Eliot Greenberg (a.&r.).

Unlike many indies, Laurie has only issued two LP's — one featuring Dion and the Belmonts, the other Chris Barber. This is in keeping with their cautious policy of building artists big in the pop singles field before they take a chance on them in the album market.

In line with this, Bob Schwartz opines that today's LP market has exceeded the saturation point. "Today," says Schwartz, "distributors are decrying the over-abundance of LP releases and asking for more single hits."

(Continued on page 9)

*"The voice that launched
a thousand sales per hour!"*



ANITA BRYANT

TILL THERE WAS YOU



CARLTON 512

This One



DR2W-GBY-L2WE

*Anita Bryant Visits Dick Clark
Sat. Nite, July 11*

ASKS FCC SAFEGUARDS FOR FM BOOM OUTLOOK

WASHINGTON — FM listener preference in music in the Washington area (which includes suburbs in Maryland and Virginia), are primarily for semi-classical and popular music, then classical, followed by symphonic, jazz, chamber music, rock and roll, and opera—in that order, according to a recent Pulse, Inc., survey made for FM broadcasters here.

The information was given by Ben Strouse, president of WWDC, Inc., Washington, and director of FM broadcasters, during a plea last week before the Federal Communications Commission to safeguard the FM band from any inroads by other users of radio frequencies (25).

Strouse, who also owns an FM station WMBR, Inc., in Jackson-

ville, Fla., told FCC commissioners during hearings on frequency allocations, that FM and its high fidelity music programming is entering boom status for the first time since its shift to a higher band 14 years ago. Now, said Strouse, for the first time there are competitive hearings for FM stations in major markets. He predicts that stereo, once standards are set by the FCC, will "move with great rapidity," in FM broadcasting.

A study by Pulse, Inc., for the Washington area FM stations recently completed, shows that over 40 per cent of the area's residents now have FM receivers. The study says FM audience is a "class" listener, above average in education and income, and primarily a "night

Don Rondo Sued By Real Estator

HARTFORD, Conn. — Singer Don Rondo of Greenwich, Conn., is listed as defendant in a \$50,000 Superior Court suit brought by Russell Hoag, Springfield, Mass., real estate man, who claims he got Rondo's career started three years ago.

Hoag is asking the court to compel Rondo to pay him 10 per cent of his earnings since 1956.

Prior to launching his recording-appearance schedule on a national basis, Rondo was featured vocalist with Landerman Brothers Orchestras, Hartford.

listener who does not care too much for TV."

Strouse also quoted trade figures indicating that the quality-music broadcasters are attracting increasing audiences, agency interest and advertisers.

HOT 100 ADDS ELEVEN

NEW YORK — Eleven new sides debut on The Billboard's Hot 100 chart this week. Details are:

63. **Just a Little Too Much**—Ricky Nelson, Imperial
67. **Quiet Three**—Duane Eddy, Jamie
85. **Till There Was You**—Anita Bryant, Carlton
87. **Sweet Someone**—Eddie & Betty Cole, Warner Bros.
89. **Five Pennies**—Dodie Stevens, Crystalette
90. **See You in September**—The Tempos, Climax
93. **Kissin' Time**—Bobby Rydell, Cameo
94. **Beach Time**—Roger Smith, Warner Bros.
98. **Here Comes Summer**—Jerry Keller, Kapp
99. **Happy Vacation**—Jackie Lee, Swan
100. **The Way I Walk**—Jack Scott, Carlton

Direct Mail Vs. Ad Test

CHICAGO — Mercury's recent cross-country splash of full-page newspaper ads launching its sale, "Operation Pageworth," had one significant omission of a market, it was learned this week. The exception may lead to instructive information about disk merchandising.

In the San Francisco-Oakland market, the ad campaign was blacked out in favor of testing a widespread direct mail campaign for publicizing the sale. Pieces were mailed to a mammoth list comprised basically of every third name in the telephone directory. The list was culled, however, to eliminate transients and families of the highest and lowest edges of the income range.

According to Mercury ad director Kenny S. Myers, the cost was eight times that of a full page newspaper ad. It will be 60 days or more, he ventured, before a comparison of effectiveness can be made.

Meanwhile, Merc treasurer Irwin S. Steinberg announced an extension of "Operation Pageworth" until July 18. Response to the sale, he claimed, continues unabated. He said that many dealers were supplementing the company advertising with mailings of their own. Purpose of the extension, he said, is to give these mailing campaigns time to bear fruit.

MONAURAL CAT KENTON GIVES STEREO BRUSH

NEW YORK — In an artist-bites-own-label move, bandleader Stan Kenton last week blasted stereo recording and advised record fans not to be "pressured" into converting their hi-fi sets to stereo. "Instead," Kenton opined "add another speaker or two to those you already have, and enjoy good music as it is meant to be heard."

The bandleader labeled stereo "only a gimmick with no sound musical validity, which will ultimately wind up a fiasco." At the same time he praised monaural high fidelity as "the only true method of capturing an orchestral sound on records at the present time."

Unlike stereo, claimed Kenton, monaural presents "the overall unified orchestral sound from each speaker—regardless of the number of speakers used—thereby eliminating the necessity of shifting attention from speaker to speaker."

Meanwhile, Kenton's label, Capitol—along with the other majors—continue to put major promotional emphasis on the outspoken maestro's latest LP, "The Stage Door Swings," which is available both in stereo and monaural. Capitol currently has five albums on The Billboard's Best Selling Stereo LP chart.

GOOD NEWS

Solons Deaf To Swindle Sheet Plea

WASHINGTON — The entertainment world breathed more easily as the swindle sheet survived its first legislative attack last week (25). The Senate turned thumbs down on a proposal to knock out night club, theater and other entertainment as deductible business expense. Senator Clark (D., Pa.) made an impassioned plea to include an amendment ending the entertainment deduction in a tax bill extending corporate rates and tobacco and auto excises, which has passed the House.

Clark said the theater, night club and yacht club type of deduction is costing Uncle Sam between \$1 and \$2 billion annually, on the nation's business - deducted fun tabs, which range from \$5 to \$10 billion totals.

On the House side, a bill to knock out the deduction has been introduced by Rep. Frank Thompson (D., N. J.).

New Summer Jazz Fare Bookings

NEW YORK — Additional summer time jazz activities noted at press time Friday (26) included a series of country club bashes sponsored by M-G-M Records' Eddie Heller, a concert series at Gerdes' in Greenwich Village here, a jazz festival at Saugatuck, Mich., and a concert by the Dave Brubeck Quartet at the Antioch College (Ohio) campus, August 8.

Heller's series tees off Friday (3) and will feature the Aaron Bell group playing selections from its M-G-M "Peter Gunn," "77 Sunset Strip," and "Victory at Sea," albums at Plainview Country Club. The Gerdes concerts will be held Sundays from 3:00 to 8:00 p.m. during the summer. The Saugatuck bash is set for Saturday and Sunday of this week and will feature Barbara Carroll, Dizzie Gillespie and Kai Winding and their groups. Packager is Belcher-Zieve Productions, Detroit.

Presser Adds Top Catalogs

PHILADELPHIA — The Theodore Presser Company becomes the sole distributor in the U. S. and Canada this week of the following standard music catalogs: Mercury Music, Music Press, Weaner-Levant, Beakman Music, Merrymount Music and Liturgical Press. As of July 1 the large classical publishing house will also become the sole U. S. agents for Huegel Company of Paris, and Musica Rara of London.

The Theodore Presser Company will also soon publish a new full length opera by Hugo Weisgall, titled "The Uprising." The libretto is being penned by Elihu Winer.

DISK JOCKEY ORGANIZATION

official announcement



All disk jockeys and others who program pop records on radio or television may now join the International Association of Disk Jockeys and Music Programmers. All members are eligible to attend the organizing convention, July 18-19, at the Milwaukee Inn, Milwaukee, Wis. Fill out and mail the membership application below and enclose your \$10 dues payment.

MEMBERSHIP APPLICATION

International Association of Disk Jockeys and Music Programmers

Name _____

Address _____

Station _____ City _____

Position _____

Nominations for National Board Members from my area.

Name _____ Station _____ City _____

Name _____ Station _____ City _____

I will _____ will not _____ attend the Milwaukee convention.

Accommodations, \$7 per man (two to a room).

Mail this application and \$10 dues to Bill Gavin, Chairman, Disk Jockey Organizing Committee, 114 Sansome Street, San Francisco, Calif.

Moretti to M-G-M Post

NEW YORK — Gene Moretti has been named sales manager of the foreign department of M-G-M Records. It's the latest in a series of new appointments made within the M-G-M organization in the past few weeks by prexy Arnold Maxin. Moretti took the new M-G-M post following a stint in various posts at ABC-Paramount Records. Most recently he was export manager and assistant to the director of album sales and merchandising. Prior to that he served as inventory control clerk, assistant to the comptroller and Army sales manager.

Swedes Have Clara Ward

STOCKHOLM — Clara Ward, the great American gospel and spiritual singer, fractured 50,000 fans here last week at a special Swedish independence day celebration. Sharing the stand with Miss Ward and her singers here were Prime Minister J. O. Krag of the neighboring country of Denmark and West Berlin mayor Willy Brandt. During its short stay in Sweden the Ward group has appeared before audiences numbering at least 150,000. The singers return to the United States in the latter part of July.

Aamco Bankruptcy Petition Filed

NEW YORK — Allison Enterprises, doing business under the trade name, Aamco Records, has filed a petition for an arrangement under Chapter XI of the bankruptcy laws. The filing took place Thursday (18) in the U. S. District Court for the Southern District of New York. Liabilities of \$183,661 were listed as against assets of approximately \$7,200.

YOUR TICKET TO SALES RESULTS—
THE ADVERTISING COLUMNS OF THE BILLBOARD!

Bill Muster All Set for UST Kick-Off

HOLLYWOOD — Bill Muster, marketing manager of United Stereo Tapes, Inc., returned here at week's end while en route to his Sunnyvale, Calif., headquarters following negotiations in the East and Midwest with recording companies. Muster ironed out final details with the Eastern-based firms who are among the dozen to be represented in UST's kick-off release. He also continued negotiations with other firms who soon will be joining the UST label line-up. Contracts, Muster said, are rapidly nearing completion with several additional key recording firms and they will be announced in the immediate future. UST is the multi-label, one-stop tape distributing subsidiary of Ampex Audio, Inc., whose formation was reported in the June 15 issue of The Billboard. Labels already aboard include Bel Canto, Concertape, Everest, Hi-Fi Tapes, Kapp, Mercury, M-G-M, Omegatape, Verve, Warner Bros. and Westminster. The Ampex subsid will make 7 1/2 four-track stereo tape duplications of the recording companies' product, handle boxing and merchandising of the tapes for the various manufacturers. It will support its activities with a full-scale advertising campaign designed to sell consumers on the merits of the 7 1/2, four-track stereo tape concept. UST promises 175 different tape packages by mid-July and more than 500 within the first year's operation.

CHICAGO—WCFL will make a complete move to the site of Chicago's International Trade Fair for its 17-day stand starting July 2. The move encompasses all talent, engineers, deejays, disk turners, execs and office personnel.

Deejays Jack Karey, Howie Roberts, Bob Elson, Don Wells and Jim Mills will greet celebs and air many of them from the station's air-conditioned set-up. Seeking a special scoop, station manager Marty Hogan will pilot his boat in Lake Michigan at 6 a.m. July 6 for a first-hand run-down on the arrival of Queen Elizabeth. His tape will be broadcast a few minutes later.

FOLK TALENT AND TUNES

By BILL SACHS

Around the Horn

London Records of Canada has just released a new long-play package by Stu Davis, of Winnipeg, Man. Named after his TV show, "Rope Around the Sun," which resumes on the CBC-TV network July 8, the album contains 10 selections, including "Ripple River," "The Rose Upon the Bible" and the title song. Some of the tunes were penned by Stu himself. Davis has been a country music favorite in Canada for many years. . . . Barry Nesbitt, deejay and production manager on CKFH, Toronto, made his debut on the Canadian Columbia label last week with "When the Crabgrass Blooms Again" b.w. "Black Guitar." . . . Bill Long and Pete Brady and the Playboys are back at their old stand, El Mocambo Tavern, Toronto.

Richmond, Va., booker Jim Gemmill has set Barbara Allen, Zag Pennell and the Workman Twins at Oak Leaf Park, Luray, Va., Sunday, July 26, on a big show with Ray Price. Oak Leaf Park is operated by Happy Johnny, deejay at WJIG, Mount Jackson, Va. . . . Bobby Lord teams with Suzi Arden and a supporting cast of "Jubilee U. S. A." folks for fair dates in Berea, O., Wednesday and Thursday of this week (1-2). Suzi plays Hillbilly Park, Newark, O., Saturday (4), then rejoins Lord Sunday (5) for a day of pickin' and singin' at Halam, Pa. Meanwhile, Wednesday thru Sunday (1-5) Uncle Cyp Brasfield takes a major role in the Portland, Ore., Centennial.

Roy Glenn's "Red River Jamboree," Paris, Tex., inaugurated a new series of broadcasts from KPLT, Paris, June 13, direct from Fair Park Coliseum there, where it shows every Saturday night. On the initial broadcast, emcee-producer Glenn presented Jerry Hanlon, Tommy Holmes, the Duvall Sisters, Reta and May, Lloyd Ferguson. (Continued on page 9)

UST to Spot Top 20 Pkgs.

HOLLYWOOD — Current Top 20 best-selling packages are featured in the initial United Stereo Tape release which was unveiled last week at the National Association of Music Merchants Show in New York. Product comes from the dozen companies for whom UST is serving as a national one-stop tape distributor. UST is a wholly-owned subsidiary of Ampex Audio, Inc.

Several dealer benefits are included in the kick-off offering. Dealers will be given a 100 per cent exchange privilege on all product purchased on their initial order. This will be a dollar-for-dollar product exchange regardless of labels involved. Thus, a dealer who may over-order on some tape packages only to find that others are proving better sellers, may return this merchandise in exchange for the faster moving product. Inter-label product exchanges will be allowed within the dozen companies distributed by UST. Exchange privilege feature will cover product purchased only on the initial order.

UST offers standard dealer discounts plus an additional 5 per cent cash discount on its introductory release. The 20 title introductory package consists of a total of 30 tapes—two each of the Top 10 best-sellers and one each of the next Top 10. Total retail value of the introductory release's 30 tape albums is \$256.50. Dealer's cost is \$169.90, less the special 5 per cent introductory discount. This will be the minimum order for dealers to enjoy the 100 per cent exchange privilege.

Bill Muster, marketing manager of UST, told The Billboard that introductory offer received enthusiastic response from dealers attending the NAMM show. Herb Brown, head of UST and veepee and general manager of its parent firm, Ampex Audio, said that more than a half million stereo tape machines now in use can be easily converted to the four-track system, thereby giving the consumer far more for his money than he now gets from two-track stereo tapes.

WPTR Skeds 'Talent' Show

ALBANY, N. Y. — Station WPTR here will hold its third annual "Tower of Talent" show on Wednesday, July 1, in Hawkins Stadium. All proceeds will go to the Albany Tent No. 9, Variety Clubs of America, and to the Will Rogers Memorial Fund.

Highlight of the show will be the presentation of "Tower of Talent, 1959," trophies (as a result of a listener mail poll) to winning recording artists. Talent for the show includes Frankie Avalon, voted "King of Song"; Connie Francis, "Queen of Song" for the second time; Roger Smith, Gary Stites, Kathy Linden, Cathy Carr, the Playmates, the Impalas, Annette, Travis and Bob, Dick Caruso and Jerry Keller.

★ ★ ★ ★ ★
★ "BRING ME YOUR LOVE" ★
Tommy Sands—Capitol ★
★ "SMILE" ★
Art Mooney—M-G-M ★
★ "I'M CONFESSIN'" ★
Terri Dean—Laurel ★
★ "STEEL GUITAR RAG" ★
The Dynafones—Bomarc ★
(Distributed by Swan)
★ "SWINGING IN A HAMMOCK" ★
Sue Raney—Capitol ★
Frankie Dee—20th Fox ★
★ **BOURNE, INC.** ★
ABC MUSIC
★ 136 West 52nd St. New York 19 ★
★ ★ ★ ★ ★

From the 20th Century-Fox CinemaScope Production
"HOLIDAY FOR LOVERS"
HOLIDAY FOR LOVERS
MILLER MUSIC CORPORATION

D. J.'s are flipping over . . .
RUSS CONWAY'S
Smash in England
#1 Instrumental in England
ROULETTE
on CUB (#9024)
great rendition by
MARTINIQUE
on LIBERTY (#25199)
MILLS MUSIC, INC.

NEW PACE-SETTERS FROM MPHIC
BEI MIR BIST DU SCHÖN
KEELY SMITH • LOUIS PRIMA-DOT
I ONLY HAVE EYES FOR YOU
THE FLAMINGOS • GONE

LOOK
Young, aggressive Jr. Exec. desires production manager or album planning position with solid independent. Six years' production experience. I have some album ideas I'd like to show you. Will relocate. References. Send particulars. Resume upon request. Reply: **BOX 227, c/o Billboard** 1564 Broadway, New York City 24.

SEEK NATIONAL CULTURE AWARDS

WASHINGTON — The Oscars and the Emmies may have to make room for distinguished performance awards, presidentially bestowed, thru a National Academy of Culture, which would be set up under a bill recently introduced by Sen. Francis Case (R., S. D.).

The awards would go to American artists, composers, musicians, writers, poets, dancers and other creators and performers who make outstanding contributions to their field during the year. Those so awarded will also have lifetime membership in the National Academy of Culture. The Academy would be set up by an advisory commission appointed by the President.

Case hopes that such awards would become "the most coveted in their respective fields." The national status of the awards would also demonstrate both at home and abroad, "our government's interest in the cultural progress of this nation." Awards to those who dedicate their lives to creative and performing arts should get recognition on a "regular and consistent" basis here, Case believes, as they do in European countries.

Storyville Opens Cape Cod Season

HARWICH, Mass. — Storyville Boston opened this week (25) as Storyville Cape Cod for its summer season about a mile from the big Mid-Cape Highway on Route 124 for a week's stand with a group of old regulars.

Leading the bill are Pee Wee Russell, Jimmy Rushing, Buck Clayton and Vic Dickenson, in a Dixieland jamboree. George Wein, operator of Storyville and director of the Newport Jazz Festival, is running his club for the second year in what was once the Robin Hood Inn.

The week of June 29 thru July 4 Ella Fitzgerald will be the attraction. The July weeks following will feature the Four Freshmen, the Kingston Trio and Erroll Garner. August will have Tom Lehrer and Bob Gibson, Bobby Hackett and Barbara Carroll, Pete Seeger. In September there will be Odetta and Josh White, Sarah Vaughan and Gene Krupa.

A week in August and one in September are still to be filled.

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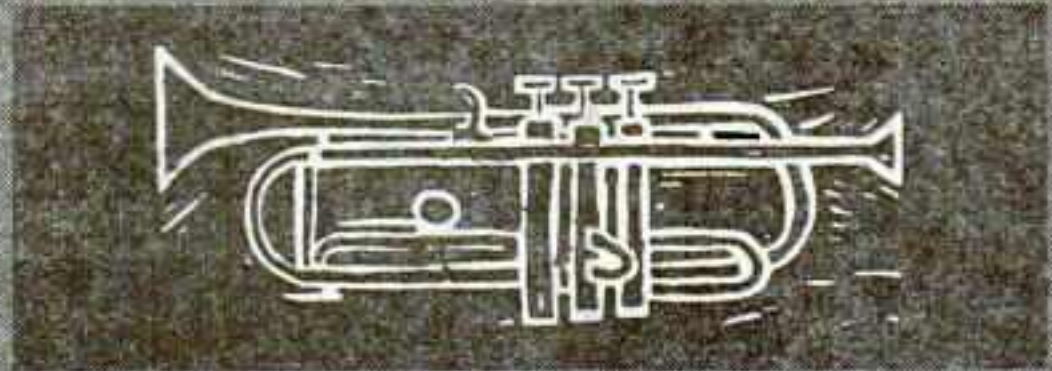


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Saturday Eve. at 8

- Count Basie Band
- Joe Williams
- Lambert, Hendricks & Ross
- Ahmad Jamal Trio
- Jack Teagarden All Stars
- Don Elliott
- Earl Bostic Sextet
- Mort Sahl, Emcee

Sunday Aft. at 2

- Stan Kenton Band
- Four Freshmen
- June Christy
- Sonny Rollins Trio
- Nina Simone
- Austin High Gang
- David Allen
- Mort Sahl, Emcee



Sunday Eve. at 8

- Louis Armstrong All Stars
- Red Nichols and His 5 Pennies
- Ella Fitzgerald
- Stan Kenton Band
- Chris Connor
- J. J. Johnson Quintet
- Coleman Hawkins
- Mort Sahl, Emcee

COLOSSAL *** GIGANTIC

Cat Conclave

• Continued from page 4

Brunswick, alternated on drums. George Simon generally has a riding beat reminiscent of the great days of the band business — but a demand for polka music found him equal to the occasion. Koral was in the modern groove. Jack Fuller's soulful clarinet, Johnny Windhurst's bright trumpet, Joe Daly with a Dixieland-type cornet, and such regulars as Duke Jessup on piano, Jerry Levine on bass, and Danny Rizzi on drums filled out the roster. Vocalist, who proved a complete gasser was Marilyn Moore, jazz singer represented on the M-G-M and Bethlehem labels.

Also taking in the scene were Dom Cerulli, jazz critic and Warner Records exec, Jim Cunnison of Victor, Bob Marks of E. B. Marks indie disk producer Chuck Darwin and other urban-based cats. Some tapes were made, which Simon intends to issue on monaural only. "We've got three full reels of the stuff," the erstwhile Billboard exec stated, "and some of it sounds surprising."

Everyone got home when the sun was shinging bright, like it says in C. C. Rider. P. A.

Hartstone Scores

• Continued from page 4

all clubs were doing uniformly good business.

As a final word, Hartstone told the distributors that they must "first do everything you can to help the dealer increase his share of the business and second protect yourself from one-stops and rack jobbers who act as wholesalers. You and your dealers still can do something about all these problems," Hartstone concluded, "but if you don't now, a year from now the roof may fall in on all of you and the dealers."

Laurie Thrives

• Continued from page 4

Schwartz also notes that it takes longer to get a pop single started today. "Six months ago," he reports, "you could get a record off the ground in three weeks, but today it takes two months."

Laurie recently hired public relations specialist Connie De Nave to perform a special service for the label's artist roster of eight. Aware of the high mortality rate popularity-wise, among new pop artists, Laurie has assigned Miss De Nave to set up a training program whereby she will supervise the young performers' clothes, grooming, visual showmanship, etc.

Miss De Nave, formerly with ABC-TV's magazine press department and more recently Dick Clark's personal press agent, currently handles publicity for Connie Francis, Andy Williams, Neil Sedaka, Dion and the Belmonts and James Francisco, star of ABC-TV's "Naked City."

Townseles Win

• Continued from page 4

musical director; Cliff Thomas, producer of Pet Milk's "Grand Ole Opry" show, and Bill Sachs, of The Billboard.

Representing KVSA, McGehee, Ark., the winning Townsel Sisters will be awarded a recording pact with Hickory Records and six guest appearances on Pet Milk's "Opry" seg. They made their first appearance on "Grand Ole Opry" Saturday night (20).

Sidney Wolf, Keystone president, and Edwin R. Peterson, senior vice-president, hosted the contestants, judges and guests at a buffet and cocktail session late Friday at the Andrew Jackson Hotel. Gordon Ellis, Pet Milk vice-president, headed a delegation from Pet Milk. Also well represented was the Gard-

FOLK TALENT AND TUNES

• Continued from page 7

Bill Case, Homer Minty, and local acts Douglas Potts, the Cases (Jerry, Johnny and J. C.) and the Ervin Kids (Patricia, Shirley and Sammy) . . . Harvie June Van, RCA Victor songstress, guests on "Grand Ole Opry" from Nashville Saturday (4).

Pete Demors and Handy Fowler have joined Junie Lou and her Pine Hedge Ranch Hands, heard each Saturday morning over Station WAVL, Apollo, Pa. . . Glenn Stepp and His Western Swingsters are now heard each Saturday night at the Riverbank Clubhouse, Riverbank, Calif. In addition, Glenn spins a daily c.&w. platter show in Modesto, Calif., and conducts a country music column for The Modesto Tribune. . . Texas Bill Strength typewrites from Hollywood that he's set on a

long string of club dates up and down the Coast by Steve Stebbin, of Americana Corporation, and that he plans to remain in that area indefinitely.

Three Nashville fems, all in their 20's, have teamed to form their own recording firm, Van Records, with headquarters at 31 Ivanhoe Court, Nashville. President of the new firm is Mary Lou Kitsen, with Dempsey Jenkins, secretary, and Edith S. Bastien, treasurer. Miss Jenkins works for Faron Young in a secretarial capacity, and Miss Bastien is a former entertainer. Their first artist is Bob Homan, of WLDS, Jacksonville, Ill., who cuts his initial session for the firm at the Owen Bradley Studios in Nashville Tuesday (30). They plan to follow at a later date with a session on jumpin' Kenny Roberts.

Joe Morgan is back home in Brownwood, Tex., from a deejay tour thru East Texas and Louisiana to plug his new Fame recording of "What Do We Do Now?" b.w. "Decisions." Deejays may obtain a sample by writing to Joe-Mac Enterprises, 100 N. Fisk, Brownwood. . . Curt Gibson, new singer out of the Benny Martin band on "Grand Ole Opry," has a new release out on the Cullman label, "Answer to I'll Take the Blame" b.w. "You Don't Care."

Additional Folk Talent & Tunes on Page 50

Freebie Growth

• Continued from page 3

legislation which would extend the general damage provisions of the Copyright Law to cover records. Abeles is now drawing up a formal report to the committee on this matter. Were such legislation eventually to be passed, it was believed that publishers would have considerably more legal protection against non-payment of royalties than they have today.

ner Agency, St. Louis, which handles the Pet account.

On Saturday the visitors and their families were guests of Station WSM at an all-day picnic at the spacious estate of Roy and Mildred Acuff on Hickory Lake.

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THE BILLBOARD

11

Component Firms Put 'Em in Cabinets Now

NEW YORK — Furniture, once eclipsed by the music listener's seeming penchant for "naked" audio gear, appears to be on its way back. This is one of the trends noted by tradesters at this year's NAMM show just ended.

Among this year's exhibitors were a number of component firms whose previous distribution was exclusively among audio salons and whose earlier product showings were direct to the public via high fidelity or audio fairs. Such firms actually outnumbered disk companies at the NAMM conclave. Included among them are Bell Sound, Stromberg-Carlson, Fisher-Radio, Pilot, Bozak and Ampex. All showed lines of components packaged in fine furniture.

Stromberg-Carlson, it will be recalled, went out of the packaged set business entirely a while back. In home disk playing equipment, their concentration has been exclusively in the component area. Now, however, they are back stronger than ever with their components in packages.

According to Ken Juno, ad director for the firm, they have noted an increasing tendency among music dealers to put their own component packages together in cabinetry of their own choosing. Stromberg-Carlson will fill the gap that existed there.

"Our new approach works two ways," Juno told The Billboard. "First of all, we have something to offer that dealer who has put his own packages together. Secondly, we are able to attract dealers to the component business who never carried components before. Components in a package, in a sense, introduces this dealer to the component business. We give them a compromise."

Juno also pointed out that the audio dealers, who never handled furniture before, see strong sales

possibilities in handling Stromberg-Carlson components in furniture packages.

"In fact," Juno said, "these audio outlets are anxious to take on our line with the furniture."

On of the advantages of handling the component - package sound system, according to Juno, is the fact that the dealer can trade up or down within the specific furniture package. If the customer wants a particular furniture package but feels the price is too steep, the dealer can substitute less expensive components and not lose the sale.

Pilot's point-of-view in creating component packages was set forth by the firm's v.-p., L. M. Sandwick, at the High Fidelity sales clinic sponsored by the NAMM, Wednesday, June 24. Speaking on the subject, "Stereo: What's in It for the Music Merchant?" Sandwick set down six factors he feels are favorable for the continued high volume thru music outlets. They are:

1. Music dealers are quality minded and component stereo is a quality product.

2. They aren't overawed by price. They're used to selling big ticket pianos and organs, etc. They don't bar high ticket phono sales because of price.

3. Sales personnel are better informed and more patient. Patience is a particular virtue in selling component hi-fi.

4. They are themselves music appreciators and can speak the customer's language.

5. They are used to demonstrating their products, a useful talent in selling high fidelity components.

6. They, according to Pilot's experience, are thoro in installing and servicing equipment. This pays off in word-of-mouth advertising.

Music dealers have certain problems they must overcome, however, according to the Pilot v.-p. They have, what he called, a "seasonal fixation," believing that sales can only be heavy during the peak selling season between September and November. He suggested that dealers look to their merchants in other lines to see how, for instance, fur coats are sold in August thru strong promotional activity.

But Sandwick looks to the future with strong optimism for component stereo in cabinets, and for stereo in general. It's no gimmick, he points out, and the public has become aware of what stereo can offer them. They have become aware in a very short time. People

(Continued on page 12)

Bell Firm Forecasts Tape Cartridge Player Sales

NEW YORK — How many tape cartridge players can the public absorb in the next six months? The question was put to Ken Bishop, Bell Sound topper who introduced a line of six cartridge players at the NAMM show here.

"I don't know what the others are going to do," Bishop told The Billboard, "but our target figure is 11,000 units this year, representing a million and a half dollars' worth of business."

Bishop amplified this statement to say that he didn't believe any firm should think they're going to take over the market all at once with a new idea or a new system of music reproduction.

"You can go too fast and too far," Bishop said. "I believe we should hold back some."

Bishop also revealed his distri-

WHAT'S 18 DB.? PLENTY, SAYS FAIRCHILD

NEW YORK — In reporting the new Fairchild SM-1 stereo cartridge several weeks ago, a typographical error crept in. The Billboard reported as a result that the SM-1 has more than 2 db. of separation, stereo separation, that is, over the greater part of the audio spectrum.

What we should have said was that the SM-1 has more than 20 (twenty) db. of separation. So, what's 18 db.? Plenty, says Fairchild with justifiable pride.

Sorry!

Motorola Bows RCA-Type Tape Magazine Unit

NEW YORK — Motorola threw its support to the RCA-Victor stereo cartridge playback openly this week by displaying a portable three-in-one, styled similarly to its best-selling SH-12 portable \$159.95 stereo disk unit. Company spokesman would not disclose when the model would be ready, but indicated that it would probably be shown to distributors early in July for August shipment. Previously, a Motorola home office spokesman had exclusively told The Billboard that the Motorola tape playback would probably sell at under \$269.95, which is \$30 under the first Victor portable model shown.

The midnight blue and black cartridge portable will playback and record stereophonically. Company spokesman said that the Drexel Swedish-modern home entertainment center, which included AM-FM radio, stereo disk play-

(Continued on page 12)

WILL TELL THE WORLD

MRIA Adopts Versatility Theme for Tape Campaign

NEW YORK — The Board of Directors of the Magnetic Recording Industry Association (MRIA) met here this week to adopt a program of promotion and publicity for their industry. "Versatility" will be the keynote.

According to MRIA topper,

Herb Brown, of Ampex, "Only with tape is it possible to get both the recording and playback experience. The disk, on the other hand, is one dimensional. In its lifetime it has no other purpose than to play back whatever is pressed into it. It can never change its form."

Describing tape as multi-dimensional, Brown listed 16 major functions of tape and the tape recorder which he contrasted with the single use of the record and record player. He said the tape recorder functions could be divided in two broad categories — record and playback — with a multitude of uses in each category.

The major functions listed by Brown include: (1) monaural playback, (2) 2-track and 4-track stereo playback, (3) recording AM-FM radio, AM-FM stereocasts and FM multiplex, (4) record monaural and stereo from disks, (5) recording monaural and stereo from microphones, (6) recording monaural and stereo from other sources, TV, etc., (7) language instruction, (8) music instruction, (9) speech games, (10) other advanced recording techniques, such as echo chamber, etc.

The theme of versatility was adopted, Brown said, because it states a position of tape which is basic to the interests of all industry members.

Refined Stereo Is Phono Firm Pitch

NEW YORK — For phono-graph manufacturers, the current period is one of watchful and tentative probing of the market with shorter lines. There are exceptions but this seemed to be typical of many firms that put their new product on display at last week's NAMM show here.

In 1958, thru the almost 100 per cent move to stereo phonos, a lot of excitement attended the new product debut. By contrast, this year's show was almost dull. None of the phono firms came up with any exciting innovations. Their lines, for the most part, represented refinements on existing stereo principles. And, in most cases, the refinements were actually compromises on two-unit stereo. The firms seem to have a fixation that two cabinet stereo won't sell. (This point-of-view is directly opposite to opinions held by dealers, as revealed in The Billboard's survey of phono-record dealers, published last week.)

One possible reason for this obvious discrepancy is that package phono firms have traditionally distributed and marketed their product thru other than phono-record stores. Appliance stores, for example, sell a percentage of their product. And the appliance dealer, not as well-informed about two-channel sound and with less interest in the music end-product, might have convinced the manufacturer that the all-in-one stereo unit or the master unit with satellite speakers had a better chance of sale.

Some of the stereo refinements are as ingenious as they are appealing and functional. Philco's "Stereo-Phones" first reported here a month ago, are a good example. The "Stereo-Phones" are satellite elec. ostatic speakers that swivel in a handsome plastic base to give optimum stereo effect anywhere in a room. Philco's "Stereo Dors"

have been carried over into some of the new models.

RCA Victor's new units with cylindrical satellite speakers in matching wood finishes also proved to be crowd-pleasers. The same can be said for their console with the swing-out speaker that also detaches for wide separation. Their fold-away TV caught attention also.

Stromberg-Carlson takes honors for having one of the lushest displays at the music merchant's meet. Their component-in-cabinetry approach was considered by most tradesters as important in its pricing which they considered low for high-end merchandise of that type. It must be added, however, that the firm has one super-de luxe unit tagged simply as "designed exclusively for wealthy people."

In the low-price console field, Steelman was a standout with a unit tagged at only \$99.95.

Symphonic made a bid for the fancy furniture crowd with a Korean cabinet that had pearl inlay.

In general, concentration seemed to be upon cabinetry this year. Lacking a dramatic electronic innovation like stereo, most phono firms tried to appeal to the eye rather than the ear.

The short line aspect of the

(Continued on page 12)

NAMM SHOW

Japanese Portable Phonos Bow

NEW YORK — First transistor-powered stereo portables bowed at the NAMM show here under the banner of Fujiya Electric Company, Ltd., Tokyo firm. The STRP 1346, at \$149.50, is a stainless steel black and gray portable, weighing under 10 pounds, with a 13-transistor circuit, also powering an AM radio. A four-by-six-inch speaker is mounted in each enclosure which comes hinged to the front of the unit for detaching if desired.

The 1057 at \$119.50 has two wing speakers which may be detached and has a 10-transistor circuit. The eight-transistor 84 is another stereo portable at \$89.95, with portable cover detaching to become twin stereo speakers. All sets are manually operated and are run by one-and-a-half volt batteries. Sets by Fujiya are distributed by Steve Sender of A&S Trading, New York City.

A Fujiya company spokesman said that the firm is now working on a series of console package disk playback units for fall-winter delivery.

Zenith Shows New Portable Radio Line

NEW YORK — Zenith is showing a new "American" series of all-transistor pocket and portable radios. The new Zeniths use plug-in type transistors, which permit quicker, less costly servicing, if needed. Each transistor can be readily removed for checking purposes or to avoid damage when tracing or soldering adjacent circuits.

The Americana Royal 250 and the Statesman Royal 275, both

(Continued on page 12)

NO HOLDOUT

V-M Joins Four-Track Tape Ranks

NEW YORK — The last major hold-out in the swing to four-track tape recorders, V-M Corporation, announced their four-track plans at the NAMM show here. V-M will have a four-track model in their new line, the Model 720, tagged at \$225. They also provide a \$25 four-track conversion kit, designated the K-85, to adapt their Model 714 machines to four-track play.

The new Model 720 has two self-contained speakers, a six by nine and a three and a half inch unit. The amplifier packs 8-watts peak power. For stereo reproduction, the Model 166 amplifier-speaker combination already in the V-M line can be added to the 720. The amp-speaker combo sells for \$75.

A special feature of the 720 recorder is the "add-a-track" which enables the user to record himself singing or playing an instrument accompanied by the music on the tape. A special switching feature makes this possible.

With the entry of V-M, the ranks of commercial tape recorder manufacturers making four-track units is almost closed. It can be said that the firms now making four-track units represent about 95 per cent of the commercial-type tape recorders sold for home use.

Small Speaker Systems Shown By R. T. Bozak

NEW YORK — The R. T. Bozak Sales Company showed a new small speaker system at the NAMM show here. Dubbed the "Spinnet," it was introduced for customers who have a space problem in their apartments or living rooms. The enclosure measures approximately 15 by 24 by 12 inches.

The "Spinnet" is available in two models: the two-way B-500 system and the B-502, a three-way system. Each uses the speakers found in the larger Bozak systems and can be used in the firm's "Systematic Growth" idea. This idea enables users to start with a modest installation and build on it without having to replace initial components.

The new cabinets can be used either vertically or horizontally. They are available in mahogany, walnut, blonde or ebony or unfinished for those who wish to match existing decor.

Zenith Shows

• Continued from page 11

pocket-size radios, are designed for pocket, purse, or hand when the two-way slide-up carry handle is used. Both receivers play up to 400 hours on a single set of four mercury batteries. The Statesman also has vernier tuning.

The Independence Royal 675, a luggage-styled portable with top-mounted carrying handle, features 4-inch speaker, vernier tuning, plus special inverse feedback circuitry. Power source is four "C" type batteries, available anywhere flashlights are sold.

All three receivers are equipped with Zenith's built-in Wavemagnet antenna. Optional at slight extra cost is a "private listening" ear-phone attachment.

Cabinetry of the two pocket-size receivers is high impact polystyrene. The Americana Royal 250 — tagged at \$39.95 — comes in ebony, white, or tan, with "gold" trim. The \$49.95 Statesman Royal 275 has chromium escutcheon, and color choices of: brown and tan; dark and light blue; ebony and gray, and two-toned green. Weight of each with four penlight batteries in 18½ ounces.

The Independence Royal 675, tagged at \$49.95, comes in scuff and weather-resistant Perma-wear covered cabinet in reddish brown, with chromium-plated grille.

All suggested retail prices are less batteries.

Refined Stereo Is the Pitch

• Continued from page 11

show was considered by some to signal a timidity on the part of the phono firms. No one wanted to plunge on full, long lines without knowing which way the public would buy. It was taken as an indication also of the probability of firms filling open spots in their lines later on. In September and October, dealers can look for new models to be introduced to round out lines both as far as price is concerned and design-wise.

In the opinion of seasoned observers, the most excitement was provided by progress in the tape cartridge field, and in the strides being made toward mass sales of quarter track recorded tapes and the equipment to play them.

In the tape cartridge area, RCA Victor devoted a display to their player. But much of the excitement the unit should have provided was lost because its appearance was anti-climactic. Dealers had already seen it last year.

Motorola Bows

• Continued from page 11

back and RCA - Victor - type cartridge playback, shown at the 1958 NAMM convention, had been scrapped in favor of the portable.

Motorola showed two other models which feature bass speaker in the center of the master playback unit and tweeter and mid-range speakers in side placement for stereo, following the lead of previous showings by Webcor, Victor and others. The SH-18, a golden plastic, fabric and metal portable, which has identical twin speakers, which mount on the front of the portable and are hinged to the master unit, are detachable for more separation, has three separate amps, three separate speaker systems delivering 34-watt peak output on the three systems — eight-and-a-half watts from each side high speaker and 17 watts from the center bass channel.

While RCA-Victor showed a stereo console model with one speaker that was hinged to the console for greater separation, the SK-29 features two hinged speakers which swing out from the front of the instrument to either side for separation. The console delivers 80 watt peak thru two identical 20-watt side speakers and a master center bass system of 40-watts.

Prices on all three units will not be announced until after the July distrib confab.

Cabinets Now

• Continued from page 11

everywhere, he said, are expressing interest and requesting information.

Newest entry into the packaged-component field is Bell. At the NAMM show, the first they've attended, incidentally, they showed a furniture line that starts at \$350. According to Bell prexy, Ken Bishop, they figure on hitting a million dollars in sales before the end of the year. Furniture designs are both unique and handsome and, as the firm's initial offering, had strong impact on show-goers.

All of the packaged-component firms are one-stopping their lines to selected, franchised dealers. On the average, they hope to sign a maximum of 1,000 dealers across the country with representation thru several outlets in the bigger markets like New York, Chicago and Los Angeles.

Other component firms will be watching this new development closely and many may join their ranks. By the time the High Fidelity Music Shows swing into fall, the trend to furniture may take on landslide proportions.

Electrohome Shows New Console Line

NEW YORK — Electrohome, Kitchener, Ont. firm, became the first Canadian entry in the packaged stereo derby with a showing of de luxe consoles at the NAMM convention at the Hilton Statler Hotel this week. The firm, active in phono making since 1907, decided to go after the American market following an eight-month test with Earl Campbell, Campbell Music, Washington. Ken Kerr, ad chief for Electrohome, said the firm intends to deal initially direct with the dealer and will concentrate on the Northeastern U. S. area.

The Sceptre, at a suggested list of \$1,500, is the most expensive stereo disk playback with AM-FM radio instrument shown in 1959. The six-foot long two-door lowboy, in a selection of five wood veneers, features seven push-button controls for AM-FM, possible FM multiplex, disk and other functions. Set has 40-watts thru each of two speaker systems in the all-in-one console. Each speaker system has a 15-inch woofer, six-inch closed back midrange and a tweeter horn in each. Two large cabinet areas in the middle of the console offer large storage areas and removable panel to put in tape deck thru jack in the set.

At \$559.50, the Cosmopolitin, contemporary buffet all-in-one console, and its traditional counterpart, the Cathedral, offer 20 watts per channel thru a 12-inch woofer and a pair of five-inch tweeters in each enclosure, plus a nine-tube AM-FM tuner. A pair of contemporary consoles, the Chorale and the Canterbury, contain nine-tube AM-FM tuners with dual amps packing 20 watts thru a 12-inch woofer and a pair of five-inch tweeters in the console. A matching optional speaker enclosure at \$109.50 makes stereo possible.

Two lowboys, the Catalina at \$349.50 and the Encore at \$319.50, offer three watts thru each speaker channel, consisting of an eight-inch woofer and three-inch tweeter mounted on adjustable baffle.

Firm is a self-sustaining one, with all components coming from a line of components which are made by Electrohome and sold only in Canada, while all cabinetry is made by Deilcraft, a furniture line made by them and also sold only in Canada.

Walkie-Talkie Firm Asks FTC To Drop Charges

WASHINGTON — Western Radio Corporation, Kearney, Neb., maker of "New Magic Walkie Talkie," "Radio-Vox" and "Radio Talkie" portable radio receivers, has denied Federal Trade Commission charges of misrepresenting the operational range of the products.

Company's answer denies allegations in the FTC's complaint that advertising misrepresents the devices have a satisfactory operational range of up to one-half mile for home receivers in buildings, and up to 10 miles when transmitting from one car to another.

Company declares that the mile ranges noted do not appear in its ads. Firm's officials, Paul S. and W. P. Beshore, ask dismissal of the complaint.



Audio Feedback

By RALPH FREAS

DRIVE 'EM OUT

Sherman Fairchild picked up the following story from audio engineer, C. J. LeBel, who swears it's completely accurate. It seems there was a test engineer and his wife loved to stay up late playing bridge. All he wanted was to go to bed. He pondered the problem for a while and came up with the following idea. He rigged up his television set so that it tossed out a 24 KC signal. Ten minutes before he wanted the bridge game to break up, he'd turn on the TV. Pretty soon everybody would start to fidget. Even tho the signal was inaudible, it had a strong effect on the 'listener'—so strong, in fact, that it literally drove people out of the house.

Fairchild, tho he obviously enjoyed telling the story, wasn't just gossiping. He was making a point about high fidelity systems that is often overlooked. Many systems, put together by the unknowing or untrained sales person or serviceman, cause listening fatigue, Fairchild believes. The proof of this, he points out, is that altho people like wide-range sound, they frequently will dial out the "highs." Why? It's because there are subtle distortions in the high end (like that 18 KC signal) that cause fatigue.

NOTHING WRONG WITH THE LISTENER

"If you're hearing subtle distortion thru a system over a period of time, you find that you don't feel like playing your records any more. There's nothing wrong with the records and there's nothing wrong with you. It's a bad system," Fairchild said.

All of the foregoing relates to what is Fairchild's primary interest at present—the new SM-1 stereo cartridge coming off the assembly line of the Fairchild Recording Equipment Corporation. Sherman Fairchild likes his SM-1 cartridge. He's pleased with its performance and he's satisfied that it is the best cartridge he can turn out at the price (\$34.95). It should be added that, according to those who know him well, he's not easily pleased.

NO NEED TO COMPROMISE

The SM-1, he told us, has both lateral and vertical damping, which is, as far as he knows, the only cartridge with this feature. As Fairchild explains it, without double-damping, the cartridge manufacturer has to take a compromise. And in a stereo cartridge, the compromise generally favors the stereo side. This is important to the user's component system because the cartridge will work equally well with a monophonic disk as it will with the stereo.

The "hum" factor that has caused some manufacturers of magnetic stereo cartridges plenty of trouble was licked in three ways in the SM-1. First, the unit was built so that the parts balanced magnetically. Secondly, the cartridge was completely shielded with mu metal to eliminate hum completely. A third factor is the cartridge's high output—on the order of 35 mv. It's when you strain with the gain that hum becomes noticeable. With the SM-1, there's no strain, Fairchild points out.

HIGH HARMONICS

"But hum," Fairchild said, "doesn't fatigue the way those odd, high harmonics do. You can listen to an electric fan buzz all day long without it driving you crazy. Some people find it pleasant, in fact.

"Music is different. You know, it's pretty easy to build equipment that will describe a good sine wave or a perfect curve. But music has some pretty wild transients.

"An engineer I know lives out in Santa Barbara where people listen to music a lot. There aren't many night clubs there and entertainment is pretty tame—like listening to records. Well, this engineer said he had measured a lot of amplifiers. Those that had low amounts of those wild high harmonics were the ones that people found pleasant to listen to."

Are audio salesmen aware of these subtleties? we wanted to know.

CREATE SALES PROBLEMS

"They have to be," Fairchild said, "or they'd go broke making service calls. After a week of listening, the customer would complain that the system didn't sound right. And the serviceman would have a whale of a job trying to find the trouble. He has to know at the outset which component will go with what to give a pleasing sound.

"My main criticism of our hi-fi industry is the kind of evaluating we do and the standards we set up. They don't really tell the differences between units. There are no standards that tell the story on those odd harmonics. 'Flatness' specifications are not a good measure of an amplifier's quality. Music is made up of transients. Sound from an instrument consists of 'attack,' 'steady state' and 'decay.' Most systems fall down on the 'attack' end. And unless you can reproduce that, you're nowhere. When a drummer hits a drum you want to hear the whole character of the drum and that includes all three elements of the instrument's sound. Right now, there is no way of rating the 'attack' aspect of an instrument's character."

STEREO IMPROVEMENT

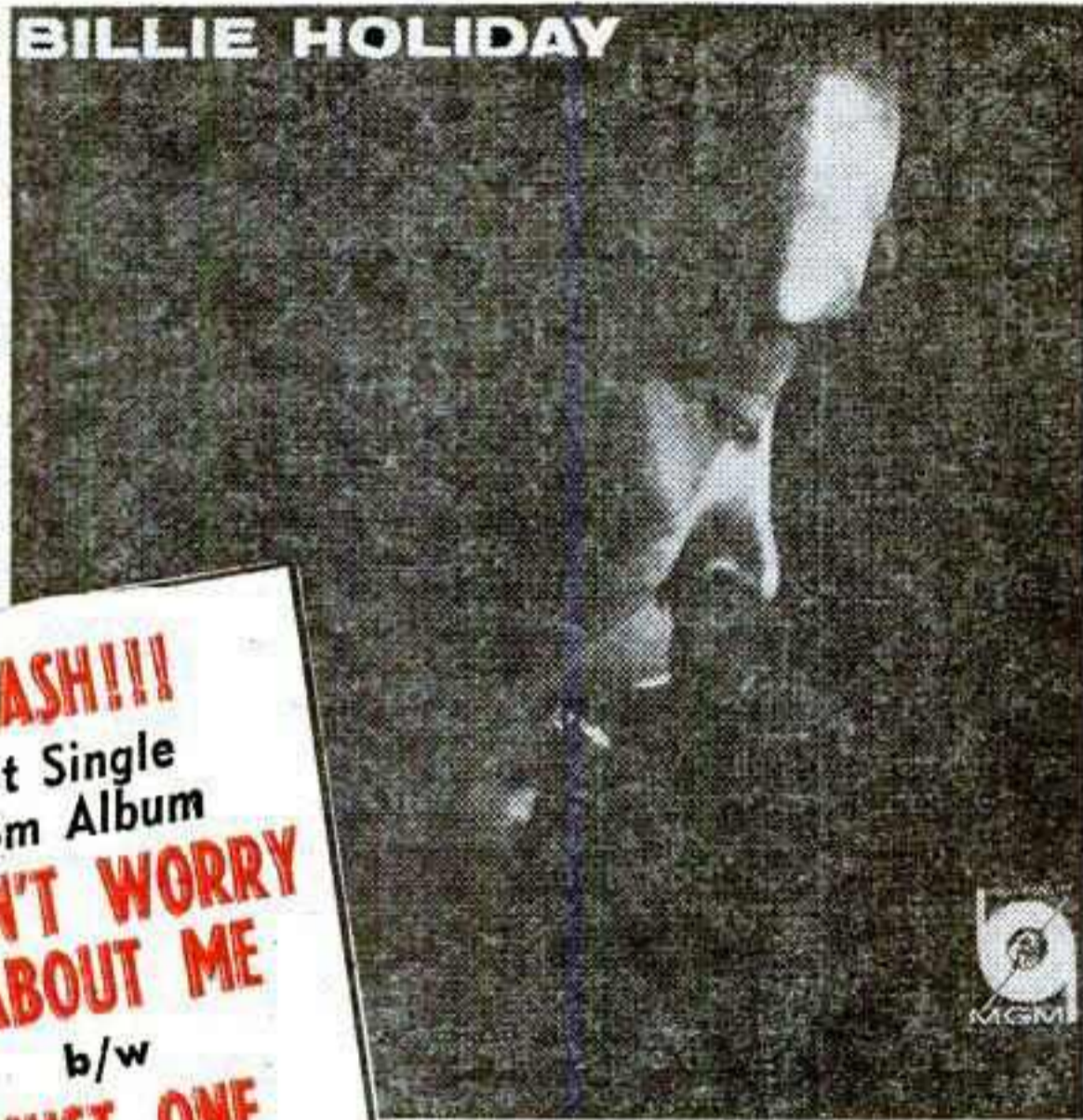
One advantage that Fairchild believes he has over other cartridge manufacturers is his experience in creating a stereo cutter. If you know the cutting end of disk manufac-

(Continued on page 52)

MGM Records

2 Cool Jazz Albums for Hot Stereo Sales

BILLIE HOLIDAY



FLASH!!!
Hot Single
From Album
**DON'T WORRY
ABOUT ME**
b/w
**JUST ONE
MORE CHANCE**
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(In Special Sleeve)

STEREO SE3764 • MONAURAL E3764

the Newest and Best of . . .

BILLIE HOLIDAY

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All Of You • Sometimes I'm Happy • You Took Advantage Of Me • When It's Sleepy Time Down South • There'll Be Some Changes Made • 'Deed I Do • Don't Worry 'Bout Me • All The Way • Just One More Chance • It's Not For Me To Say • I'll Never Smile Again • Baby Won't You Please Come Home

Bouncy Bit of Trumpet Fancy . . .



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CHARLIE SHAVERS

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MORE SIZZLING SINGLES

"LINDA LOU"

bw

"RED SAILS IN THE SUNSET"

RAY SHARPE

JAMIE 1128



GETTING BIGGER BY THE MINUTE . . .

"CIAO, CIAO, BAMBINA"

(Pronounced "Chio, Chio, Bambeena")

The Original Instrumental Hit!

by

JACKY NOGUEZ

and his
Orchestra

JAMIE 1127

JAMIE - GUYDEN records

FROM JAMIE AND GUYDEN

SPREADING LIKE WILDFIRE!

"CARIBBEAN"

bw

"HOOTCHY KOOTCHY HENRY"

MITCHELL TOROK

GUYDEN 2018



HIS BIGGEST SINGLE!

DUANE EDDY

"FORTY MILES OF BAD ROAD"

JAMIE 1126

"THE QUIET THREE"

.. distributed by **GONE RECORDING CORP.** 1650 Broadway, New York, N. Y.

VOX JOX

By JUNE BUNDY

JAZZ JOX SPECIAL: Since this issue of The Billboard features our annual jazz special, Vox Jox this week will be devoted entirely to the doings of jazz deejays.

NEWPORT: Station WKPA, New Kensington, Pa., was the first outlet in the country to sponsor a trek to the Newport Jazz Festival, which takes place next weekend. The "first" classification is vouched for by Festival prexy L. L. Lorillard, according to program director Phil Brooks.

The WKPA "Swingin' Fling to Newport" is a round-trip all-expenses-included package tour. Brooks, who also emcees "House of Jazz" on Sundays, notes that "National Record Marts, the largest chain of retail record marts in Western Pennsylvania, has joined our select group and are giving away a number of all-expense-paid three-day trips in conjunction with the Newport promotion."

Station WKPA currently programs 25 hours of jazz (mostly modern) each week, and Brooks reports "A steady flow of mail from our listeners indicates the market is there and we are reaching it." Brooks adds, "I believe that the jazz labels need more exploitation. Not enough of the firms recording jazz make their product available to the jazz deejay."

Meanwhile, WCBS, New York, is holding a "Newport Jazz Festival" contest, whereby listeners are asked to write in and tell—in 50 words or less—why they would like to attend the jazz meet, which will be aired over the CBS radio network July 2, 3, 4 and 5 from 9 to 10 p.m. First prize will be an all-expense-paid trip to the Festival; while the next 50 winners will receive Dave Brubeck's Columbia album "Newport, '58."

The contest is being plugged by the following WCBS jocks—Jack Sterling, Martha Wright, Lanny Ross, Allen Gray, Freeman and Hayes and Louis Nye. Both the WCBS and the WKPA Newport promotions were set up, via tieups with Tally-Ho Tours.

GAB BAG: Dave Harold, WLBC, Muncie, Ind., writes "I've been airing a jazz show each weekday evening since the first of the year ('Nite Sounds' 8-9 p.m.). The emphasis is on modern jazz, with a sprinkling of jazz-flavored vocals, occasional 'mood' sounds and a touch of the traditional. Every effort is made to do on-the-air taped interviews with jazz personalities. I hope more stations across the country will eventually give jazz the break it deserves and integrate it into their programming. It's high time the petty stigma against this wonderful art form are forgotten, once and for all!"

Princeton Student, Philip L. Johnson, who emcees two weekly (modern) jazz shows over WPRB, Princeton, N. J., opines, "One of my pet peeves, concerning jazz programs, is that too often the disk jockey talks too much! This, of course, cuts down on the music played. Therefore, on all my programs I preface the show with this remark: 'This is a very low pressure type show. We try to keep the conversation at a minimum and the swinging at a maximum'. Along the same line, in order to keep the listeners in the right frame of mind, at the end of each show I remind the jazz aficionados to 'swing easy'."

Frank Mott, who emcees three jazz shows over WOSC, Oswego, N. Y., writes, "I think jazz shows now on the air should be kept real informal. Try to be real easy so the novice can learn to appreciate them. Also it's a good idea for jazz jockeys to try and form clubs to help further jazz as a creative art, and to promote live jazz shows in their areas."

THIS 'N' THAT: Patrick Fitzgerald, WNDU, South Bend, Ind., is emceeing a series of jazz concerts, "Jazz at the Indiana Cafe," featuring local jazz sidemen. . . . New Saturday night show on KPRC, Houston, is emceed by Ed Case from 10 to 11 p.m. The program includes "everything from classic two-beat to modern no-beat." A regular feature is a seg tagged "In the Beginning." This "spotlights the earliest known recording of a jazz star, played side-by-side with the artist's latest disk."

R.&B. JAZZ-AIDE: Bob Bassett, WSAR, Fall River, Mass., who has a four-hour daily jazz show, writes, "In the seven years that I have been programming jazz in New England, I find that we (jazz jockeys) are in the most accepted position by non-jazz listeners that we have ever been, thanks, oddly enough, to the popularity of rock and roll! As crude a form as r.&r. is, it nonetheless, has made the nation's youngsters conscious of some form of a beat. As in all music, there is good and bad jazz, and it is up to jazz jockeys to program intelligently with thought to all ages by presenting good jazz and, most important, jazz from all ages. All too many jazz programs feature jazz from just one era."

JAZZ ROUNDUP: We don't have space to mention in detail all of the jazz jockeys we've heard from recently, so we'll run additional coverage on their activities in next week's column. However, we do want to mention their names—Russ Reardon, WAIR, Winston-Salem, N. C.; Harry Michaels, WDJ, Decatur, Ill.; Ray Boyce, WFHA, Red Bank, N. J.; Pete George, WLBH, Mattoon, Ill.; Howie Leonard, WLOB, Portland, Me.; Tiny Markle, and Chuck Dattilo, KFSD, San Diego, Calif.; Harvey Miller, Sid Mark, Brad Scott, and Chuck Sherman, WHAT, Philadelphia; Alec Bearov, KTRH, Houston; Jean Shepherd, WOR, New York; Paul Mills, WALE, Fall River, Mass.; Wally O'Hara, WEEI, Boston; William Holiday KWK, St. Louis; Sterling Yates, KDKA, Pittsburgh; Dick Pike, WNOP, Cincinnati; Les Davis, WBAI, New York; Stephani Saltman and Joe Mulhall, WBUR, Boston; Jake Trussell, KINE, Kingsville, Tex., and others.

ARTISTS' BIOGRAPHIES FOR JOCKEY PROGRAMMING



'Laurie' Only Start For Sammy Turner

Sammy Turner was born on June 2, 1932, in Patterson, N. Y. While at high school he developed a talent for composing and performing songs. Encouraged by his friends, he started turning his attention to a musical future.

His musical career was halted with the outbreak of the Korean War. He served six months active duty in the paratroopers.

At the beginning of this year he clicked nationally with "Sweet Annie Laurie," his first disk on the Big-Top label. His latest waxing, "Lavender Blue," bounced into the Hot 100 last week and from all indications, it appears to be an even bigger hit than his initial outing.



Jacob and Ezekiel Both Saw the Wheel

In the spring of 1952, while job hunting, Chicagoans Jacob and Ezekiel Carey got the idea of starting a singing group. The Careys were then joined by Paul Wilson, John Carter, Solmie McElroy and later by Nat Nelson to form the Flamingos.

After appearing at local clubs, the group was signed by agent Ralph Leon, who landed them their first recording contract.

In 1953 they had their initial hit, "Golden Teardrops," and a growing reputation as fine balladeers. Bookings into many famous night clubs like Chicago's Black Orchid, the Flame in Minneapolis, the St. Louis Riviera and the Flamingo Hotel in Las Vegas, Nev., followed. The sextet also appeared in Alan Freed's 1956 movie, "Rock, Rock, Rock."

YESTERYEAR'S TOPS—

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

JUNE 25, 1949

1. Riders in the Sky
2. Again
3. Some Enchanted Evening
4. Forever and Ever
5. "A"—You're Adorable
6. Baby, It's Cold Outside
7. Bali Hai
8. Cruising Down the River
9. I Don't See Me in Your Eyes Anymore
10. A Wonderful Guy

JUNE 26, 1954

1. Little Things Mean a Lot
2. Three Coins in the Fountain
3. Hernando's Hideaway
4. Wanted
5. Happy Wanderer
6. If You Love Me (Really Love Me)
7. I Understand Just How You Feel
8. Cross Over the Bridge
9. Young at Heart
10. Oh, Baby Mine (I Get So Lonely)

DISTRIBUTOR NEWS

By HOWARD COOK

WORD FROM WARNERS: Bob Summers of Warner Bros. Record Sales Corporation in Boston writes that Herb Dale and his sales group are getting tremendous action on the new WB LP, "Beach Romance," by Roger Smith. "Pete Kelly's Blues" looks as tho it could be bigger than "77 Sunset Strip." Top single is "Sweet Someone" by Eddie & Betty Cole.

Don Graham of Warners in San Francisco writes that "Beach Time" by Roger Smith looks like a winner. "Kookie, Kookie" is still holding. Other singles showing action are "Sweet Someone" by Eddie & Betty Cole, "Zooba" by Don Rakke and "Richard Diamond Theme" by Warren Barker. Strongest LP's are "World Renowned Popular Piano Concertos" by George Greeley, which has been selected as the feature album for the month of June, "When I Fall in Love" by Tab Hunter, "Mind If I Make Love to You" by Pete King, "The Gateway Singers on the Lot," "Beach Romance" by Roger Smith and "TV Guide Top Television Themes."

Ben Bartel of Warner Bros. in Boston sends word that the biggest new side in the area is "Beach Time" by Roger Smith. Smith's LP, "Beach Romance" is also taking off.

CLEVELAND: Ernie Farrell, promotion mahoff of Decca Distributing Corporation, writes that "Sentimental Journey" by Frank Sorrell on Brunswick is getting great sales. Charlie Gracie is in town promoting his new Coral disk, "I Need Someone." "I'll Be Satisfied" by Jackie Wilson on Brunswick and "Bye Bye, Baby, Goodbye" by Teresa Brewer on Coral are clicking. "High School" by Al Alberts is also a pace setter. Other items showing action are "Too Young" by Tina Robin on Coral and the album, "Claudio Villa Sings" on Coral.

DISTRIB DOINGS: Penny Records has signed the following distribs: Garmisa, Chicago; Leonard Smith, Albany and the Cosnat distributing chain in their areas. Latest disk for the label is "After You've Gone" by Rema Capra. The Morty Wax promotion network has been signed to do promotion in Chicago, Detroit, Cleveland and New York.

20th Fox has set the following international distribs: Sicamerisana SRL, Argentina and Uruguay; E. M. I., Australia and New Zealand; Quality, Canada; L Discoteca, Cuba; Rank Records, Great Britain; Vega, France; Bertelsmann GMBH, Germany, Austria and Switzerland; Hed-Arzi, Israel; Bluebell Discografiche, Italy; Victor Company of Japan, Japan, Korea, Okinawa, Thailand, South Vietnam, Laos, Cambodia, Indonesia and Tawain; Fabric de Discos, Mexico; Egl Monn Iversen, Norway, and African Consolidated Films, South Africa.

TUSCON: A note from R. A. Lindstrom of the newly-formed Arizona Record Distributors. Lindstrom mentions that the firm is Southern Arizona's first and only record distributor.

SHREVEPORT, La.: Stan Lewis of Stan's Record Shop writes that his number one side is "Sea of Love" by Phil Phillips on Mercury. A close second is "Take Out Some Insurance" by Jimmy Reed on Vee Jay. Other strong items are "Back in the U. S. A." by Chuck Berry on Chess, "I'll Be Satisfied" by Jackie Wilson on Brunswick, "Here Comes Summer" by Jerry Keller on Kapp, "Only Sixteen" by Sam Cooke on Keen, "What'd I Say" by Ray Charles on Atlantic, "Sweeter Than You" by Ricky Nelson on Imperial and "Great Grandfather" by Bo Diddley on Checker.

BALTIMORE: Sam Kaufman of Kay-Gee Distributing Company sends word that their hottest platter is "My Most Precious Possession" by the Memos. Lew Douglas has a big one for Todd with his waxing of "After Hours." "I Found Love and Happiness" by Nelson DuPree on V-Tone is starting. Top LP is "How to Make Love to a Blonde" on Vox.

NEW YORK: Top sellers at Cosnat are "There Goes My Baby" by the Drifters on Atlantic, "Rockin' in the Jungle" by the Eternals on Hollywood, "The Bells" by Baby Washington on Neptune, "Mary Ann Thomas" by Bobby Freeman on Josie, "Since You've Been Gone" by Clyde McPhatter on Atlantic, "Karen" by Bobby Randel on Shad, "Crazy Guitar" by Billy the Kid on Jane and "I Waited Too Long" by LaVern Baker on Atlantic.

CHICAGO: Goerge Leaner of United Distribs reports that jazz singles are taking a big sales up-swing. Strongest new platter for United is "Baby, Don't You Know" by Wilbert Harrison. . . . Maury Alpert, owner of Met Music, recently held a benefit at his store for the South Side Boys' Club. Deejays in town publicized the event, and several appeared at the store to help out. Entire sales for the day were devoted to the club.

ROULETTE RAMBLINGS: Roulette Records has signed a new agreement with Di Musa, S. A. for exclusive distribution rights of Roulette, Tico and Roost Records in Mexico. The new agreement calls not only for distribution rights, but for Di Musa to press the Roulette products in Mexico. The previous two-year deal called for distribution rights only, however the heavy increase in business has now made it necessary for the pressing to be done in Mexico.

**SAVE MORE MONEY
MAKE MORE MONEY**
Subscribe to The Billboard TODAY!



MITCH MILLER

Another "Sing Along" hit! Mitch Miller and the Gang take command with a fighting new single - Jine the Cavalry! It's a grand array of voices and bugles and drums and it'll be galloping right to the top of the charts! Call your Columbia distributor today!

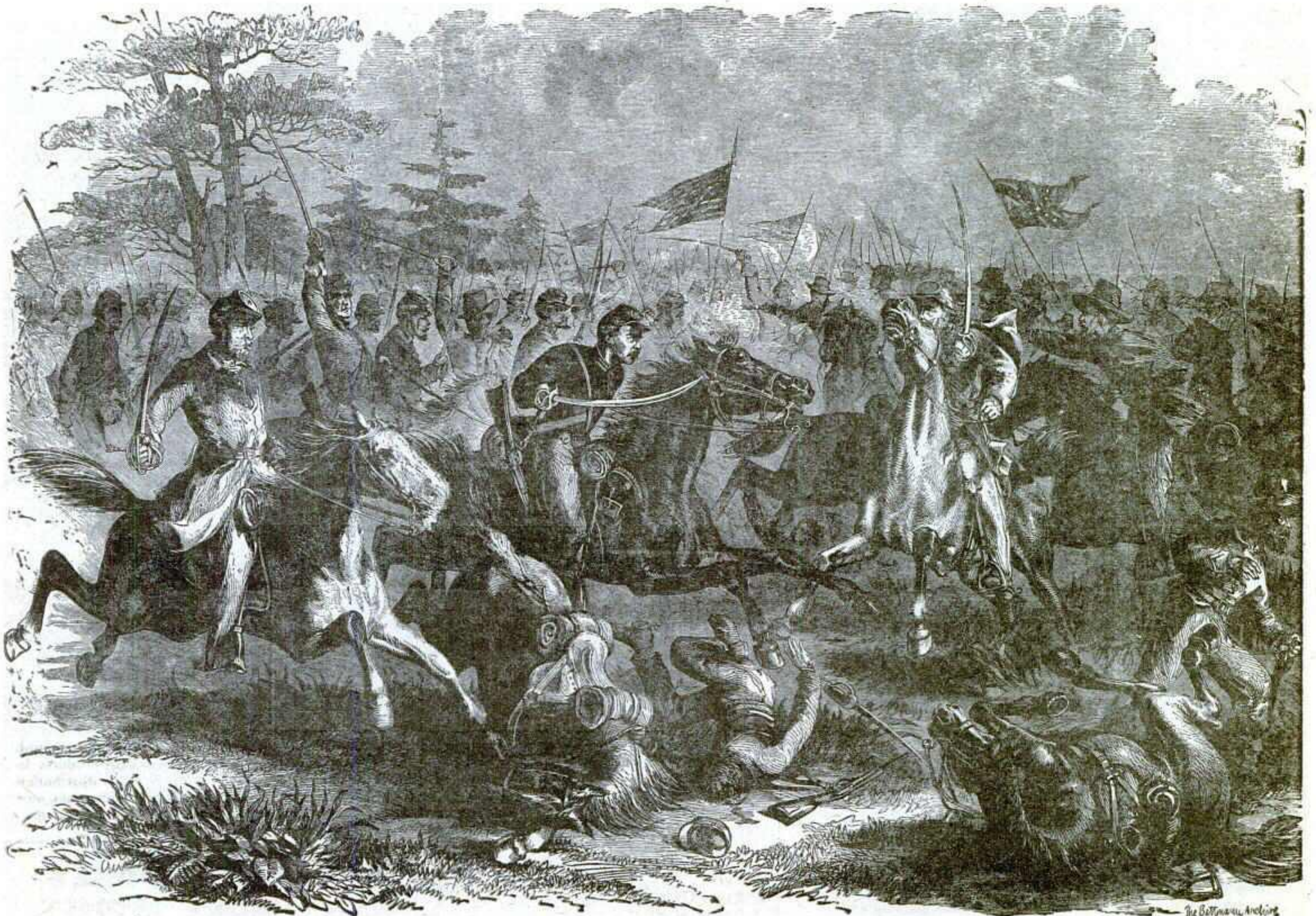
GUARANTEED HIGH-FIDELITY RECORDS BY



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"JINE THE CAVALRY"

b/w "Hey", Betty Martin 4-41424





"TIME MARCHES ON" ROY HAMILTON

The sensational Roy Hamilton has another hit release! It's Roy's great new sound... a ballad... sweet, soft, wonderful. Time Marches On—and it's here to stay. Call your Epic distributor today! b/w "Take It Easy, Joe" 5-9323



MUSIC AS WRITTEN

By BOB ROLONTZ

TO BIGOTRY NO SANCTION

Altho we regret to report it, some of the landladies around Providence have still not learned that color is only skin deep. In spite of the fact that such great artists as Erroll Garner, Louis Armstrong, Duke Ellington and many others are among the mainstays of the Newport Jazz Festival, some landladies in the area are still raising the "For White Only" signs over their hostels. A young New York lass just last week received letters from two Middletown, R. I., landladies which stated that they would rent her a room if she were "white." Perhaps someday such bigotry will pass, meanwhile we can only recommend the The Newport Jazz Festival, and the Providence Chamber of Commerce, have a list made up of rooms and rooming houses that admit all youngsters, or oldsters, who want to enjoy the festival.

New York

Bill Lasley, exec of Memo Records, informed us this week that his recording by the Memos, "My Most Precious Possession," is taking off in a lot of Southern cities... Duke Ellington will receive the 44th Springarn medal from the NAACP in July... Finch Records has signed Tommy & Eddie, new warbling duo... Studebaker and the Newport Jazz Festival are joining forces to sponsor a Holiday On Fashion party this week at the Hotel Sulgrave in New York (25). Studebaker-Lark will sponsor Mitch Miller's radio broadcasts of the Newport Jazz Festival programs over CBS next week... Tico Records will wax the Los Badidos Trio at New York's El Toro night club this month.

Roulette Records will cut a Count Basie album with Billy Eckstine, and another with the ork's regular singer, Joe Williams... Ralph and Gene Martell and Sheila Marsh have opened a new studio in New York called the Alto Sound Studios. It is equipped to handle master and demo record sessions... Thrush Jeannie Thomas winds up a personal appearance tour in the South on July 3 and then will be at the Paramount Steak House in Binghamton, N. Y. for a week. Thrush is managed by Sis Ascher and booked by GAC... Coral Records has signed warbler John Gavin... George Bassman penned the score for the new flick "Middle of the Night." Decca will issue the sound track.

Marietta Montagna, formerly with RCA Victor, has moved over to Coral records as secretary to sales chief Howard Kaye... Jack Mills and his wife Estelle, will return from Europe on July 1... A new label, Knox Records, was recently formed in Hackensack, N. J., First artist on the label is Mike Harwood... The Coastal Recording Studios on 52d Street in New York, have been taken over by Herb Kaplan, Heinze Kubicka, Allan Merchin and Ben Stein, and will be operated under the name of Aura Recording from now on... Ernest McClendon, one of the execs of Trepur Records, will be in New York next week to conduct the Carrollton, Ga., High School Band, in the parade down Fifth Avenue on June 30 as part of the International Lions Club parade.

Neil Fujita, art director at Columbia Records, has been commissioned to design the album jackets for the new album of recorded musical themes from the General Electric TV show... Tony Amano has signed with Stacy Records of Chicago... TV cowboy star Dale Robertson has been signed by RCA Victor... "Three Little Loves" by the Tones on the Sir label is now being distributed by United Telefilm Records... Orkster Johnny Richards will compose, arrange and conduct the score for the flick "Kiss Her Good-bye"... Lester Sims, general professional manager of Bourne Music, will return to New York this week after three weeks on the Coast.

Bill McDonough of Fame Records in Brownwood, Tex., informs us that singer Joe Morgan has just returned home after a deejay tour thru East Texas and Louisiana plugging his recording of "Decisions"... Apollo Records first stereo LP with singer Johnny April will be issued this week... Tilli Dieterle, the pianist, is forming a trio to play at the Park Sheraton in New York. She has just signed with United Artists Records... Sid Siegel of Seeco Records left Sunday (28) for a business trip to Mexico.

Cincinnati-Nashville

Stan Levenson, factory rep for Dot Records, working out of Miami, was in Cincy the past week for a look-around and a visit to Is Nathan's Hit Record Distributing firm. Stan put in his off hours paintin' the town with Nathan's right bower, Stan Kamin... Kenny Revercomb, former salesman in this area for Columbia Records, is the new district manager for Liberty Records in Cincinnati... Bill ("All-American Boy") Parsons and his band crew, together with Jesse Lee Turner, were in Cincy last week to cut an assortment of tunes from Harry Carlson's Fraternity Records at Syd Nathan's King Records works. All concerned are enthused over the output, all slated for early release.

Ed Scotch, president, and Don Balsamo, vice-prexy, of Station WZIP, played host to the Cincinnati music, radio and TV fraternity Tuesday night (23) at a buffet cocktail on the Johnson Party Boat, plying out of the Cincy harbor, to celebrate the station's increase in power from 250 to 1,000 watts. WZIP is powered out of Covington, Ky., but maintains headquarters in the Cincinnati's Vernon Manor Hotel... Lee Rosenberg, of Southern Belle Music, Nashville, is agog over Bobby Helms' new Decca waxing of her firm's tune, "You're No Longer Mine." Ditty was penned by Joan Hager and Ruby Glasgow.

George and Marilu Case, who for the last five years have held forth on the air in Cincinnati, including a top morning record-spinning spot on WSAI, have embarked on a new venture. They have purchased the 111-year-old Mullane Taffy Company in Cincy, which ships its goodies all over the world, and moved the facilities to larger quarters in adjoining Norwood, O. The Cases, who also operate K.C. Distributors, phono rack operation in the Tri-State area out of Cincinnati, have been off the air since early in the year, when format radio spelled the end to their show. Bill Sachs

NEW SMASH SINGLE!

ELVIS PRESLEY A BIG HUNK O' LOVE and MY WISH CAME TRUE

RCA VICTOR
47-7600
A "NEW ORTHOPHONIC" HIGH FIDELITY RECORDING



Order "a big hunk" today! 47/7600



RCA VICTOR

TM&©

RADIO CORPORATION OF AMERICA



*Dot's***PARADE of BEST SELLERS**

- 15955 TWIXT TWELVE AND TWENTY—ROCK BOLL WEEVIL—Pat Boone
 15956 BEI MIR BIST DU SCHON—I DON'T KNOW WHY—Louis Prima & Keely Smith
 15943 A LOVERS HYMN—The Fontane Sisters
 15960 BLUES STAY AWAY FROM ME—ALL NITE LONG—Billy Vaughn
 728 CRY—THE FIVE PENNIES—Dodie Stevens
 1019 SANDY LITTLE BITTY JOHNNY—TEENAGE VISION—Travis & Bob
 15950 TE QUIERO—LULLABY IN RAGTIME—The Mills Brothers
 15954 WITHOUT YOU—I'M MOVIN' ON—Jim Lowe
 15941 THE FIVE PENNIES SAINTS—Danny Kay & Louis Armstrong Sing
 15958 LIZZIE DARLIN'—LOTS OF LUCK—The Hilltoppers
 15957 WELCOME HOME BABY—I LOVE YOU SO MUCH—Ivory Joe Hunter
 15959 FIVE MINUTES MORE—WHO'S GONNA HOLD YOUR HAND—Robin Luke
 15951 TWICE AS NICE—TIGER—Nick Todd
 15946 JIMMY BROWN THE NEWSBOY—I'VE GOT NO USE FOR THE WOMEN—Mac Wiseman

NEW RELEASES

- 15947 FOLLOW THE LEADER—HAWAIIAN PUNCH—Steve Allen
 15961 MERCEDES BENDS—COLORADO WATERFALL—Johnny Costa
 15963 PEG O' MY HEART—RAZZBERRY SUNDAE—The Mulcays

HOT NEW ALBUM RELEASES

- DLP-3204 MORE PETER GUNN—Featuring Soundstage All-Stars
 DLP-3183 YOUNG LOVE—Dot Artists
 DLP-3190 SLIM GAILLARD RIDES AGAIN
 DLP-3187 WEDDING CHIMES—Dr. Charles Kendall
 DLP-3123 THE SOUND OF SPEED—Composed by Bob Thompson
 DLP-3189 SING UNTO HIM—The Sunshine Boys

BEST SELLING ALBUMS

- | | |
|--|--|
| DLP-3180 TENDERLY—Pat Boone | DLP-3191 DEBBIE—Debbie Reynolds |
| DLP-9500 THE FIVE PENNIES—Sound Track | DLP-3118 STAR DUST—Pat Boone |
| DLP-3156 BILLY VAUGHN PLAYS | DLP-3170 PETITE FLEUR—Bob Crosby |
| DLP-3165 BLUE HAWAII—Billy Vaughn | DLP-3098 GALE'S GREAT HITS—Gale Storm |
| DLP-3164 MR. MUSIC MAKER—Lawrence Welk | DLP-3151 WHISPERING HOPE—Bonnie Guitar |
| DLP-3158 PAT BOONE SINGS | DLP 3140 LA PALOMA—Billy Vaughn |
| DLP-3176 MARGARET WHITING'S GREAT HITS | |
| DLP-3157 THE MILLS BROTHERS' GREAT HITS | |
| DLP-3155 WHEN YOU'RE SMILING—Eddie Peabody | |
| DLP-3137 THE CLARK SISTERS SWING AGAIN | |
| DLP-3122 JOHNNY MADDOX PLAYS THE MILLION SELLERS | |
| DLP-3119 BILLY VAUGHN PLAYS THE MILLION SELLERS | |

BEST SELLING EP'S

- | | |
|---|---|
| DEP-1076 SIDE BY SIDE—Pat and Shirley Boone | DEP-1072 SAIL ALONG SILV'RY MOON—Billy Vaughn |
| DEP-1078 BLUE HAWAII—Billy Vaughn | DEP-1071 BILLY VAUGHN PLAYS THE MILLION SELLERS |
| DEP-1079 MR. MUSIC MAKER—Lawrence Welk | DEP-1068 THE LORD'S PRAYER—Pat Boone |
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THE NATION'S BEST SELLING RECORDS

ON THE BEAT

By REN GREVATT

Josh White, an international champ in the folk-blues field, will soon be going to England for the 17th time. He's just about as big there as he is in America. He likes the British, because they like him, but last week in an interview he commented on things American.

"Rock and roll? I think it's getting more intelligible than it used to be. You can listen to some of it now and get something out of it. The only trouble is that the rock and roll singers are so much in demand for television work that they put a lot of good performers out of work. And the movements they make. Is that entertainment? Let's bring back the good act that can sing and doesn't need the phony gestures. I could do rock and roll I know, but my public wouldn't let me.

"As far as the rock and roll sound is concerned, I think Lead-belly would be king of it all right now if he was alive. He had the beat all right. And he had the sound in his guitar. I used to sweat blood trying to pick up his weird guitar chordings."

On the subject of the blues, Josh White has some pointed remarks. "Some people think it's easy to sing the blues. It's not. You've got to learn to bend your notes in a particular way. Then, you've got to be a little ahead or a little after the beat. It's not easy. Take Ray Charles. He's a whole lot of blues man, I can tell you. He's the greatest. The only trouble with Ray Charles is how he takes a spiritual and makes it into a love or a sex song. It's kind of a sacrilege and I think a man who's so talented could write his own blues and leave the spirituals alone.

"Harry Belafonte is a nice ballad singer. But I think it was a mistake for him to try the blues. That's not for him. It doesn't fit. Take Elvis Presley. For my money, he's got it. He has the blues sound because he was exposed to the Negro blues singer and he sort of soaked up their feeling for a blues. I don't want to have to watch him. The way he moves around a stage with those crazy movements is all phony. He's good enough to stick to singing and forget his squirming.

"With singing, you've got to believe in yourself, not somebody else who maybe you're copying. There's too much copying going on in our business. Peggy Lee is a great singer, one of the few white singers who can do the blues. But when she did 'Hallelujah, I Love Him So,' there was too much of Ray Charles there. She should have been herself because she's got it to begin with. Nat Cole can sing anything, anytime, anywhere. He's a man who believes in himself. Patti Page and Ella can do the same thing because they feel what they're doing and they communicate it."

In a few weeks, there's going to be a brand new festival in Newport, this one having to do with folk music. Many top artists have been lined up, but it may be that a previous British TV commitment may prevent Josh White from making this affair. "The rehearsal and filming for the Grenada TV show in England is the same day I'm supposed to be in Newport," White complains. "In a way I'm Mr. Folk and I think I should be in New-

NIGHT CLUB REVIEWS

Sands' Ballads Please at Waldorf

Tommy Sands in his first New York nitery engagement in the Starlight Room of the Waldorf-Astoria proves quite a crowd pleaser. Handling himself well on the floor he scores to better effect on his ballad readings than on a medley of rock and roll tunes that were included in the set.

Opening with a racy rendition of "Everything's Coming Up Roses," his other numbers included smart versions of "Ain't We Got Fun," "In the Still of the Night" and "What Is This Thing Called Love." Highspot of his act is a driving version of a spiritual styled number, "Sinner Man."

Had the vocal group accompanying Sands on the rock and roll number been a bit more tame, this portion of his act might have come across better.

The Count Basie ork backs the singer all the way. Joe Williams continues to rock the room with his blues renditions, and the ork's presentation of "Ol' Man River" is fabulous. Howard Cook.

* * *

Mimi Benzell Charms Washington

A bright, lovely Mimi Benzell was warmly received by music-hungry Washingtonians Wednesday (24) when she opened the season for this city's Candlelight Cafe Playhouse in Cole Porter's "Paris."

Able assistance came from Larry Smith, Margaret Bannerman, Gar Wood and Peter Pagan.

The combination theater-restaurant, the first and only one of its kind in the area, is the brainchild of William Pullinsi and Joseph Nuzzi. It occupies the grand ballroom of the Presidential Arms, and features elevated stage in the middle of the room, surrounded by tables. Meals are served before and after performances. Dolores Poe.

* * *

LEGIT REVIEW

Capital Area Gets Music Circus

Musical comedy in-the-round, and under the Big Top, came to the Capital area Tuesday (23) when John A. Schaefer opened his Rosecroft Music Circus at Oxon Hill, Md.

Opening performance was "Du Barry Was a Lady," and starred Bert Lahr. Jacqueline James played the title roll, and John Call supplied the romantic interest.

Show was beset by more than the usual number of opening night difficulties — including incomplete seating arrangements which angered the holders of reserved seats, and props that were too tall to fit under the spotlights.

Performance was all Bert Lahr. He cavorted gaily, and refused to be upset by the obvious inexperience of the dancers and others in the cast.

Audience reaction to the show was good.

Dolores Poe.

KJAZ Jazz

Continued from page 4

"Jazz Off Campus," with programming supplied each week by a different high school or college jazzophile.

Los Angeles deejay Frank Evans has a two-hour seg, featuring jazz disks popular in his area. Oakland Tribune jazz columnist Russ Wilson emceeds "Jazz Audition," a weekly round-table discussion and review of the latest jazz disks by local jazz musicians and critics. There is also a weekly program, "Concours," aimed at the sports car owner-jazz fan, which blends sports car news, interviews and music, emceed by sports car driver-jazz jock Bud Payne.

Ray, Henry, Dean, Agos and Hadlock cover all facets of jazz thruout the week, including regular segs on historical jazz sides "Jazz Annals"; "Dinner Jazz" (Stan Kenton, Modern Jazz Quartet, etc.) "Mainstream," combos, big band jazz—middle road tastes; "Today's Jazz," spotting current trends with emphasis on the West Coast scene; "Contemporary Concert," a cross-section of the nation's latest jazz tastes; "Jazz Week," a weekly report of jazz news from all over the globe.

A report on jazz record shows featured by other stations across the country appears in Vox Jox this issue.

port too, but the people in England won't change the date for me. The Newport people and Mr. Wein even offered to pay my way over and back if we could get the date changed. I think it's unfair and I figure I'm going to have to do something about it. I've got to make that Newport scene."

Indie Squeeze

Continued from page 4

of the large indie labels are not only shipping in LP's on allocation, but also demanding that distributors buy a certain amount of each and every LP release, rather than an over-all amount. Under the latter system the distributor could order thousands of a strong name artist LP and only a few apiece of the others. But this system is no longer often used, and the distributor finds his stock piling up.

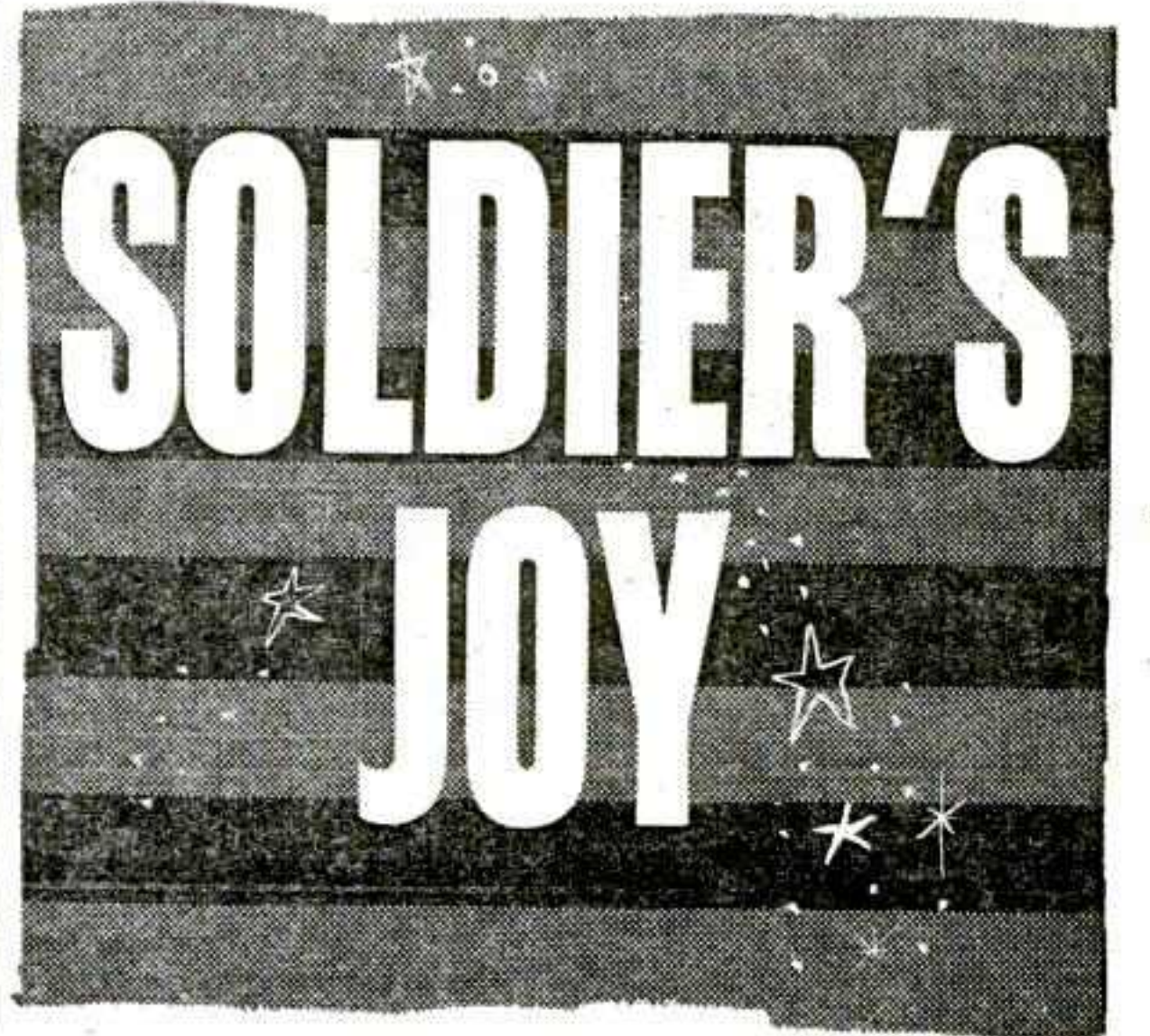
One distributor told The Billboard this week that with a number of important indie lines his inventory of LP's right now came to \$400,000. Of this, he claimed, less than \$100,000 was really salable. "All that these labels are doing," he stated, "is deceiving themselves about their sales by shipping these albums into us and expecting us to turn them into good sellers." It is known that recently, when a large indie upbraided his assembled distributors for not selling his album line, the distributors answered back with snide comments like "who do you have to sell except so and so?"

Too Mr-h, Too Soon

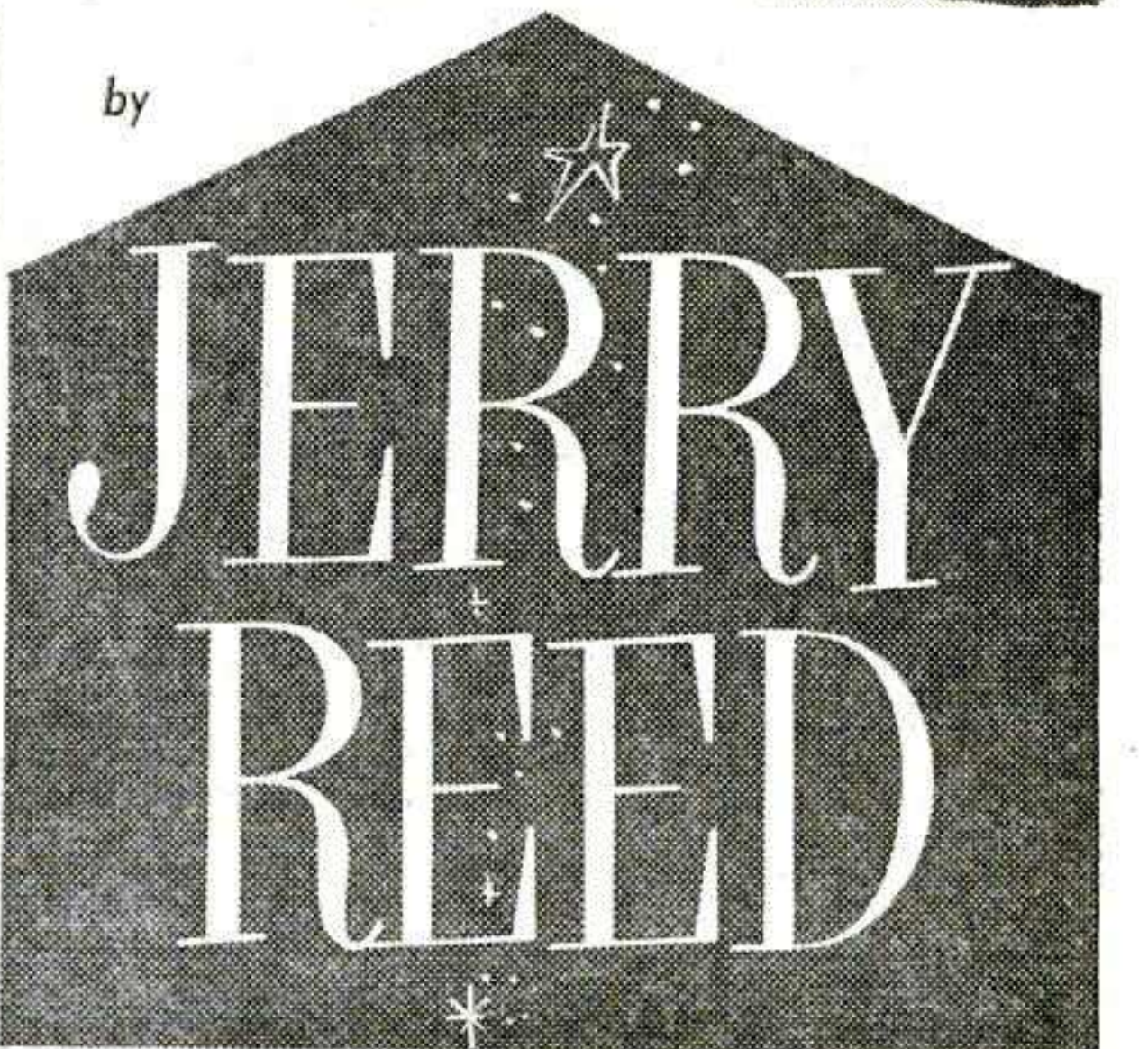
With inventories higher than ever before, and labels shipping in LP's like mad, many distributors claim that they will have a rough time staying in business if they have to stock everything their lines put out. "The indies should behave like the jazz labels," said a distributor. "The jazz labels put out a few LP's each month, let you order what you want and don't come up with any program. That's why we do such a good job with the jazz lines—we can sell what moves, and not build up terrific inventories."



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JAZZ

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INTERNATIONAL SCENE

Jazz as Diplomatic Tool Cries for Effective Use

- Evidence stronger than ever that people abroad know us better thru jazz than any other media.
- But they have to get it via disks since live stints get no backing from government or diskers.

By MILDRED HALL

La Belle Jazz is now indisputably riding the highest crest of international and domestic popularity in her many-sided young life. Nevertheless, she may remain an officially unknissed bride in 1960. Far from rushing her to the altar of international goodwill at the peak of her appeal, her Uncle Sam still clings to dowager presentations. The 1960 Cultural Exchange program will again be overloaded with symphony and music of European origin.

Conduits for live performance of jazz to iron curtain countries, to Africa, Latin America, and to the Near and Far East, where it has proven our happiest propaganda weapon, are few. The role of jazz in tours arranged by State has been hampered by the backward-looking in State's upper echelon, in Congressional halls, and on appropriation committees. In a rare reciprocal artist opportunity like the Moscow Fair, grassroots American jazz was lost in a diplomatic shuffle.

In 1958, only three tours were jazz, out of a total of 27 approved

for assistance under the President's special fund (due for a cut of close to \$1 million in 1960). Jim Magdanz, State's hard-working chief of cultural presentations in the Exchange Program, says, "About the same percentage of jazz will be scheduled for 1960 as in other years. Right now, nothing is firm."

Regretfully, Magdanz added: "Many artists contact State under the impression that the President's Fund is a vast affair, and they can girdle the globe, all ex-

penses paid." Actually, the State Department of the world's wealthiest country has to enlist the aid of Defense Department, Commerce, the United States Information Service, and other government and private agencies to get its tours on the road.

Disks Fill In

Happily, the reach of our most exportable and appealing musical product still manages to be global, and phenomenal — on American records. Wherever jazz recordings are preceded or followed by the live performance of a Gillespie, a Teagarden, a Brubeck, Goodman or Woody Herman, the response is trebled—also the demand for the records.

Jazz, live or on records alone,
(Continued on page 32)

Newport Signposts Huge Jazz Season

• *Continued from page 1*

Officially the season started May 29. On that date the first operation to get its feet wet, as it were, was "Jazz on the Hudson River," a summer long series of Friday night boat rides on the Wilson Lines' S. S. John A. Mes-

sick. Leaving on its weekly four-hour cruise from the West 42d Street docks, the ship carries a different group and singer on each of its three decks. More than 3,000 fans can be accommodated and they pay \$3 a head to get aboard. A modern jazz policy will be employed for the most part, with use of a singer as well. Promoter Ken Joffe said he also may use some Dixie attractions. The river cruises will run thru the end of August, with the possibility also in view of starting a folk boat and a gospel boat later on.

Varied Bookings

Another early entry which opened last night (28) was Stephanie and Phil Barber's Music Inn at Lenox, Mass. The Barbers have again set up a varied set of weekend bookings to run thru Labor Day weekend, September 6. Many top names have been booked including Basie, Kenton, the Four Freshmen, Brubeck, Ahmad

(Continued on page 32)

Jazz A Popular Idiom Today—Why?

- Do troubled times give jazz its wide appeal
- Does jazz become watered down for mass market?

By BOB ROLONTZ

The word jazz can no longer be applied to a small part of American music. Jazz has burst beyond the confines of its once narrow world and is now an in-

tegral part of popular music. Jazz artists such as Erroll Garner, Dave Brubeck, Louis Armstrong, George Shearing, Ahmad Jamal, Shelly Manne, Andre Previn, Gerry Mulligan, the Count Basie Ork, the Duke Ellington Ork, the Stan Kenton crew, the Four Freshmen, the Hi Lo's, the Modern Jazz Quartet, Jonah Jones, Ella Fitzgerald, Miles Davis, Da-

(Continued on page 30)

BEST SELLING JAZZ ALBUMS

The following is a list of the top 35 LP's that have appeared on the monthly Jazz Best Selling Chart in "Audition" from May, 1958, thru April, 1959. Positions are determined by length of time on the charts during this period and the relative monthly listings.

1. MY FAIR LADY—Shelly Manne & His Friends, *Contemporary*
2. BUT NOT FOR ME—Ahmad Jamal Trio, *Argo*
3. CONCERT BY THE SEA—Erroll Garner, *Columbia*
4. PAL JOEY—Andre Previn & His Pals, *Contemporary*
5. SWINGING ON BROADWAY—Jonah Jones Quartet, *Capitol*
6. THE LATE, LATE SHOW—Dakota Staton, *Capitol*
7. AHMAD JAMAL, *Argo*
8. ELLA FITZGERALD SINGS THE DUKE ELLINGTON SONGBOOK, *Verve*
9. DUKES OF DIXIELAND, VOL. 3, *Audio Fidelity*
10. PETER GUNN—Henry Mancini, *RCA Victor*
11. MUTED JAZZ—Jonah Jones Quartet, *Capitol*
12. I WANT TO LIVE!—Gerry Mulligan Jazz Combo, *United Artists*
13. DAVE DIGS DISNEY—Dave Brubeck Quartet, *Columbia*
14. JUMPIN' WITH JONAH—Jonah Jones, *Capitol*
15. THE SWINGIN' STATES—Kai Winding Septette, *Columbia*
16. SWINGIN' AT THE CINEMA—Jonah Jones Quartet, *Capitol*
17. BRUBECK IN EUROPE—Dave Brubeck Quartet, *Columbia*
18. JAZZ IMPRESSIONS OF EURASIA—Dave Brubeck, *Columbia*
19. BASIE—Count Basie Ork, *Roulette*
20. 77 SUNSET STRIP—Warren Barker, *Warner Bros.*
21. FOUR FRESHMEN IN PERSON, *Capitol*
22. NO SUN IN VENICE—Moden Jazz Quartet, *Atlantic*
23. DYNAMIC!—Dakota Staton, *Capitol*
24. JAZZ GOES TO JR. COLLEGE—Dave Brubeck Quartet, *Columbia*
25. OTHER VOICES—Erroll Garner, *Columbia*
26. MILESTONES—Miles Davis, *Columbia*
27. THE HI-LO'S AND ALL THAT JAZZ—*Columbia*
28. IN THE NIGHT—George Shearing Quintet & Dakota Staton, *Capitol*
29. BALLAD STYLE OF STAN KENTON, *Capitol*
30. ELLA FITZGERALD SINGS THE IRVING BERLIN SONGBOOK, *Verve*
31. ELLA AND LOUIS, *Verve*
32. GIGI—Andre Previn & His Pals, *Contemporary*
33. EUROPEAN WINDOWS—John Lewis, *RCA Victor*
34. ELLA & LOUIS AGAIN, *Verve*
35. SHELLY MANNE & HIS MEN PLAY "PETER GUNN," *Contemporary*

Armstrong, Parker Sweep 'All-Time Greats' Poll

In The Billboard's first annual poll of the country's jazz a.&r. men (limited to diskeries that release only jazz records or a substantial quantity of jazz records every month), two great jazzmen swept their field in the "All-Time Jazz Greats" voting. These two were Louis Armstrong in Traditional jazz and Charlie Parker in Modern. Both Armstrong and Parker had more than double the number of votes of their closest competitors. In the Swing category, Duke Ellington, Count Basie and the late Lester Young were closely bunched all thru the polling, with Ellington pulling away to a substantial lead at the end. Billie (Lady Day) Holiday topped all her competition by over 100 points. In the modern field, it is interesting to note the impact that tenorman Gerry Mulligan (as against many other veteran names) has made in the current jazz scene, coming in a healthy third over many other qualifiers. All of the artists in the four categories will be permanently enshrined in The Billboard's "All-Time Jazz Greats" hall of fame.

THE BILLBOARD'S 'ALL-TIME JAZZ GREATS'

as selected by the country's jazz a.&r. men

Traditional Jazz

- LOUIS ARMSTRONG (473)**
- BIX BEIDERBECKE (150)**
- JELLY ROLL MORTON (121)**

Swing

- DUKE ELLINGTON (251)**
- COUNT BASIE (202)**
- LESTER YOUNG (190)**

Modern Jazz

- CHARLIE PARKER (450)**
- DIZZY GILLESPIE (156)**
- GERRY MULLIGAN (107)**

Vocalists

- BILLIE HOLIDAY (264)**
- ELLA FITZGERALD (152)**
- BESSIE SMITH (132)**

Garner, Basie, MJQ, Williams, Ella, Freshmen, Deejay Poll Winners

The nation's top jazz deejays showed off both a thoro knowledge of the jazz scene and their own hipness with their votes in The Billboard's "Favorite Jazz Artists" poll this year. In the Favorite Instrumentalist division, Erroll Garner rolled up a substantial lead with Miles Davis and Thelonious Monk the next most favored, in that order. The Favorite Jazz Ork was the swingin' Count Basie Band which received almost double the number of votes accorded to the Stan Kenton Crew, and more than double that of the Duke Ellington Ork. The jocks had many Favorite Instrumental Groups, however, with the MJQ winning a 14-point victory over the Dave Brubeck Quartet and the Miles Davis Sextet, who finished in a tie for second, while George Shearing finished third, only slightly back of the second place winners. In the Favorite Vocalist division, male, Joe Williams and Frank Sinatra fought a nip and tuck battle all the way, with the former winning out by a scant five points. A relative newcomer, Mark Murphy, finished third in the vocal polling, indicating that more will be heard of this lad. Ella Fitzgerald amassed better than five times the points of her nearest competitors in the Favorite Vocalist, female, division. June Christy, Anita O'Day and Sarah Vaughan tied for second place. The Four Freshmen finished up well ahead of the Hi Lo's, but the comparatively new Lambert-Hendricks-Ross Trio finished mighty close behind the latter group.

'FAVORITE JAZZ ARTISTS—1959'

as selected by the nation's leading jazz disk jockeys

Favorite Jazz Instrumentalist

- 1. ERROLL GARNER (133)**
(Columbia)
- 2. Miles Davis (96)**
(Columbia)
- 3. Thelonious Monk (44)**
(Riverside)

Favorite Male Vocalist (jazz or blues)

- 1. JOE WILLIAMS (165)**
(Roulette)
- 2. Frank Sinatra (160)**
(Capitol)
- 3. Mark Murphy (48)**
(Capitol)

Favorite Jazz Orchestra

- 1. COUNT BASIE (235)**
(Roulette)
- 2. Stan Kenton (122)**
(Capitol)
- 3. Duke Ellington (111)**
(Columbia)

Favorite Female Vocalist

- (jazz or blues)
- 1. ELLA FITZGERALD (274)**
(Verve)
 - 2. June Christy (51)**
(Capitol)
 - Anita O'Day (51)**
(Verve)
 - Sarah Vaughan (51)**
(Mercury)

Favorite Jazz Instrumental Group

- 1. MODERN JAZZ QUARTET (85)**
(Atlantic)
- 2. Dave Brubeck Quartet (71)**
(Columbia)
- Miles Davis Sextet (71)**
(Columbia)
- 3. George Shearing Quintet (59)**
(Capitol)

Favorite Jazz Vocal Group

- 1. FOUR FRESHMEN (205)**
(Capitol)
- 2. Hi Lo's (154)**
(Columbia)
- 3. Lambert-Hendricks-Ross (132)**
(Roulette)

(Listing includes current record company affiliation)

JAZZ TODAY

... where it is and where it is going

The Billboard asked some of the top men in the world of jazz: critics and a.&r. men, to comment on the state of jazz today, and where it might be heading tomorrow. Here are their opinions.

Jazz Is Pretty Much of a Jungle

Nat Hentoff, Co-Editor, The Jazz Review

ESPECIALLY in this period of increasing "acceptance" of his work, the jazz musician should begin to think—and act—seriously to protect himself:

1) A jazzman who is as much a composer as player is foolish not to set up his own publishing firm as George Russell, Quincy Jones and others have done. Or he can become part of a firm directed by other jazz writers. One thing that has not been done at all yet is for several jazz composers who do have their own firms to pool part of their resources and hire a professional who can help get their originals more performances—not only with other jazz groups here and abroad, but in the schools, a new and rapidly growing market for jazz material.

2) Personal managers who are honest, tenacious and intelligent are desperately needed. It is as unwise for a jazz leader of any reputation to depend solely on his booking agency for guidance as it is for a classical performer to deal with Columbia Artists or National Artists by himself.

Most bookers are interested
(Continued on page 32)

Achieves Much On Social Level

By Leonard Feather author of The Encyclopedia of Jazz

ASK an unanswerable question and you get an unpredictable answer. None of the musicians themselves, far less the critics, can analyze where jazz is going. At present it is fanning out in so many directions, and is subject to such a variety of atmospheric pressures, that any prediction is about as sure of success as the weather forecast for 1960 in the Farmer's Almanac.

More than any musical consideration, one factor in the past, present and future orientation of jazz remains supremely important: its contribution to democracy.

Too many of us tend to take for granted the vast achievements of jazz on the social level. It is easy to forget that at one time white or Negro jazzmen dared not appear together, anywhere in America, on a stage or in a night club—not even, with rare exceptions, in a recording studio.

It is incompletely realized how much more slowly jazz might have progressed had it not been for John Hammond, who for almost 30 years has been a stubborn opponent of Jim Crow. It was he

(Continued on page 32)

More Thoughts Given to Disks

George Avakian A & R head at Warner Bros. Records and veteran jazz commentator

JAZZ is more unpredictable than horse racing or Casey Stengel, but it seems to me that there are some definite signs of future directions. Few of them are very encouraging for the present, but eventually there will be benefits for musicians and their fans alike.

As far as artist growth and box-office excitement is concerned, there have been no successes since Ahmad Jamal made it last year from the lower case scuffle category to a major star classification. The same people are still the draws — Armstrong, Brubeck, Shearing, Mulligan, Garner. And Erroll has all but withdrawn to the concert stage, which is a loss club owners can't replace.

The reason new stars aren't being developed is probably that the testing grounds no longer exist. A moderately unsuccessful group can no longer scuffle across the country on a couple of tours a year until it gets enough exposure to bust loose. Record companies can, and still do, record relatively unknown musicians and make a little money, but that activity is no longer backed up by constant public appearances on the part of most of these artists.

The jazz concert circuit is going to get bigger before it gets smaller, and that means in dollar volume as well. The seeds of self-destruction are obviously present, of course. It can be predicted with complete safety that in the

(Continued on page 32)

Jazz Soloist to Take Next Step

Nesuhi Ertegun Jazz Lecturer, Jazz A & R Head Atlantic Records

WHERE is jazz today? It is all over the world. Jazz is the music of today for more people in more countries than any other form of music.

Jazz today is solidifying the new and advanced positions it has gained during the last years. What we are witnessing now is less experimentation and more entrenchment; no fantastic new talent has appeared and no important new school has been formed in the last year or two. The younger musicians are absorbing and assimilating the music of the great masters who just preceded them.

There is an invariable pattern
(Continued on page 33)

Jazz Emotional Experience

George T. Simon Timex Jazz Show Writer & Bouree Productions Executive

THE GREAT thing about the recent developments in jazz is that they have occurred. I'm not going to go into any discussion of why modern jazz is better than old jazz, or v.v., but I would like to point out that because of the much greater breadth (or maybe you want to call it depth) of jazz today, there's a great deal more good stuff for people to listen to. And the more varied the good stuff you offer, the more people you're going to attract.

After 20 or so years of judging
(Continued on page 33)

On Threshold Of Greatest Era

Ralph J. Gleason, Editor of Jazz and Times-Mirror syndicated jazz columnist

JAZZ music today is standing on the threshold of its greatest era.

Within the next few years it will reach heights of popularity never dreamed of by its pioneers in New Orleans, Kansas City and Chicago.

We have ample evidence of this from the pages of The Billboard itself which show us that Dave Brubeck usually outsells Dinah Shore, and Miles Davis outsells Tony Martin.

The growth of the jazz festivals from Newport to Monterey is opening up new audiences by the thousands each summer. Timex, for all its bad points, and the additional use of jazz on TV elsewhere is creating new listeners for this music.

The cultural feedback that has resulted from our discovery of the European discovery of jazz has raised jazz immeasurably in the cultural scheme of things in this country.

When even the chain papers can recognize the value of jazz; when newspaper readers who have never bought a jazz record nor attended a jazz concert can write in and ask for lists of records and recommendations of books, we are beginning to move forward.

The A&R men handling jazz at all the labels, large and small, have a great responsibility these days to make the best jazz LP's they can, not just record any wandering minstrel with an AFM card. The jazz musicians them-

(Continued on page 33)

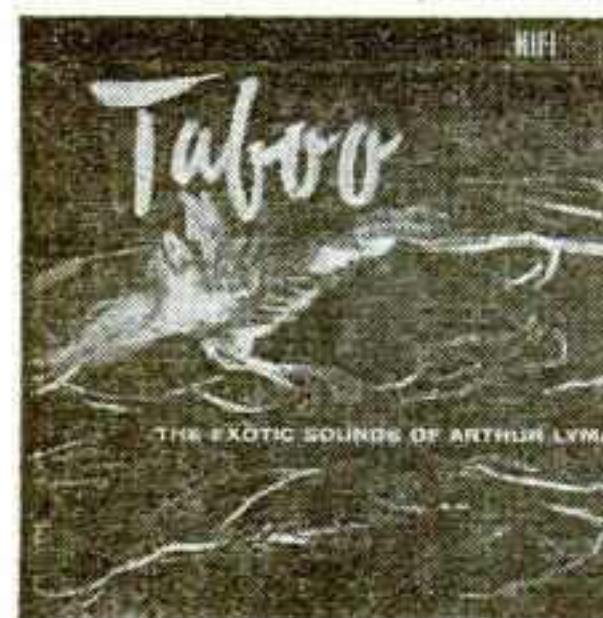
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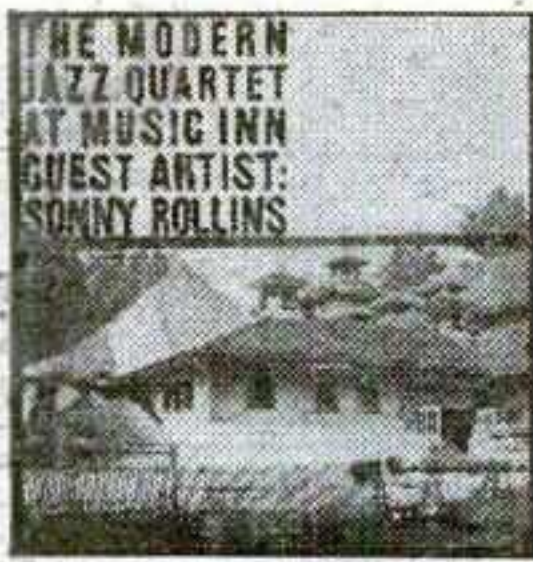
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JOE CASTRO
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THE JAZZ MODES

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BETTY BENNETT
TEDDY CHARLES
PHINEAS NEWBORN
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DIZZY GILLESPIE
RUTH BROWN
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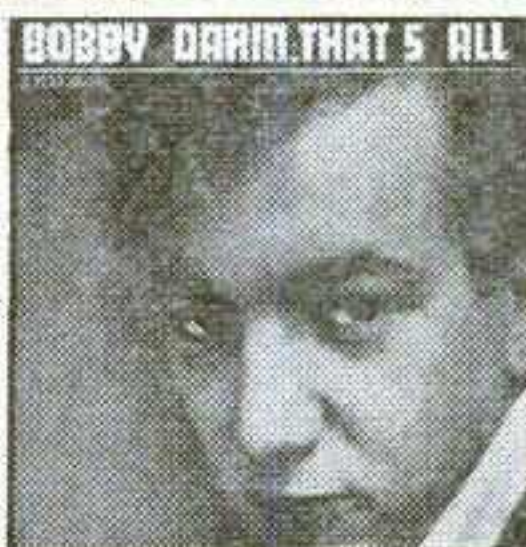


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THE "MOTHER" BLUES

Jazz Form Developed From Many, Varied Influences

- Hope, despair, pain, social forces, catastrophes and religious feeling are a few blues influences
- Blues styles are just as varied. Its many forms show vitality of blues origins and its creators

By PAUL ACKERMAN

When Elvis Presley first made an impact on the pop music scene some five years ago, few people were aware of his hip-swinging talents. He had not yet become a television star, and his sales power as a record artist rested upon his vocal, rather than visual, appeal. Discerning listeners quickly sensed the basis of his success: Here was a unique stylist, well-grounded in the most elemental and perhaps the most important of American song forms—the blues.

The blues, which are rooted solidly in the culture of the American Negro, were never annotated or written until the 1890's for they sprang from a population largely unschooled. Since those years, the influence of the blues has been all-pervasive, and its distinctive characteristics have left their imprint upon jazz, upon country and western music, pop music—particularly rock 'n' roll, and even show music, notably some of the compositions of George Gershwin, specifically "Porgy and Bess."

What Are the Blues?

The definition is a varied one. To a musician the term "blues" denotes, first of all, a distinct type of song construction. A standard blues is made up of 12 bars and has definite chord progressions. This, and the instrumentation, contribute to an effect known as "blues tonality." There are, of course, modifications to the 12-bar pattern, and many songs of longer length are termed blues.

The blues are also defined in terms of the nature of its lyric themes. To the laymen, a song may be "bluesy," or blue, adjectives connoting a song whose lyric is essentially sad. This approach to a definition of the blues is, of course, inexact, although it has a measure of

truth and justification. Many blues are sad, for they originally sprang from a background of slavery and repression. However, with the passing of years, the lyric or story content of the blues has become very broad—so that in addition to blues which tell of despair and tragedy, there are happy blues. There are uptempo blues, which made the listener want to jump and shout; there are satiric blues, comedy blues and—one of the most interesting categories, didactic blues. The latter are blues which give advice, generally to simple men who have been put upon by sharp women.

A good example of didactic blues is Jimmy Witherspoon's "Rollin' Blues," which poses a question clearly and answers it definitively:

*"Did you ever love a woman—
Caught her runnin' round?
There's only one thing to do
boys. Stop it! Put that woman
down."*

A common blues theme is faithlessness on the part of either sex. An example is the classic "C. C. Rider" (sometimes spelled "See See Rider"), which has the poignant lines:

*"See See Rider, see what you
have done . . .
You made me love you, now
your man's back home . . .
You made me love you, now
your man's back home.
I'm gone away baby, and I won't
be back till fall . . .
Lord, Lord, gone away baby,
won't be back till fall.
If I find me a good girl, I won't
be back at all."*

*I'm gonna find me a pistol, just
as long as I am tall . . .
Shoot my woman . . . east that
cannon ball.
If that woman won't have me,
she won't have no man at all."*

*See See Rider, where did you
stay last night?
Your shoes ain't buttoned . . .
your clothes don't fit you
right.
You didn't come home 'til the
sun was shinin' bright."*

The tragic stories are often implicit in the titles: "Chain Gang Blues," "Hard Times Blues," "Trouble in Mind," "Misery Blues," "Dead Drunk Blues," etc.

Inspired By Calamity

Another category of blues themes has to do with catastrophes—storms, floods, and their effect upon humanity. Such a one is "Black Water Blues," a song of a torrential five days' rain that flooded the lowlands, leaving people homeless. Years ago this was recorded by the late, great Bessie Smith in the most poignant style. Leadbelly, the great folk blues artist, and many others have sung blues telling of the depredations of the boll weevil.

As against these stories of despair and tragedy, there are blues that speak of hope. In fact, some of the most despairing blues are not without a note of hope. A good example is Richard M. Jones' "Trouble in Mind,"

*"Trouble in mind, I'm blue, but
I won't be blue always . . .
For the sun will shine in my
back door some day."*

But perhaps one of the greatest characteristics of the blues' lyric or thematic content is its quality of simple poetry. An example is Leroy Carr's classic: "When the Sun Goes Down":

*In the eventin', in the eventin',
baby when the sun goes
down . . .
In the eventin', baby when the
sun goes down . . .
Ain't it lonesome, ain't it lone-
some baby, when your love
is not around"*

*When the sun goes down,
Last night, as I lay a-sleepin',
I was thinkin' to myself . . .
Last night as I lay a-sleepin',
I was thinkin' to myself . . .
Well, the one I love, the one
I love,
She's in love with somebody
else."*

*Well, the sun rises in the East
Yes and sets in the West
Well, the sun rises in the East,
baby
Yes and sets in the West . . .*

*Ain't it hard to tell, ain't it
hard to tell
Which one is loving you the
best
When the sun goes down."
There are also blues which re-*

West Coast Jazz? It Doesn't Exist!

- Coast dwellers can't agree on uniqueness.

- But concur on the universality of jazz.

By LEE ZHITO

"West Coast Jazz" is big, sales-wise—but what is it? You can't get anyone to define the term.

It's generally agreed that a substantial amount of recorded jazz sold today originates on the Coast. Such labels as contemporary-Good Time Jazz, Fantasy, Verve and World Pacific, together, comprise a dominant share of the jazz disk market. Are their sales spurred by their use of a distinctive Coast brand of jazz?

Not Regional?

From all indications, West Coast jazz—if there ever was such a thing—is no more. Jazz label execs such as Contemporary's Les Koenig and World Pacific's Dick Bock maintain that jazz recorded on the Coast has no indigenous qualities. They feel that jazz is universal, rather than regional, both in its fabric and in its following. The ever-growing worldwide demand for American recorded jazz, regardless of its point of origin, is used to substantiate that statement.

The West Coast, however, exerts a telling influence on the

reflect a rebellious attitude toward some social conventions, such as the Clarence Williams-Everett Robbins-Porter Grainger song, "Ain't Nobody's Business If I Do"; happy blues, such as Witherspoon's "I Don't Want a Thing But That Big Fine Girl of Mine," and many, many other types. The range of ideas, it may be seen, is inexhaustible.

Jazz Relationship

The relationship of blues and jazz is a profound one. Many of the blues classics sprang directly from the traditional jazz schools—such as "Dippermouth Blues," "Tin Roof Blues," "Royal Garden Blues," etc. Many of the greatest musicians in jazz history are heavily blues-oriented, such as

(Continued on page 28)

jazz field as a whole by having triggered important trends during the past decade. The renaissance of Dixieland to where two-beat music once again enjoyed wide commercial acceptance was revived out here by the Firehouse Five Plus Two 10 years ago.

Group consisted of Disney Studio hands who revived the old tail-gate tunes for sheer kicks. Their musical mayhem spurred Les Koenig, then a Paramount Pictures director, to record them, and thereby found his Good Time Jazz label. The Dixie craze which followed helped generate a wider audience for such favorites as the Turk Murphy group and Bob Scobey's Frisco Band.

Inventive Jazzmen

The dissolution of the big Stan Kenton band in the early '50's released a number of highly inventive modern jazz musicians to blaze trails of their own. Still fired with the Kenton enthusiasm to strive for something different, a number of groups sprang up along the California Coast. Some can be traced directly to the Kenton clan by the men they featured. Others reflected the modern jazz feeling—from the Shelly Manne's to the Jimmy Giuffrè's, the Dave Brubeck's to the Gerry Mulligan's.

The current and most far-reaching West Coast influence upon the jazz scene is the use of jazz in television and motion picture sound tracks. While the jazz thread had been interwoven in movie sound tracks before ("Man With the Golden Arm," "Street Car Named Desire," etc.), its first all-out effective use to buttress tense drama was in Johnny Mandell's "I Want to Live" score. Its importance in TV today since the success of Hank Mancini's "Peter Gunn" score is now history. There's hardly a whodunnit on the air today which doesn't hit the screen with a jazz track. Indicative of the jazz track's importance is the fact that a Western series to bow next season will appear fully endowed with a modern jazz setting. Show is "Shotgun Slade," with the pilot of the series featuring Scott Brady.

West Coast "Firsts"

Coast companies claim a number of "firsts" in the jazz field. World Pacific's "West Coast Artists series" of covers has won the label a number of art awards. San Francisco's Fantasy label similarly has reaped high honors for its use of distinctive abstract art. Contemporary's Les Koenig launched a new trend in 1956 with Shelly Manne's jazz variations on the "My Fair Lady" themes. Since then, it has become common practice for jazz labels to issue jazz versions of Broadway Musicals.

"West Coast Jazz," rather than emerging as a particular school of musical thought, is an all-embracing factor, one which includes the ingenuity of both musician and label exec in their common willingness to depart from well-trodden paths and strive the new and untried. Fortunately for the good of the jazz disk business, this feeling is shared by labels other than those on the Coast. The California firms pride themselves in feeling that it was their influence which helped generate the new thinking.

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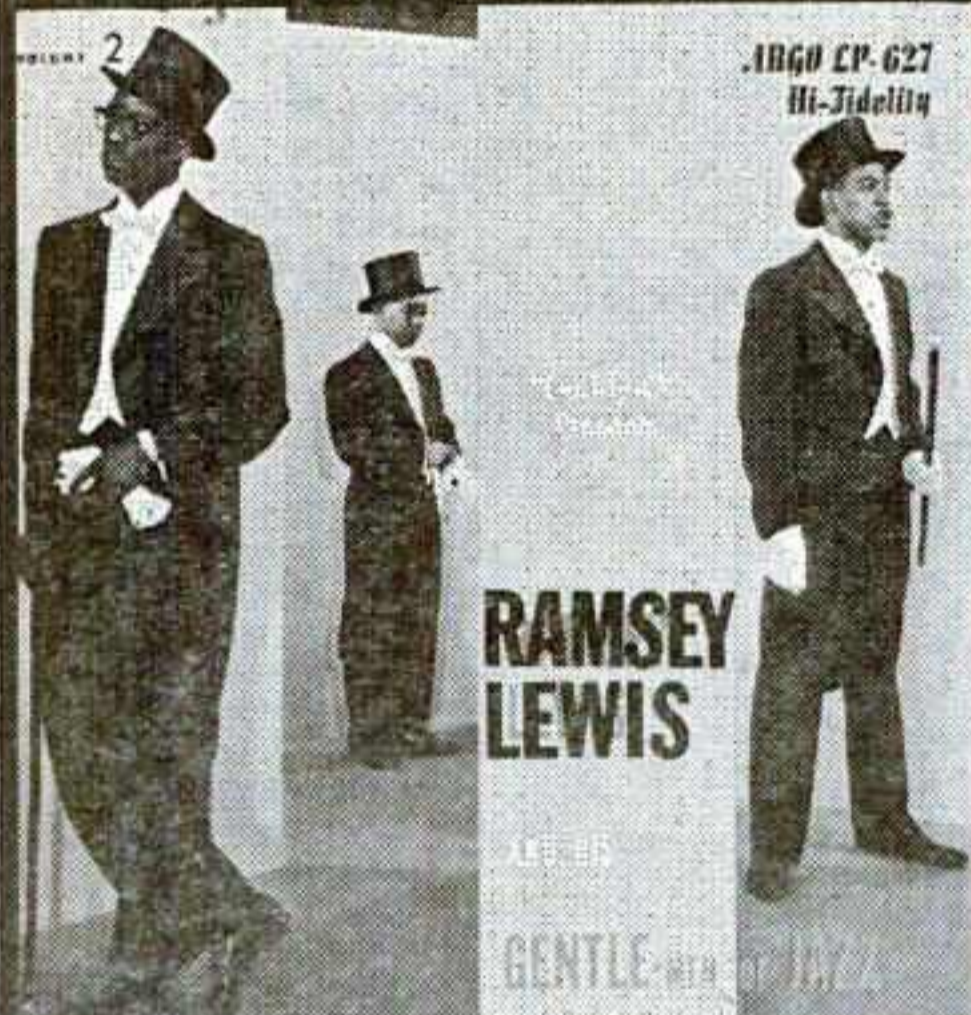
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By HOWARD COOK

The jazz listener is particularly concerned with receiving maximum fidelity and realism. Engineering and sound gimmicks, echoes and other special effects are much less to be desired than in some other types of music. The advent of stereo and its great public acceptance during the past year has now made it possible to have a available stereophonic counterparts of most monaural disks.

Producing a stereo recording presents the artist, a.&r. man and engineer with problems, if a realistic performance rather than a commercial concept of stereo is to be achieved. A consensus of opinions among jazz a.&r. men in New York reveals that many employ similar techniques in recording jazz in stereo and that these approaches are quite different than those used for pop and other recordings.

Considered "Taboo"

The "ping pong" effect, a phenomenon where little or none of the sound that is heard from the right speaker comes thru on the left and vice versa, is considered by most to be taboo. While this effect can be managed easily, it is felt to be gimmicky and unnatural.

In order to get such a separation of sound, members of smaller groups would have to be placed at distances that affect their musical relation. In an actual performance the members of small groups are close together. Producing this marked separation with little leakage between channels, while it may create a striking stereo disk soundwise, gives a distorted result artistically.

Recording big band jazz in stereo, it is generally felt, presents less obstacles in getting realism. The natural separation of sound is enough to give those who are most interested in the music a feeling of depth, and

those who are more "sound conscious" also appreciate the flow of sound.

How About Vocalist?

With vocal stereo several of the a.&r. men mentioned that they place the vocalist in the center with neither channel favored. Some also use three tracks, because in final balancing there is more depth and direction of sound.

The underlying feeling, it was pointed out in several instances, is that the stereo recording should not necessarily be different from the monophonic. It should be fuller. If the particular selection, type of jazz or instrumentation warrants marked and wide separation, this should be

the result for which one strives, but not at the expense of capturing the best performance possible.

Theatrical Technique

One of the a.&r. men envisioned a time, when to get the best possible results with two-channel stereo, an almost theatrical technique may have to be used in the studio. It was mentioned that in some recordings of operas, where the listener knows that in a live performance an entrance of a singer should be from the back of the stage, the same illusion could be effected on the disk. This could also be true of vocal jazz in stereo.

Despite the problems encountered in producing a stereo jazz album of quality, the predominant feeling among jazz a.&r. men is that stereo does enhance the effect of the disk performance. When jazz, regardless of the size of the group or whether or not it is instrumental or vocal, is recorded properly in stereo, they feel, the over-all results are more gratifying and more satisfying than monophonic recordings.

Many and Varied Influences

• Continued from page 26

Louis Armstrong, Count Basie, Duke Ellington, the late Charlie Parker, etc. In addition, the young, modern jazz musicians of today, such as clarinetist Tony Scott, pianist Thelonius Monk, tenorman Sonny Rollins, etc., draw constantly on the blues for inspiration. Blues, it has rightly been stated, is the Mother.

Each jazz era—New Orleans, Kansas City, Chicago and on up to modern times, contributed to the evolution of the blues as an instrumental and vocal form—so that on records today there are any number of blues styles and types: The soulful, New Orleans style, with vocalist and the horns engaging in a chant-and-response pattern reminiscent of church music; the somewhat more complex Kansas City and Chicago styles, with the vocalist adopting a dramatic "shouting" technique, and the instrumental arrangement embellished by a lacy piano technique in the right hand—as may be heard in any of a number of disks by Joe Turner and Pete Johnson; the sophisticated styles of such artists as Dinah Washington, Billie Holliday, Peggy Lee, etc.

Even classicists—Leonard Bernstein, for instance—have commented upon the contribution

of the blues to American music. Bernstein, in one of his "Omni-bus" talks on jazz, likened the lyric construction of blues to iambic pentameter, the great metrical line in English poetry.

Status of Blues Today

Probably more influential than ever, in the general field of jazz, its influence is ever-present. In the world of pop music, virtually the entire rock and roll era was blues-based. Presley, the greatest "rocker" of them all, actually represented two streams of influence—one, the elemental Negro material, strongly noticeable in such of his early disks as "Mystery Train," and two, the country influence, which had always retained a blues tradition—so-called "country blues."

These two types of blues—Negro and country—were in many ways similar; but they also had their points of departure. One of the most interesting points of variation lay in the instrumentation or arrangement accompanying the vocalist. In Negro blues, horns, piano and guitar predominated, with the harmonica very prominent in more primitive folk blues, horns were never used in the traditional style of performance.

Today, however, these strict

BASIC JAZZ LIBRARY

Here is a list of jazz books that may be helpful to deejays, librarians, record dealers and anyone else concerned with jazz, live and on records. There are many other books available on the subject, but this list comprises a basic library. (Books marked with an asterisk are currently out of print.)

REFERENCE BOOKS

The Encyclopedia of Jazz, by Leonard Feather; New York, Horizon Press (1955). (Supplements are issued yearly.)
Hear Me Talkin' to Ya, by Nat Hentoff & Nat Shapiro; New York, Rinehart (1955).

HISTORY

A History of Jazz in America, by Barry Ulanov; New York, Viking (1952).
The Story of Jazz, by Marshall Stearns; New York, Oxford University Press (1956).
***Jazzmen**, by Frederic Ramsey Jr. & Charles Edward Smith; New York, Harcourt, Brace (1939).
***Shining Trumpets**, Rudi Blesh; New York, Knopf (1946).
The Book of Jazz, by Leonard Feather; New York, Horizon Press (1957).

BIOGRAPHY

Satchmo, by Louis Armstrong; New York, Prentice-Hall (1954). (Paperback Edition, Signet (1955).)
Big Bill Blues, by Big Bill Broonzy; New York, Grove Press (1957).
Father of the Blues, by W. C. Handy; New York, Macmillan (1941).
The Kingdom of Swing, by Benny Goodman; Harrisburg, Stackpole & Sons (1939).
Lady Sings the Blues, by Billie Holiday; New York, Doubleday (1956).
Mister Jelly Roll, by Alan Lomax; New York, Duell, Sloan and Pearce (1950). (Reprinted by Grove Press, 1956).
***Duke Ellington**, by Barry Ulanov; New York, Creative Age (1946).
***We Called It Music**, by Eddie Condon & Tom Sugrue; New York, Holt (1947).
The Jazz Makers, by Nat Shapiro & Nat Hentoff; New York, Rinehart (1957).

LITERATURE

Eddie Condon's Treasury of Jazz, by Eddie Condon and Richard Gehman; New York, Dial Press (1956).
Jam Session, by Ralph Gleason; New York, Putnam (1958).

TECHNICAL

Jazz: Its Evolution and Essence, by Andre Hodier; New York, Grove Press (1956).

patterns are breaking down, with the result that many blues records contain instrumentation which reflects both Negro and country influences. And many of these sell in the general pop market.

What about primitive, or folk-styled blues? There is still a market for this material—although not a large one. Artists with such colorful names as Little Walter, Howling Wolf, Muddy Waters, Sonny Terry, and many others, continue to record this material—generally with simple guitar and harmonica background. Sales of these disks are not large, but the market is relatively stable; for the buyers of this type of material prefer it unmarred by sophisticated influences. Reviewers of such records as having the "swamp sound," and if the disk is tinged with country influence it is regarded as having the "back shack sound." Some blues, like "Tequila," a hit of some 18 months ago, is considered to have the "Tex-Mex sound"—this tight phrase being indicative of musical influences indigenous to the country bordering on the Rio Grande.

Aficionados of the blues have noticed its close relationship to gospel and spiritual songs. This is indeed true—particularly in the area of song construction. Singers of gospel songs, however, do not sing blues songs—for gospel artists are generally dedicated to the Lord and therefore do not deign to dip into the repertoire of secular music. Some gospel singers, too, feel that the blues are too filled with despair, whereas religious music is filled with hope.

But while gospel singers rarely make use of blues material, blues artists derive considerable inspiration from the religious field. Such blues artists do not use the religious repertoire; rather, they make use of the style of church singing. An outstanding example is Ray Charles, who brings to the blues the wavering vocal delivery and the chord changes which have long been associated with Negro church music. The late Big Bill Broonzy, one of the great folk blues artists, stated that Charles belonged in church music.

Great Stylists

Great blues artists have had a dynamic influence on American music. Charles, for instance, while he hews closely to the blues form, produces music of such interest that it is recorded in the pop field. Presley, for instance, recorded Charles' "I Gotta Woman." Charles is also highly thought of in jazz circles. Other great blues artists, notably those of the past—such as Bessie Smith and her predecessor, Ma Rainey, and Chippie Hill and Mamie Smith and many others, each brought a distinct stylistic contribution to American music.

Varying blues styles were also

(Continued on page 30)



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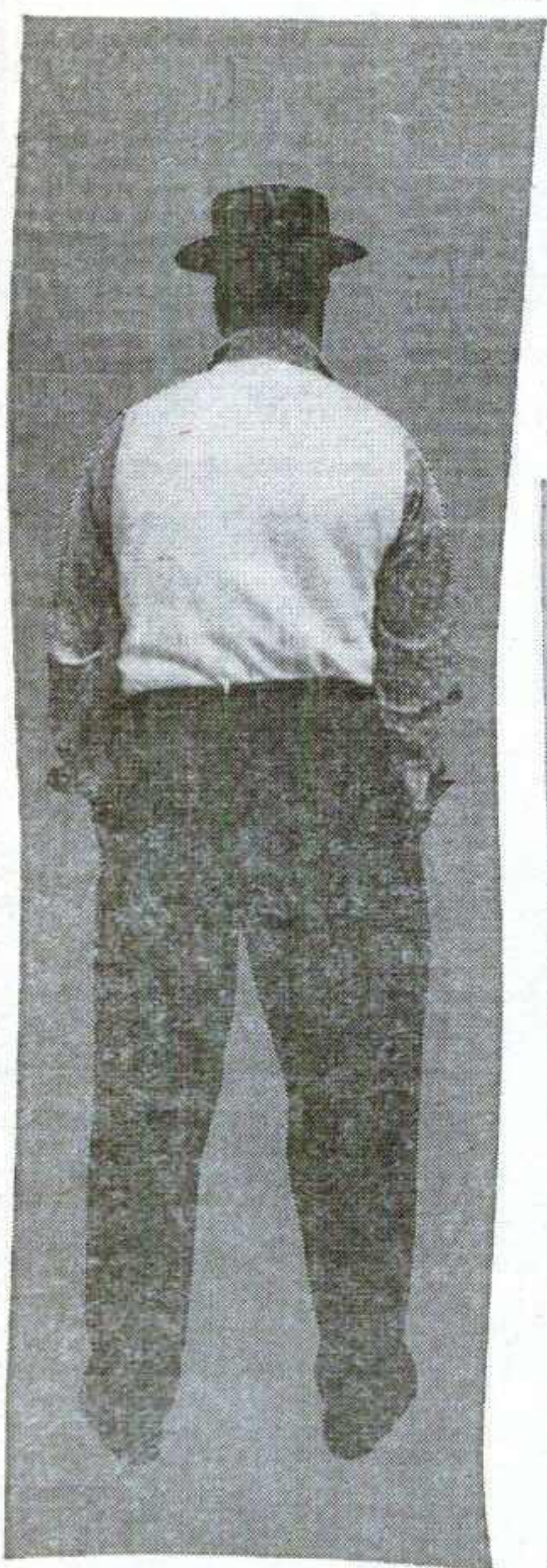
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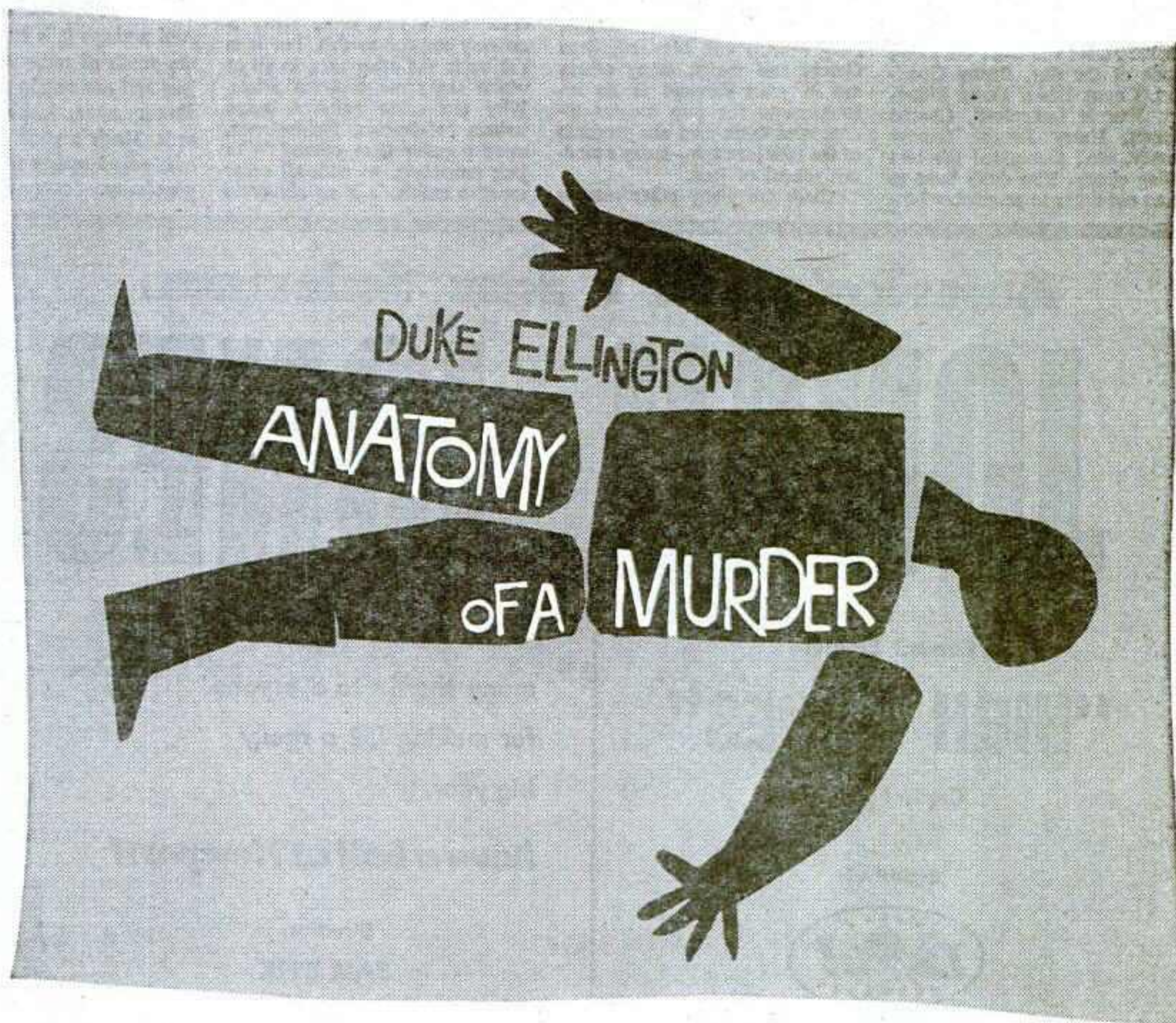
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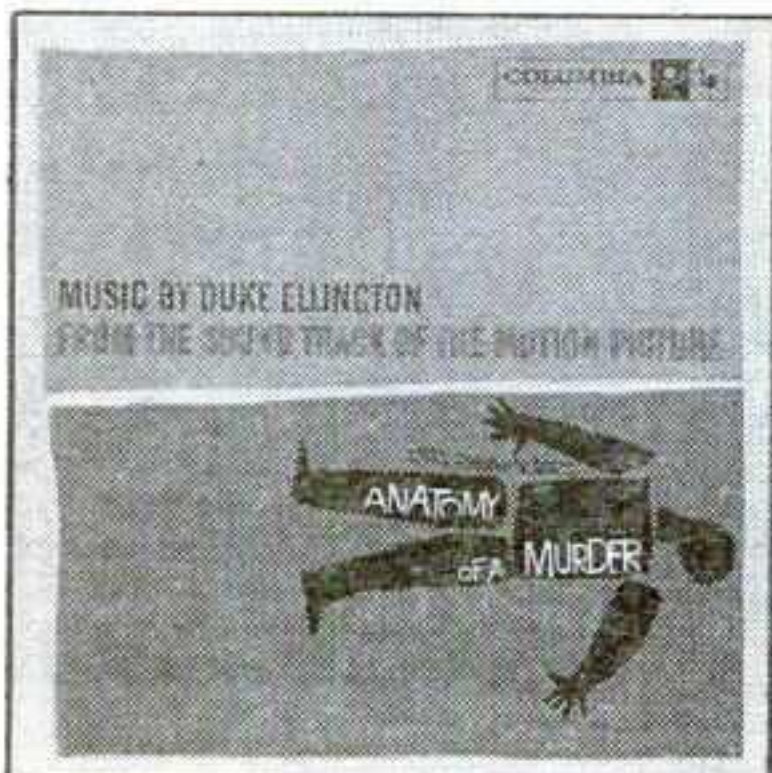


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Jazz a Popular Idiom Today

• Continued from page 22

kota Staton, the Dukes of Dixieland, June Christy and many others consistently outsell many big-time pop names on LP's. Probably one of the biggest selling albums for the past four months has been "Peter Gunn," a jazz LP with music penned by a jazz composer, Hank Mancini. And the movie score of "I Want to Live," written by jazz cleffer Johnny Mandel, has been up on the best seller list since the movie opened.

TV Influence

But this isn't all. Into the once schmaltzy confines of TV music jazz has exploded with the force of an A-bomb. Weekly shows such as "Peter Gunn," "Richard Diamond," "77 Sunset Strip," "M Squad," "D.A.'s Man," "The Thin Man," "Perry Mason," "Naked City," "Pete Kelly's Blues" and "Ellery Queen" are using jazz music for themes and background, and the music has added to the popularity of the shows besides becoming best sellers as with "Peter Gunn" and "77 Sunset Strip." Advertising agencies are using jazz music for their singing TV commercials, and more and more jazz shows are being scheduled on TV and FM and AM radio.

What are the reasons for the sudden popularity of jazz—or is the ascent less sudden than it appears? It is less sudden than it appears, but more important, the resurgence of jazz in the 1950's is not an isolated phenomenon. In the 1930's for example, the swing bands of the day, Benny Goodman, Count Basie, Duke Ellington, Jimmie Lunceford, Charlie Barnett, Harry James, Tommy Dorsey, etc., dominated the best selling charts. You don't have to be an old-timer to remember how

the sweet bands were considered square and kids would turn up their noses at any band with a rickety-tick beat. The '50's are merely repeating the pattern of the '30's according to many observers.

Normal Sounds

It is true, of course, that merely because something happened 20 years ago doesn't explain why it happens again. And there are more reasons than that of coincidence, or the cyclical theory to explain why the '50's have become the new jazz age. One of the reasons, according to astute tradesters is that the young folk buying jazz records today have grown up with the cool, modern sounds—for the modern stuff is what is selling today, with a few notable exceptions such as the Dukes of Dixieland. What to an older generation's ears are still dissonant sounds, to the ears of the 17 to 27 set are as normal as earth satellites and rockets to outer space. The cool jazz stemming from Charlie Parker and Dizzy Gillespie which so affronted fans of the old swing bands in the late '40's has evolved into the style of music preferred by today's youthful jazz fans.

And gradually younger arrangers are taking over the arranging chores on albums produced by the major as well as the indie record companies. Where jazz arrangements back of a pop singer were once worthy of comment, today they are a commonplace. Men like Nelson Riddle, Billy May, Hank Mancini, Russ Garcia and many, many others are in great demand to do arrangements for pop singers today. And these men are products of the new jazz age—today's modern school of jazz.

There are many other reasons

for the upsurge of jazz over the past few years to its important position in American music these days. One is the intellectualization of jazz by certain groups, from critics to college students, who look upon jazz in the same manner that kings and princes viewed classical music in the days when kings and princes held sway. Another is the fact that jazz has the most excitement of any form of music for many serious-minded young people who view it as a challenging intellectual exercise as well as a music to enjoy and savor. And perhaps another reason is that to youth modern jazz, with its nervous rhythms and complex form, expresses today's troubled world better than any other form of music.

Some jazz critics view the popularization of jazz with a somewhat jaundiced eye. They feel that as jazz grows more popular it has a tendency to become less jazz than pop music—it becomes weak and watered down, according to their lights. But other jazz buffs are convinced that even if this is so—and they rarely admit that it is—it is better to spread the jazz word, even a watered-down jazz word, than to keep it pure and confined to a small group. Both points of view have merit, but few jazz fans take the trouble to follow the argument.

Plagues Critics

Why some jazz musicians are able to sweep across the jazz line and reach a larger audience, and others—just as good technically perhaps—continue to appeal to only a small group is another question that has plagued the jazz critics for a long time. There is no easy answer to this, but it is similar to the other arts, in all of which the same problem arises. Why are some painters, some writers or dancers, for instance, more popular than others? With jazz musicians, as with all other creative artists, it is an ability to

Many and Varied Influences

• Continued from page 28

developed by different instrumentalists. They are too numerous to mention, but several pianists will serve as an example. Pete Johnson's technique has already been mentioned in connection with vocalist Joe Turner. The same singer did some fine Kansas

communicate with an audience. Some do it by superior technique, others by superior personality, still others in a manner that is indefinable. There are those who claim that only the most easily assimilable performers can ever become popular, which is another way of saying that only the less complex or more "popular" type of jazz artist can ever become a big name. That this is a generalization is easily answered by the current popularity of Miles Davis, one of the most complex and most talented performers on today's jazz scene. Others claim only artists who swing can make it. But swing is a rather subjective word, and everyone has his own idea of who swings.

No matter what the reasons, it is a fact that the younger generation has taken to jazz as a duck takes to water. Perhaps it is a logical outgrowth of rock and roll, for most of the jazz fans of today were the rock and roll fans of yesterday. Perhaps it is the high praise that has been accorded to jazz by foreign commentators, who seem to talk about jazz more than we do in the land of its birth.

And perhaps it is merely because the youth of today likes modern jazz and can obtain recordings of almost any top jazz artist via records. That's a good and an often overlooked reason for its current popularity.

City-styled blues with Art Tatum, one of the giants of the keyboard. The late Jimmy Yancey, who left vaudeville in the second decade of the century to become a grounds-keeper for the Chicago White Sox, had a profound influence on piano blues. Just as Bessie Smith sang only blues, Yancey played only blues, and he brought to a high stage of development the form known as Boogie Woogie, (later used so well by Albert Ammons and Meade Lux Lewis), which is marked by a rapid, repeating bass figure. In fact, Yancey developed many figures for the left hand, and they are still used in today's arrangements. A hip listener will sometimes remark, upon hearing disk: "That's a Yancey bass."

Blues devotees are given to wild declarations and generalizations. One such fan recently told the writer: "After the blues, you may as well listen to Haydn." Such an overstatement, of course, casually dismisses much that is good in pop music. However, the gentleman had the germ of a good point, namely, that blues in its various forms—both primitive and relatively sophisticated—constitute perhaps the most potent and continuing influence on the American musical scene. This thought puts into proper focus the significant work of the late W. C. Handy, who devoted his life to composing blues and synthesizing blues repertoire.

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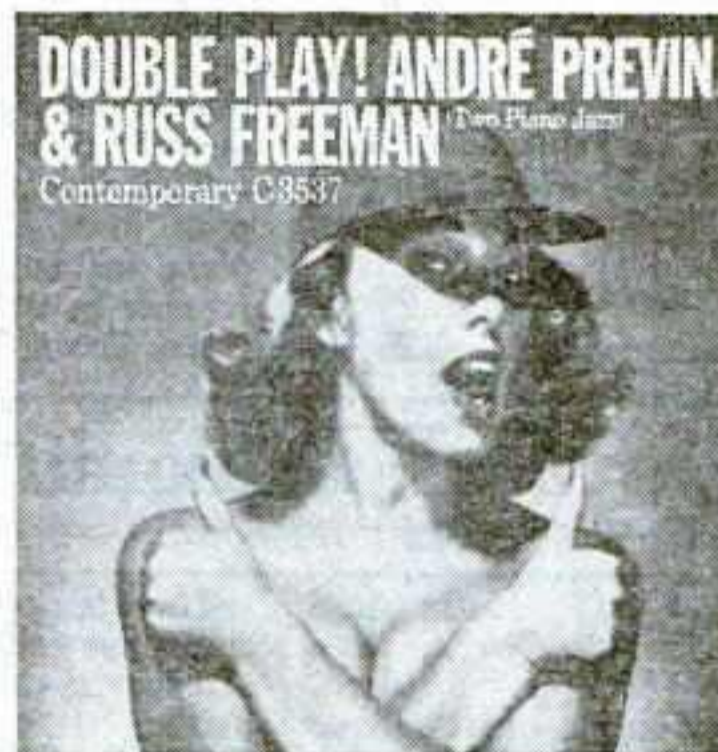
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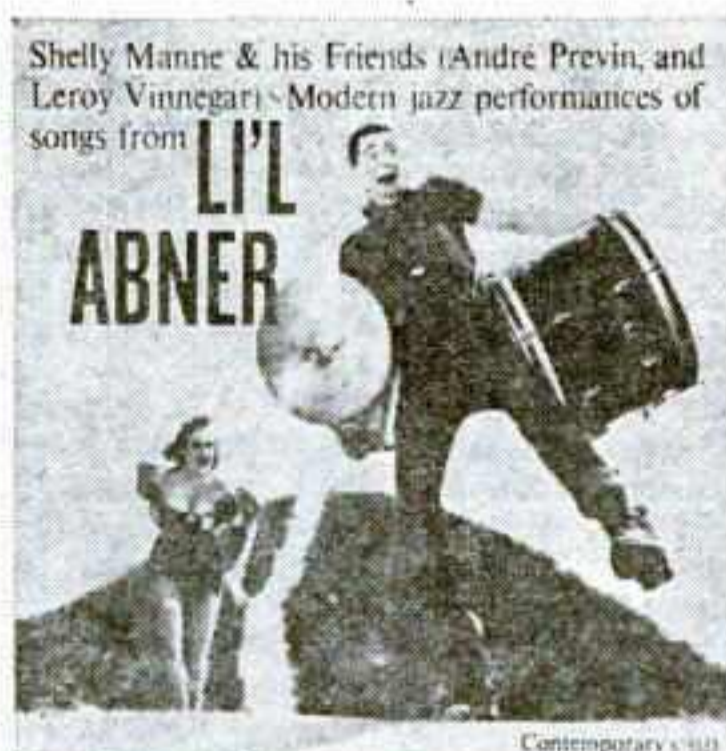


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jazz concerts with overloaded and poorly planned programs, but every one of these artists will play every one of these concerts for which their standard fee is offered.

The "serious" jazz concerts will increase, but their audiences will not. The truth of the matter is that the people who want to hear George Russell, Charlie Mingus, Bill Russo or even a poker-faced Modern Jazz Quartet concert (and I'm 100 per cent for the MJQ playing a printed program in tails and expressionless bows) consist of you, me, 14 trade magazine editors and a select coterie of intelligentsia known as our friends. These people do not count in the long run, however. It's the faceless thousands with three bucks in the wallet who will carry the day, and please don't make the mistake of thinking otherwise.

Jazz will go more and more in the direction of writing rather than breaking away toward more free blowing. Sonny Rollins is almost making it big with just about the freest blowing in the business today. But it isn't really box office, which means limitations on work, and it isn't easy to do well, which means—and this is said hopefully—limitations on how many practitioners of this kind of endless unrolling of improvisation there can be.

What kind of writing? Well, the Gil Evans-Miles Davis "Miles Ahead" album accomplished what we thought it might; it focused attention on rich sound as a jazz means in itself, and also as a backdrop for improvisation. But the skimpy make-do kind of writing that too many combos had fallen into will not go any more in the future. Will there be fewer releases of jazz albums? Heavens, no! Not while so many good musicians can be recorded for scale. But one good thing will happen—there will be increasingly more thought given to what is recorded. The area between the frankly jazz album and the frankly pop but jazz-tinged album (don't forget, a lot of Jackie Gleason could have been called Bobby Hackett With Strings) will be soiled into from both edges. This will result in the emergence of a Jonah Jones with a bigger accompaniment. I only wish I could tell you which musician will be the one to make it, or exactly in which way. And whereas there will be anguish in the jazz columns when this happens, it will mean happier days to a few more musicians.

Nesuhi Ertegun

• Continued from page 24

to the history of jazz: One big jump ahead is always followed by a period of trying to understand just what the jump meant. In my opinion, today's jazz music is still examining the tremendous innovations that began in the early '40's and continued with astounding regularity until the mid-'50's.

My crystal ball informs me this situation will continue for a few years as jazz makes more and more converts, as it moves more and more into concert halls, as it reaches equal status with the other "fine arts." When people will cease to be amazed by the acceptance of jazz, jazz will have arrived.

There will be another big jump forward in a few years, my crystal ball continues. It will be accomplished by a tremendous soloist

(we haven't had a new one for quite a while) who is also a great composer-arranger. Whatever direction this jump takes (my informant is hazy on this point), the man responsible for it, I am told, will know earlier forms of jazz at least as well as he knows the 12-tone scale and Baroque music, and he will have an especially deep interest in the blues.

George T. Simon

• Continued from page 24

jazz and trying to tell the people who presumably already know what's good and what's bad, I've branched out into trying to spread the gospel to the uninitiated. It's been a fascinating job, too—a combination of creating, producing and selling. Naturally, some of my more intensely dedicated brethren have looked askance at this sort of tack, for to them jazz seems to remain a lily-white treasure to be enjoyed only within the confines of an ivory tower.

But I don't feel that way. I love jazz and, I might add, I love it very unselfishly, too. To me, it's fun—a great deal of fun—and I feel it's an emotional experience that could and should be shared by millions of others who may have never felt its excitement, but who would respond most enthusiastically if it were presented to them in the right way.

Never has the time been more ripe for a greater acceptance of jazz. Now that it has blossomed into so many different forms, so many different styles to choose from, its appeal becomes just that much broader. And, let's face it, the more jazz becomes accepted and the more the general public begins to support it, the greater will be the future and the security for those very important artists who have been creating it for all these years and who deserve a great deal more recognition than they've been getting.

Ralph J. Gleason

• Continued from page 24

selves, in the words of Sonny Rollins, have a responsibility to prove jazz is music of dignity.

We have been thru a great era of instrumental virtuosi in jazz. We are now beginning to explore the real possibilities of composition for jazz. Aided by the new generation of schooled musicians, equally at home in jazz or classical music, we may look forward to many musically exciting events.

The Lenox School of Jazz, the Berklee School in Boston and other conservatories thruout the country are beginning to establish a place for jazz in higher education. West Texas State Teachers College, the University of California, Butler College and other educational institutions are beginning to produce the men who will make the new music. They will be schooled in the legitimate sense, they will be educated in the traditional sense and they will be aware of the whole historical stream of jazz music.

Again to quote Sonny Rollins, "Jazz is a thing that is only built on what has happened before. It doesn't begin with any one guy today . . . anybody who is great in jazz has a background and an appreciation for a lot of the older people."

This attitude is but one of the many good things we can look for in the future of jazz.

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The Billboard TOP LP'S

FOR THE WEEK
ENDING JUNE 28

BEST SELLING MONOPHONIC LP'S

ONE WEEK AGO	THIS WEEK	TITLE, Artist, Company, Record Number.	WEEKS ON CHART
1	1	EXOTICA, VOL. 1, Martin Denny, Liberty LRP 3034	9
2	2	GIGI, Sound Track, M-G-M E 3461 ST	52
3	3	PETER GUNN, Henry Mancini, RCA Victor LPM 1956	21
4	4	FROM THE HUNGRY I, The Kingston Trio, Capitol T 1107	20
7	5	HOLD THAT TIGER, Fabian, Chancellor CHL 5003	7
21	6	KINGSTON TRIO AT LARGE, Kingston Trio, Capitol T 1199	2
6	7	INSIDE SHELLY BERMAN, Verve MG V 15003	10
5	8	COME DANCE WITH ME, Frank Sinatra, Capitol W 1069	20
17	9	FLOWER DRUM SONG, Original Cast, Columbia OL 5350	24
8	10	MY FAIR LADY, Original Cast, Columbia OL 5090	169
9	11	SOUTH PACIFIC, Sound Track, RCA Victor LOC 1032	66
10	12	LOOK TO YOUR HEART, Frank Sinatra, Capitol W 1164	5
11	13	SING ALONG WITH MITCH, Mitch Miller, Columbia CL 1160	51
14	14	77 SUNSET STRIP, Warren Barker, Warner Bros. WB 1289	11
12	15	THE MUSIC MAN, Original Cast, Capitol WAO 990	70
13	16	BUT NOT FOR ME, Ahmad Jamal Trio, Argo ZLP 628	26
26	17	HAVE TWANGY GUITAR, WILL TRAVEL, Duane Eddy, Jamie JLP 3000	22
15	18	FILM ENCORES, VOL. 1, Mantovani, London LL 1700	86
16	19	JOHNNY'S GREATEST HITS, Johnny Mathis, Columbia CL 1133	61
19	20	OPEN FIRE, TWO GUITARS, Johnny Mathis, Columbia CL 1270	21
20	21	MORE SING ALONG WITH MITCH, Mitch Miller, Columbia CL 1243	31
18	22	LOVE IS A GENTLE THING, Harry Belafonte, RCA Victor LPM 1927	6
28	23	TABOO IN HI-FI, Arthur Lyman, HiFi Records R 806	15
34	24	FILM ENCORES, VOL. 2, Mantovani, London L 3117	3
25	25	PORGY AND BESS, Harry Belafonte & Lena Horne, RCA Victor LOP 1507	2

ONE WEEK AGO	THIS WEEK	TITLE, Artist, Company, Record Number.	WEEKS ON CHART
23	26	CRAZY HE CALLS ME, Dakota Staton, Capitol T 1170	5
24	27	MORE SONGS OF THE FIFTIES, Roger Williams, Kapp KL 1113	3
31	28	FOLK SONGS SING ALONG WITH MITCH, Mitch Miller, Columbia CL 1316	5
27	29	THE KING AND I, Sound Track, Capitol W 740	141
22	30	THE BUDDY HOLLY STORY, Coral CRL 57279	10
29	31	RODGERS: VICTORY AT SEA, VOL. 2, RCA Victor Symphony Orch. (Bennett), RCA Victor LM 2226	16
32	32	TCHAIKOVSKY: PIANO CONCERTO NO. 1, Van Cliburn, RCA Victor LM 2252	44
—	33	KINGSTON TRIO, Kingston Trio, Capitol T 996	31
37	34	SOUTH PACIFIC, Original Cast, Columbia OL 4180	265
38	35	WARM, Johnny Mathis, Columbia CL 1078	46
50	36	MORE MUSIC FROM PETER GUNN, Henry Mancini, RCA Victor LPM 2040	2
44	37	OKLAHOMA! Sound Track, Capitol SAO 595	177
41	38	ONLY THE LONELY, Frank Sinatra, Capitol W 1053	31
—	39	SECRET SONGS FOR YOUNG LOVERS, Andre Previn & David Rose, M-G-M E 3716	1
36	40	NEAR YOU, Roger Williams, Kapp KL 1112	19
40	41	I WANT TO BE HAPPY CHA CHAS, Enoch Light, Grand Award GRD 338	3
30	42	AHMAD JAMAL, Argo LP 636	17
39	43	GEMS FOREVER, Mantovani London LL 3032	35
—	44	BILLY VAUGHN PLAYS THE MILLION SELLERS, Dot DLP 3119	14
33	45	ELVIS' GOLDEN RECORDS, Elvis Presley, RCA Victor LPM 1885	36
42	46	CONCERT IN RHYTHM, Ray Conniff, Columbia CL 1163	6
45	47	BLUE HAWAII, Billy Vaughn, Dot DLP 3165	5
49	48	TO WHOM IT MAY CONCERN, Nat King Cole, Capitol W 1190	2
—	49	HOLLYWOOD IN RHYTHM, Ray Conniff, Columbia CL 1310	1
—	50	I WANT TO LIVE, Gerry Mulligan's Jazz Combo, United Artists UAL 4006	5

BEST SELLING STEREOPHONIC LP'S

ONE WEEK AGO	THIS WEEK	TITLE, Artist, Company, Record Number.	WEEKS ON CHART
1	1	MY FAIR LADY, Original Cast, Columbia OS 2015	6
6	2	SOUTH PACIFIC, Sound Track, RCA Victor LSO 1032	6
4	3	FILM ENCORES, VOL. 1, Mantovani, London PS 124	6
2	4	GIGI, Sound Track, M-G-M SE 3461 ST	6
3	5	PETER GUNN, Henry Mancini, RCA Victor LSP 1956	6
7	6	COME DANCE WITH ME, Frank Sinatra, Capitol SW 1069	6
9	7	MANTOVANI SHOWCASE, London SS1	5
8	8	TCHAIKOVSKY: 1812 OVERTURE, Minneapolis Symphony Orch. (Dorati), Mercury SR 90054	6
10	9	THE MUSIC MAN, Original Cast, Capitol SWAO 990	6
11	10	OKLAHOMA, Sound Track, Capitol SWAO 595	6
12	11	RODGERS: VICTORY AT SEA, VOL. 2, RCA Victor Symphony Orch (Bennett), RCA Victor LSC 2226	4
13	12	ONLY THE LONELY, Frank Sinatra, Capitol SW 1053	6
5	13	TCHAIKOVSKY: PIANO CONCERTO NO. 1, Van Cliburn, RCA Victor LSC 2252	6
20	14	TABOO IN HI-FI, Arthur Lyman, HiFi Record R 806	6
14	15	GEMS FOREVER, Montovani, London PS 106	6

ONE WEEK AGO	THIS WEEK	TITLE, Artist, Company, Record Number.	WEEKS ON CHART
19	16	CONTINENTAL ENCORES, Mantovani, London PS 147	6
15	17	STRAUSS WALTZES, Mantovani, London PS 118	6
16	18	MORE SONGS OF THE FABULOUS FIFTIES, Roger Williams, Kapp KS 3013	2
18	19	SOUL OF SPAIN, 101 Strings, Stereo Fidelity SF 6000	6
22	20	FILM ENCORES, VOL. 11, Mantovani, London PS 164	2
23	21	BLUE HAWAII, Billy Vaughn, Dot DLP 25165	6
28	22	THE KING AND I, Sound Track, Capitol SW 740	3
—	23	SING ALONG WITH MITCH, Mitch Miller, Columbia CS 8004	2
17	24	PORGY AND BESS, Percy Faith, Columbia CS 8105	6
21	25	LET'S DANCE, David Carroll, Mercury SR 60001	4
25	26	S'MARVELOUS, Ray Conniff, Columbia CS 807	3
—	27	LOVE IS A GENTLE THING, Harry Belafonte, RCA Victor LSP 1927	5
—	28	SOUNDS OF THE GREAT BANDS, Glen Gray, Capitol SW 1022	1
—	29	77 SUNSET STRIP, Warren Barker, Warner Bros. WS 1289	5
—	30	BANG, BAA-ROOM AND HARP, Dick Schory, RCA Victor LSP 1866	1

Album Cover of the Week



THE UNIQUE THELONIOUS MONK, Riverside RLP 12-209. Excellent cover photo of the pianist is by Lawrence Shustak. The bust of the artist is mounted as on a stamp. Lack of copy and interesting color tones make this a striking and displayable item.

Best Selling EP's on the Racks

This chart has been tabulated from the sales made by the nation's leading rack service merchandisers and jobbers. Over a four-week cycle, it covers the main types of packaged records sold from racks. These include: Best-Selling LP's (\$3 or more suggested retail price); Best-Selling Low-Priced LP's (\$2.99 or less suggested retail price); Best-Selling EP's, and Best-Selling Kiddie Records.

- Peter Gunn**
Henry ManciniRCA Victor EPA 4339
- Hank Williams**
.....M-G-M EPX 1637
- Ricky Nelson**
Ricky NelsonImperial EP 159
- Exotica Vol. 1**
Martin DennyLiberty LEP 1-3034
- Hold That Tiger**
FabianChancellor A-5003
- Touch of Gold**
Elvis PresleyRCA Victor EPA 5008
- Tenderly**
Pat BooneDot DEP 1082
- Happy Organ**
Dave (Baby) CortezRCA Victor EPA 4342
- The Fabulous Johnny Cash**
.....Columbia EPB 12532
- Still More Sing Along With Mitch**
Mitch MillerColumbia EPB 12831

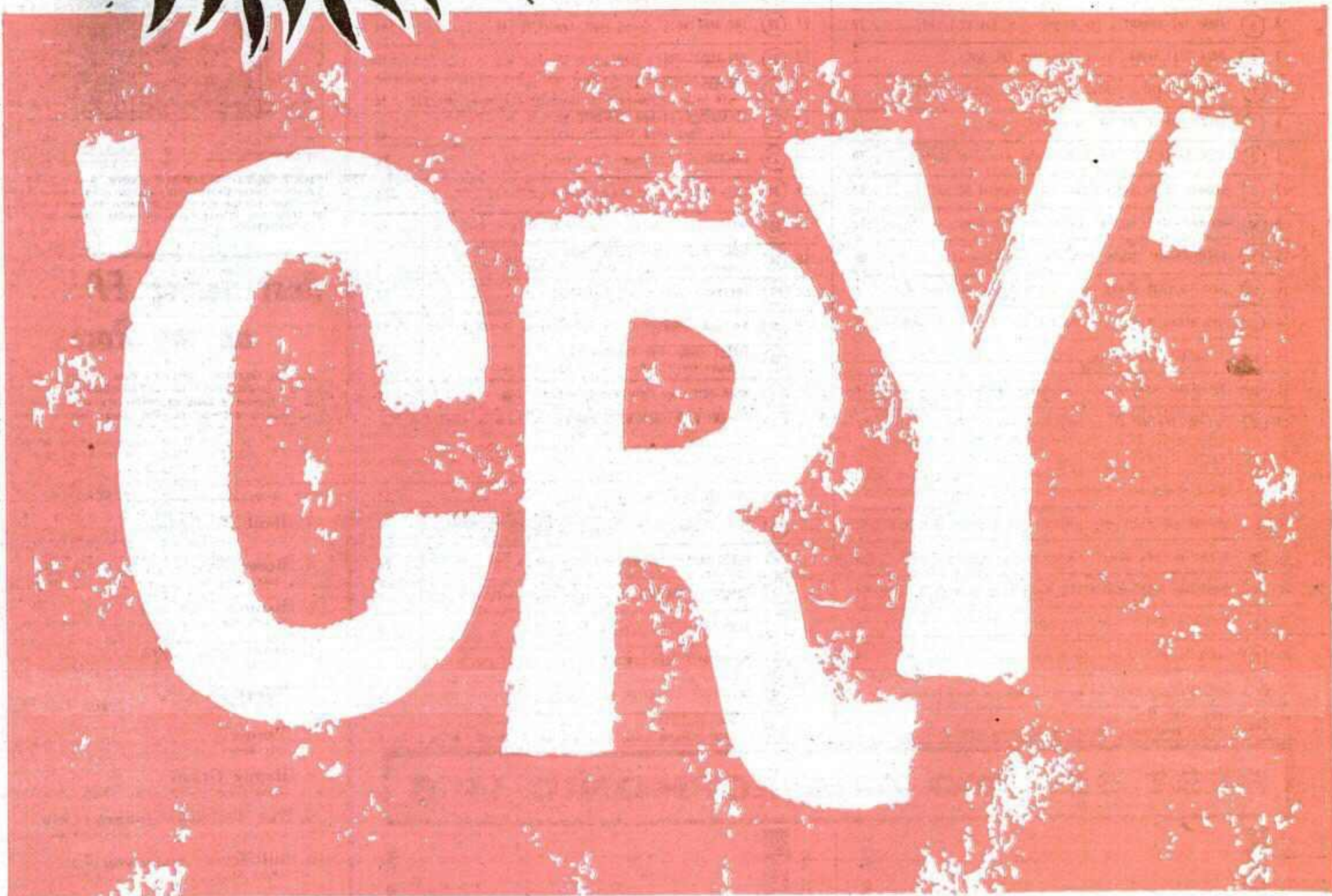
Best Selling Pop EP's

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.

- King Creole, Vol. 1**
Elvis PresleyRCA Victor EPA 4319
- Side by Side**
Pat & Shirley BooneDot DEP 1076
- Peter Gunn**
Henry ManciniRCA Victor EPA 4333
- Ricky Sings Again**
Ricky NelsonImperial EP 159
- Sing Along With Mitch**
Mitch MillerColumbia EPB 11601
- Songs Our Daddy Taught Us**
Everly BrothersCadence CEP 110
- Spirituals**
Tennessee Ernie FordCapitol EAP 1-818
- Como's Golden Records**
Perry ComoRCA Victor EPA 5012
- The Lonely One**
Duane EddyJamie JEP 301
- The Fabulous Johnny Cash**
.....Columbia EPB 12532



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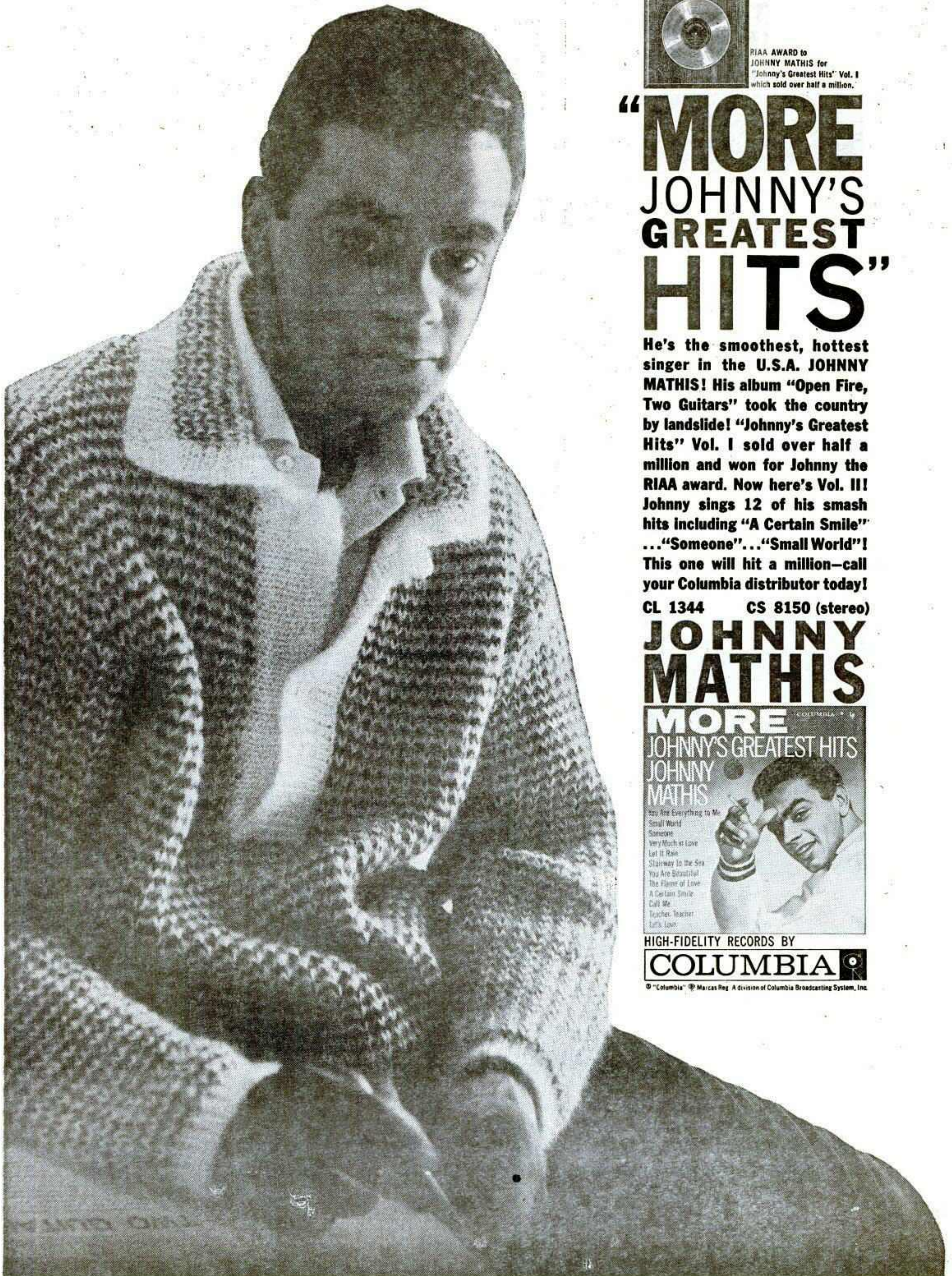
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JOHNNY MATHIS



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IN THE BILLBOARD

• Reviews and Ratings of New Albums

• Continued from page 36

★★★
GOOD SALES POTENTIAL

group throat, with the banjo prominently on display on a dozen tunes. An excellent recording from the technical standpoint and the repertoire—such as "Bye Bye Blues," "You Are My Sunshine," "Missouri Waltz," should please the fans.

CLASSICAL ★★★

★★★ RICHARD STRAUSS: TILL EULENSPIEGEL'S MERRY PRANKS; DON JUAN; DANCE OF THE SEVEN VEILS

The Stadium Symphony Orch. of New York (Stokowski). Everest SDBR 3023 & LPBR 6023 (Stereo & Monaural) Whenever the volatile Stokowski gets together with the individualists of the New York Philharmonic (here under their summer alias of the "Stadium Symphony," there's bound to be an exciting product. These popular Strauss works are done with a sweep, dynamism and energy that's hard to beat, and the sound achieved is notable. In slower passages, and where composer's orchestration is thin, other recorded versions may have an edge, but customers looking for vigor will get their money's worth. Colorful cover photo should further increase sales.

JAZZ ★★★

★★★ BLUE SPRING
Kenny Dorham Septet Featuring Cannonball Adderley. Riverside RLP 12-297. Dorham on trumpet and Adderley on alto pace the group on a fine set of tunes all dealing with or suggesting Spring in their titles. The arrangements are interesting and thoughtful, as are the solos and inventions. An attractive cover and good sound are additional plus factors. Tunes and tempos are nicely assorted. Selections include "Spring Is Here," "It Might as Well Be Spring" and the album title tune, a Dorham original.

★★★ WILBER DE PARIS PLAYS SOMETHING OLD, NEW, GAY, BLUE
Atlantic 1300. De Paris and crew swing nicely thru a volume of New Orleans jazz-

styled item. Traditionalists will find this top fare. It's a well-executed set, and the sound is excellent. Tunes include several Dixie classics. Cover shot of the various artists and interesting notes by de Paris are additional lures.

★★★ THESE TUNES REMIND ME OF YOU

The Teddy Wilson Trio. Verve MG V 8299. Wilson serves up effortless tasteful, piano solos on a group of nostalgic standards with excellent backing by Jo Jones on drums and Al Lucas, bass. Selections include "Imagination," "Whispering" and "Basin Street Blues." Spinnable wax for jazz jocks and hip pop spinners.

★★★ DUKE'S IN RED

Johnny Hodges & the Ellington All-Stars. Verve MG V 8283. Johnny Hodges and several side men from the Duke Ellington orchestra have a mildly swingin', mainstream set that can have wide appeal. Selections include several Ellington tunes, standards by other composers and a Hodges original. Displayable cover will help.

★★★ ROLAND HANNA PLAYS HAROLD ROME'S "DESTINY RIDES AGAIN"

Atco 33-108. Harold Rome's delightful score for "Destiny" lends itself very well to a jazz interpretation. This set by Hanna is one of the earliest, and as such it has a good chance to step out. His piano inventions are interesting and adventuresome. Roy Bures on drums and George Duvivier on bass offer fine assistance.

★★★ GOOD PICKIN'S

Howard Roberts. Verve MFV 8305. Roberts' guitar is featured in front of a combo which also features on solos Pate Jolly, piano and Bill Holman on a breathy tenor. Holman and Marty Paich did most of the arrangements. Roberts turns in some pleasant improvising on the guitar and in other spots, he works interesting harmony passages with the tenor. Group swings lightly but the lack of strong name power would probably be a handicap here.

★★★ SERENATA

Bobby Scott. Verve MG V 8297. Bobby Scott, who once had a hit vocal single "Chain Gang," is featured here instrumentally with his polished, tasteful piano solo work on a group of standards and originals. He also scores effectively on vibes on three items—including the tender "The Nearness of You." Aply backed by guitarist Dick Garcia and bassist Teddy Kotick, Scott impresses with "I Remember You," "Blues for Jamie" and "Fine and Dandy," etc.

★★★ MORE DRUMS ON FIRE!

Various Artists. World Pacific WP 1261 & 1022. (Stereo & Monaural) Drum albums, if they are done well, always have good sales appeal and this set, featuring five first-rate modern jazz skin men, is a strong new entry. The featured drummers are Sonny Payne, Mel Lewis, Benny Barth, Armando Peraza and Ray Mosca. They all get a chance to show off their musicianship on this new set which features drum solos on every track. The tunes are secondary to the drumming, but Z. Sims and F. Gambrell can be heard on a number of tracks. Drum students will enjoy this set as will others.

★★★ THE HARD SWING

The Sonny Stitt Quartet. Verve MG V 8306. Sonny Stitt takes off on this new album from the first tune, "I Got Rhythm" and he never lets up on alto or tenor until the final selection, "Tune Up." All in all it's a Stitt tour de force, and he sells his alto and tenor work with more feeling and invention than in many recent albums. On "Blues for Lester" and "What's New," he comes thru with two very impressive performances. A solid album by Stitt packed with excitement.

★★★ MIKADO

Freddie Gambrell with Paul Horn & Variou Artists. World Pacific WP 1263 & 1023. (Stereo & Monaural) Now that Gilbert and Sullivan's "The Mikado" is in public domain in the U. S., it is to be expected that there will be all types of versions of the ever-popular tunes from the operetta. On this waxing pianist Freddie Gambrell with Paul Horn on flute run thru such great tunes as "Tit-Willow," "A Wand'ring Minstrel," etc., and come up with an interesting and attractive new jazz set. It's unusual enough to grab exposure, and Gambrell handles the tunes most skillfully.

★★★ JAZZ FROM THEN TILL NOW

Chubby Jackson, Marty Napoleon & Mickey Sheen. Everest SDBR 1041 & LPBR 5041. (Stereo & Monaural) Here's an interesting and unusual new jazz set that covers the jazz scene from New Orleans to today's modern styles. A number of different jazzmen in addition to C. Jackson,

M. Napoleon and M. Sheen, come thru solidly on the tracks, including Pee Wee Russell, C. Shavers, B. Brookmeyer and S. Yaged. Each of the different styles of jazz are introduced with a short spoken comment. And a new thrush, Maria Marshall, is featured on two bluesy tunes. Songs include "Struttin' With Some Barbecue," "Undecided" and "Bernie's Tune."

★★★ BIG NOISE FROM WINNETKA

Gene Krupa. Verve MG V 8310. This is a live recording of Gene Krupa and his Quartet waxed at the London House in Chicago. It features the ubiquitous drummer, plus Eddie Wasserman on tenor, Jimmy Gannon on bass and Britisher Ronnie Ball on piano. Next to Krupa, who turns in some good work here, Wasserman comes thru with some solid blowing that makes for an enjoyable jazz set. Tunes include the title song, and other jazz classics like "Take the A Train" and "Sweet Georgia Brown."

★★★ THE LONELY ONE

Bud Powell. Verve MG V 8301. Bud Powell's impact on the world of jazz back in the late 40's and early 50's was comparable to that of Thelonious Monk today, and this new set should illustrate some of the reasons. Although side two is much more impressive than side one, the disk reveals some of Powell's remarkable piano work and some of his inconsistencies as well. Both sides of this disk were waxed in 1955. On side two, Powell turns in strong readings of "Mediocre," "Epitaphy," "Hey George" and "Salt Peanuts." A most interesting platter for the many Powell fans.

★★★ SONNY CRISS AT THE CROSSROADS

Sonny Criss is a good young alto man, who has made some dent in the jazz world, and via this waxing he will win some new friends. He handles a group of standards here in a capable, modern manner, and he swings lightly on this listenable jazz set. Backed by a rhythm combo, plus Ola Hansen on trombone he runs thru "Sweet Lorraine," "I Got It Bad," and "Indiana" very neatly.

COUNTRY & WESTERN EP ★★★

★★★ BOB HILL & JOHNNY SKIES
Rural Rhythm EP 517. There's a lot on the record, for the price: Six instrumentals. Performances are relaxed and feature strings and drums, but despite designation of the label, material has pop potential as well as c.&w.

★★★ THE STANLEY BROTHERS

Starday SEP 107. A fine package. The Brothers have the true hill sound—both in the vocals and in the picking—which in-

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FOLK ★★★

★★★ NONESUCH AND OTHER FOLK TUNES

Peter Seeger & Frank Hamilton. Folkways FA 2439. Seeger and friend Hamilton have gotten together in what amounts to a folk jam session. Harmonica, flute, recorder, mandolin, banjo and voice are employed. While a few of the tunes are of the familiar folk variety, much ethnic, classical and popular material, such as Jimmy Driftwood's "Battle of New Orleans" gets treated to the folk idiom. The artists evidently had a good time, but it's less interesting for non-participants. Seeger comments that no piece "was selected because it would lead to commercial success." Strictly for Seeger fans.

★★★ UKRAINE

The Ukrainian Dumka Chorus (Soroka) & The Ukrainian Bandura Ensemble (Minkovsky). Monitor MF 315. Two groups share honors here. The Ukrainian Dumka Chorus is an excellent Russian folk group which pours out resonant, full-throated harmonies in its renditions of folk works. The Ukrainian Bandura Ensemble features powerful bass-baritone Boris Hmirya backed by the banduras, the guitar-like instruments which have a harp-like sound. As a combination, these two contrasting groups come up with a better than average album of this type.

INTERNATIONAL ★★★

★★★ MOSCOW NIGHTS

Monitor MP 590—A fascinating sampler of what makes Ivan dance. There's wide variety on this disk of pop tunes for the adult Russian market. Most were linked by classical composers and are sung by classically trained singers against symphonic backing. Material is nostalgic, charming and well produced. While Russian folk influences for the hard core, French, English and American dance band styles of the 1940's have left their mark. Title song is a winning one, and another plus is a quaint arrangement of "St. Louis Blues" for three guitars. Merits exposure.

★★

MODERATE SALES POTENTIAL

POPULAR ★★

★★ HOT CHA CHA

Don Swan Ork. Liberty LST 7114. (Stereo & Monoaural) Here's a danceable package of cha-cha instrumentals with a fine swinging modern beat. Standards dressed up in cha-cha tempo include "Ain't She Sweet," "Third Man Theme," "Butterfly," etc.

★★ BONGO FEVER

Jack Costanzo. Liberty LST 7109. (Stereo & MONAURAL) The Jack Costanzo sextet, a group specializing in Latin dance rhythms, plus an occasional show piece to highlight the maestro's skill on the bongo, was caught live at Hollywood's Garden of Allah club for this session. There is the usual whistling and clapping at the end of each number to punctuate the performances. In addition to bongos and congos, piano, bass, drums and tenor are heard. Good terp set, with fine sound, for the Latin minded.

★★ GARY CROSBY BELTS THE BLUES

Verve MG 2112. Crosby offers a flock of songs, bluesy in message but not blues at all—songs like "In the Wee Small Hours," "After the Lights Go Down Low," which are intended to create a mood. Unfortunately the singer is not at home in this genre and the effort is largely ineffectual.

LOW-PRICE POPULAR ★★

★★ SONG BIRD OF HAWAII

Lena Machado with Andy Cummings & His Hawaiian Serenaders. Harmony HL 7182. Island tunes herein match mood of the cover art—grass-skirted maidens, lei-bedecked, etc. Lena Machado sings the vocals in authentic style, to the music of Andy Cummings.

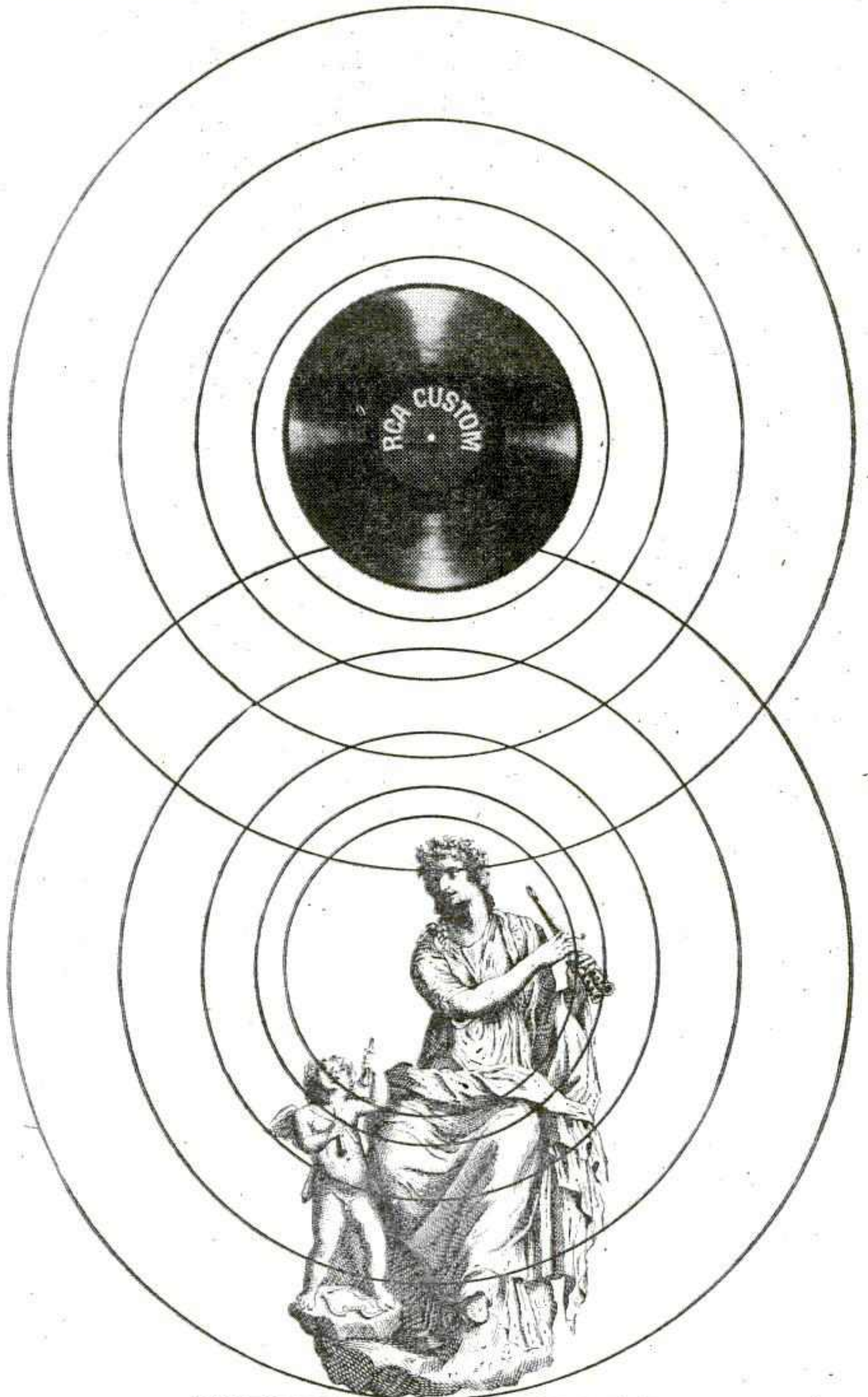
CLASSICAL ★★

★★ KODALY: PSALMUS HUNGARICUS; BARTOK: DANCE SUITE

The London Philharmonic Orch. (Ferecsik). Everest SDBR 3022 & LPBR 6022 (Stereo & Monoaural) Among the first stereo entries for two works, both written for a Budapest festival in 1923. Conductor Ferecsik has a greater success with the Bartok, especially in the more lyrical passages of the folk-based suite, where the Philharmonic sounds good indeed. Over-all effect of the Psalm is marred by poor definition of elements. Chorus, ork and tenor Nilsson, who has a good declamatory style, blur together in amorphous fashion. Lack of stereo competition will help sales.

(Continued on page 41)

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• Reviews and Ratings of New Albums

• Continued from page 39

★ ★ MODERATE SALES POTENTIAL

FOLK ★ ★

★ ★ EAST OF THE URALS

Monitor MF 316. Music of Siberia and Central Asia in an art-folk rather than ethnic-folk presentation. The professional folk choruses and orks have a suppleness that helps them get maximum beauty from these interesting combinations of Western and Oriental strains. Native instruments heard include the nai, doira, chang and tar. A superior job that has much musical as well as folk value. Handsome jacket.

★ ★ FAIR AND TENDER LADIES

Sung by Robin Roberts. Tradition TLP 1033. Pretty Miss Roberts has acquired a fair-sized following via club dates and recordings, as well as her thesping activities. Scot-Irish-English material on current disk has the virtue of freshness, but all these songs of rejected love get much the same undramatic treatment and off-pitch intonation. The lady accompanies herself on the guitar and Eric Darling supplies an effective assist on banjo.

JAZZ ★ ★

★ ★ SILHOUETTES IN JAZZ

The Michael Coldin Septet. Everest SDBR 1038 & LBR 5038. (Stereo & Mon-

aural) Michael Coldin, who is well known in the music world for both his arranging and compositions, has come up with a new sound on this album that will appeal more pop-wise than in the jazz world. The instruments include harpsichord, flute, harp and rhythm. Coldin and the other musicians all play well, and the arrangements are bright. Tunes include standards such as "Caravan," "Lullaby of Birdland" and "Mack the Knife." Listenable music with slight jazz overtones.

★ ★ ON STAGE

George Lewis. (2-12") Verve MG V 8303 & 8304. Clarinetist Lewis is featured on a set of classic traditional jazz interpretations. The first volume also spotlights vocalists Joe Watkins and Alton Purcell. The second is entirely instrumental. Set boasts a strong group feeling and Lewis' blowing is young and vigorous. Strongest appeal will be to traditionalists.

INTERNATIONAL ★ ★

★ ★ SONDI

Sondi Sodal with Hal Johnson Ork. Liberty LSP 7110 (Stereo & Monaural) Featured is the attractive Miss Sondi Sodal, formerly of Bangkok, Thailand, and currently a UCLA student. She is credit as formerly being an entertainer in the court of King Rama IX and Queen Sirikit. However, her Westernized singing style and perfect English tend to make her renditions sound more like pop numbers than authentic Thai songs. She is, therefore, more successful in familiar numbers such as "Bali Hai," "Love Is a Many-Splendored Thing" and "Song of India."

Clark-Feld

• Continued from page 2

must have a minimum capacity of 7,500 on a one or two show basis.

Each show will spotlight 10 acts, six of them headliners, plus a traveling performer-emcee and a band. Two newcomers will be included on each bill, in keeping with Feld's finding that the newcomer he books today frequently is a top-record seller by the time the unit hits the road. In line with this, Feld said The Billboard's "Hot 100" chart will be utilized as a booking guide.

GAC prexy Buddy Howe said the Caravan represents a potent exposure outlet for the agency's extensive roster of young recording artists — many of them virtually amateurs in the visual show field — since they provide steady work, and at the same time an opportunity to gain valuable experience in front of live audiences.

Meanwhile, GAC-Super Productions will cut back slightly in the number of packages on tour. However, both Feld and Howe said they plan to continue their deejay-coupon book package-show deal.

Col. Pop Stereo

• Continued from page 2

notes that this is the time when dealers' stocks are their lowest, and also that when Columbia raised the price of its classical monaural disks last winter (from

Sholes to Nashville For Waxing Date

NEW YORK — Steve Sholes, RCA Victor pop a.&r. chief, has gone to Nashville to contact label's artists. Sholes will meet with Chet Atkins, diskery's Nashville a.&r. chief, and will record an album with the Johnson Family Singers. Charles Grean, manager, pop singles a.&r., will join Sholes for the album date.

\$3.98 to \$4.98), it gave dealers a two-month grace period to order at the old price.

The Columbia price change leaves only RCA Victor, of the large firms, still holding the \$5.98 price for pop stereo albums. However, a number of smaller firms still sell their pop or jazz stereo records at \$5.98, and Audio-Fidelity, for instance, charges \$6.98 for its First Component series, but the list prices appear to be generally headed toward a \$4.98 price for pop stereo LP's and a \$5.98 price for classical stereo LP's.

ASCAP Dissidents

• Continued from page 2

abeyance, and the terms made public before final action. He has introduced a bill, H. R. 5942, to effect the policy, for protection of the public interest in all consent decree negotiations.

Roosevelt hopes the final version of the amended ASCAP decree will "provide a climate in which the smaller composers and publishers may compete effectively," and . . . receive full benefits of their membership.

This fair climate was found lacking during hearings by his subcommittee last year, Roosevelt told fellow Congressmen. At that time, subcommittee findings and witness testimony indicated that "larger publishers and composers had arranged to perpetuate themselves in power as controlling members of the board of directors; that the royalties collected by the society were distributed inequitably, and in such a manner as to thwart the growth or expansion of the smaller and newer members. ASCAP's grievance machinery was attacked by witnesses who testified that members complaining to the Society were deprived of the privilege of access to the Society's records.



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THE NATIONS TOP TUNES For survey week ending June 20

This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart
1. The Battle of New Orleans		1	8		
By Jimmie Driftwood—Published by Warden (BMI) BEST SELLING RECORD: Johnny Horton, Col 41339. RECORDS AVAILABLE: Jimmie Driftwood, Vic 7534; Vaughn Monroe, Vic 7495; Pete Seeger and Frank Hamilton, Folkways 201; Buddy Starcher, Starday 439.					
2. Personality		2	7		
By Logan & Price—Published by Lloyd-Logan (BMI) BEST SELLING RECORD: Lloyd Price, ABC-Paramount 10018.					
3. Lonely Boy		6	4		
By Paul Anka—Published by Spanka (BMI) BEST SELLING RECORD: Paul Anka, ABC-Paramount 10022.					
4. Dream Lover		3	8		
By Bobby Darin—Published by Progressive-Fern-Trinity (BMI) BEST SELLING RECORD: Bobby Darin, Atco 6140. RECORD AVAILABLE: Robert Farnon, London 1241.					
5. Quiet Village		5	9		
By Les Baxter—Published by Atlantic & Baxter-Wright (BMI) BEST SELLING RECORD: Martin Denny, Liberty 55162. RECORDS AVAILABLE: George Wright, Hi-Fi 502; Pete Rugolo, Col 40519; Les Baxter, Cap 15733.					
6. Kansas City		4	10		
By Leiber-Stoller—Published by Fire (BMI) BEST SELLING RECORD: Wiltbert Harrison, Fury 1023 (Fire, BMI). RECORDS AVAILABLE: Rocky Olson, Chess 1723 (Fire, BMI); Rockin' Ronald and the Rebels, End 1043 (Fire, BMI); Hank Ballard and the Midnighters, King 5195 (Armo, Music, BMI); Little Richard, Specialty 664 (Armo Music, BMI); Little Willie Littlefield, Federal 12351 (Armo, BMI).					
7. Tallahassee Lassie		7	5		
By Slay-Crewe-Picariello—Published by Conley (BMI) BEST SELLING RECORD: Freddy Cannon, Swan 4031.					
8. Lipstick on Your Collar		10	5		
By Lewis-Goehring—Published by Joy (ASCAP) BEST SELLING RECORD: Connie Francis, M-G-M 12793.					
9. A Teenager in Love		3	9		
By Doc Pomus & Mort Shuman—Published by Rumbalero (BMI) BEST SELLING RECORD: Dion & the Belmonts, Laurie 3627.					
10. Along Came Jones		9	4		
By Leiber-Stoller—Published by Tiger (BMI) BEST SELLING RECORD: Coasters, Atco 6141.					

Second Ten

11. Frankie		13	5		
By Sedaka-Greenfield—Published by Aldon (BMI) BEST SELLING RECORD: Connie Francis, M-G-M 12793.					
12. Waterloo		22	3		
By Wilkin-Louttermilk—Published by Cedarwood (BMI) BEST SELLING RECORD: Stonewall Jackson, Col 41391.					
13. Bobby Sox to Stockings		15	4		
By Faith-DiCicco—Published by Debmar (ASCAP) BEST SELLING RECORD: Frankie Avalon, Chancellor 1036.					
14. I Only Have Eyes for You		21	3		
By Harry Warren—Published by Remick (ASCAP) BEST SELLING RECORD: Flamingos, End 1046. RECORDS AVAILABLE: Rose Hardaway, Dec 30893; Al Jolson, Dec 24684; Steve Lawrence, Coral 62052; Smart Set, Warner Bros. 5001.					
15. Bongo Rock		18	4		
By Preston Epps—Published by Drive-In (BMI) BEST SELLING RECORD: Preston Epps, Original 4.					
16. A Boy Without a Girl		23	2		
By S. Jacobson & R. Sexter—Published by Arch (ASCAP) BEST SELLING RECORD: Frankie Avalon, Chancellor 1036.					
17. My Heart Is an Open Book		26	2		
By Hal David-Lee Pockriss—Published by Sequence (BMI) BEST SELLING RECORDS: Jimmy Dean, Col 41265; Carl Dopkins Jr., Dec 30803.					
18. Tiger					1
By Ollie Jones—Published by Roosevelt Music (BMI) BEST SELLING RECORD: Fabian, Chancellor 1037.					
19. Only You		11	9		
By Buck Ram & Andre Rand—Published by Wildwood (BMI) BEST SELLING RECORD: Frank Pourcel, Cap 4165.					
20. Kookie, Kookie (Lend Me Your Comb)		12	10		
By Irving Taylor—Published by Witmark (ASCAP) BEST SELLING RECORD: Edward Byrnes with Connie Stevens, Warner Bros. 5047.					

Third Ten

21. Just Keep It Up		25	4		
By O. Blackwell—Published by Shallmar & Tollie (BMI) RECORD AVAILABLE: Dee Clark, Abner 1026.					
22. You're So Fine			2		
By L. Finney-W. Schofield—Published by Athika (BMI) RECORDS AVAILABLE: Downbeats, Peacock 1689; Falcons, Unart 2018.					
23. Hushabye			1		
By Doc Pomus-Mort Shuman—Published by Britany (BMI) RECORD AVAILABLE: Mystics, Laurie 3028.					
24. So Fine		16	8		
By J. Gribble—Published by Maureen (BMI) RECORDS AVAILABLE: Aquatones, Fargo 1002; Fiesta, Old Town 1062.					
25. Happy Organ		14	13		
By Wood-Clowney-Kriegsmann—Published by Lowell (BMI) RECORD AVAILABLE: Dave (Baby) Cortez, Clock 1009.					
26. The Wonder of You		28	2		
By Baker & Knight—Published by Random (BMI) RECORDS AVAILABLE: Ray Peterson, Vic 7513; Victor Young, Dec 30056.					
27. Goodbye, Jimmy, Goodbye		17	8		
By Vaughn—Published by Knollwood (ASCAP) RECORD AVAILABLE: Kathy Linden, Felsted 8571.					
28. I'm Ready		24	5		
By Lewis-Bradford-Domino—Published by Post-Vanderbuilt (BMI) RECORD AVAILABLE: Fats Domino, Imperial 5585.					
29. What a Difference a Day Makes			1		
By Grever-Adams—Published by E. B. Marks (BMI) RECORD AVAILABLE: Dinah Washington, Mercury 71435.					
30. This I Swear		30	2		
By Skyliners-Rock—Published by Calico (ASCAP) RECORD AVAILABLE: Skyliners, Calico 106.					

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STORE-TESTED

profit pointers

FOR RECORD-PHONO STORES



The articles in this booklet originally appeared in **THE BILLBOARD** THE COMMUNICATIONS CENTER OF THE MUSIC INDUSTRY

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Bradley Mundy and His Orchestra
 R-145
 look to . . .
20 FOX
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Reviews of New Pop Records

Continued from page 48

★★★
GOOD SALES POTENTIAL

the boys on this instrumental side with organ and horn in the lead. (G.P.S., BMI)

★★ **Lah! (Dee Dah)**—Walking instrumental is handled well by the Selby Trio with Rudy Johnson featured on growling sax. (G.P.S., BMI)

BILLY MARTIN

★★★ **Fly Away Heart** — DWAIN 801—Pianist Billy Martin plays this tender ballad well, using many of the flourishes associated with a number of other pianists. It could get jock spins (Shawn, ASCAP)

★★ **Pixie Piano Polka**—On this side the pianist sells a cute polka neatly and to good effect. (Shawn, ASCAP)

THE SIX TEENS

★★★ **Why Do I Go to School**—FLIP 346—Miss Trudy Williams, the lead, has a considerably more mature sound here than in past efforts. It's a medium rocker with help from a male group. Good performance (Limax, BMI)

★★ **Heaven Knows I Love You**—A slow rockaballad offering by the group. Miss Williams gives another nice effort. Flip has an edge effort. (Limax, BMI)

SHARKEY TODD

★★★ **The Cool Cool**—CAPITOL 4234—A novelty blues. Todd's performance here is a good one and the lyric catches a ghoulish mood. Deejays will give it a whirl. (Hollis, BMI)

★★ **The Horror Show**—Tune is a blues, and it has a novelty lyric with gimmicked sounds, screams, etc. Disk was cut in England. (Hollis, BMI)

THE SHIELDS

★★★ **Play the Game Fair**—TENDER 521—A bluesy ballad, tastefully arranged, with a chorus behind the chanter. A triplet figure and occasional stops mark the performance. Merits exposure. (Athena, BMI)

★★ **Fare Thee Well, My Love**—A blues, done in a shouting style by the lead, with a triplet figure in the arrangement. (Hilder, BMI)

TY CARR

★★★ **Marcia** — EVEREST 19301 — Carr gives this a pleasant, dedicated expression. It's a slow ballad tribute to a gal, and it's done in triplet style. Good talent. (Robbins, ASCAP)

★★ **You're a Sweetheart** — Carr handles this old tune in a crooning style, to guitar triplets backing. Song is the one once popularized by Tommy Dorsey's Clambake Seven. (Robbins, ASCAP)

TONI CARROLL

★★★ **You're Not Losing a Daughter**—M-G-M 12808 — Solemn rockaballad is handed expressive thrashing stint. Merits exposure. (Wemar, BMI)

★★ **My Lover Boy**—Sultry chirping by canary on okay rockaballad. (Agatha, BMI)

★★
MODERATE SALES POTENTIAL

ROCKY HOLMAN-MORT WISE & THE WISEMEN

★★ **Broken Love**—SIERRA 1502—Good reading of a country-styled weeper by Holman. (Bonita, BMI)

★★ **Wild Boy**—The chanter sells a driving rhythm effort with much emotion, on this wild disking. (Happy House & Bonita, BMI)

THE SOPHISTICATES

★★ **Woody's Place** — VIVA 61 — Old-fashioned riff item is played pleasantly by the instrumental group. (Clawk, BMI)

★★ **When Elvis Marches Home Again**—To the tune of "When Johnny Comes Home Again" is this tale of Elvis marching home from the Army. Fair chances. (Clawk, BMI)

BRYAN (LEGS) WALKER

★★ **I Stubbed My Toe**—PIPER PLATTERS 501—Bright sound by Walker on this novelty rocker. Cat Stubbed his toe doing "the rock and roll." Side is accented by growls and shouts. Some coin possible (Sage Brush, BMI)

★★ **Trick Or Treat**—So-so blues side with an okay vocal by the artist. Potential appears similar to that of flip. (Sage Brush, BMI)

GARY CROSBY


★★ **The Happy Bachelor**—VERVE 10175—A fast-moving tongue-twister by Crosby which includes a lot of hip talk. Bunny Botkin's band lends an okay jazz-styled

(Continued on page 51)

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OSCAR BOYD
 checker 928

ROD BERNARD'S
 2ND HIT

"YOU'RE ON MY MIND"
 argo 5338

CRACKIN' THRU!

"CRACKIN' UP"
BO DIDDLEY
 checker 924



RIDES, FARE LINKED

New York Press Hails Rocks' Transit Rerun

NEW YORK—A full page of pictures and text in Parents' Magazine plus considerable newspaper comment greeted the second season's opening of the Rockaway Special, one-stop subway tie-in between the Transit Authority and Rockaways' Playland amusement park.

The Herald Tribune devoted an editorial to the deal:

"Since the subway is seldom thought of as an excursion line, we're delighted to see that the Transit Authority is about to launch, for the second year, the Rockaway Special, its own equivalent of the Train Bleu. Of course, the Rockaways may not be the Riviera, but they're a lot handier and, if it comes to that, less expensive. And this time of year they beckon, to a travel agent's phrase."

Laud 1958 Experiment

"The inauguration of the Rockaway Special last year was an experiment. For a \$1.55 round-trip rate the voyager received a reserved seat on the train plus \$1.50 worth of rides and games at the Playland amusement park. The riders were happy and the Transit Authority showed a profit — two rare occurrences on the subway. So the Rockaway Special will ride again, apparently now a permanent feature of New York tourism. We welcome it back and wish its passengers a clear track, sunny skies, and never a drop of sand in their shoes."

The trains operate prior to 6 p.m. on weekdays and up to 4:30 p.m. Sundays and holidays. Leaving Eighth Avenue and 42d Street, they make a Brooklyn stop and reach Playland 38 minutes later. Deducting the cash value of the ride and game tickets, the customer pays only a nickel for the 42-mile round trip.

Riverview Lures Teen-Age Trade With Disk Hops

CHICAGO — Riverview Park has added NBC disk jockey Dave Hull to its Wednesday night "Date Night Hop" for teen-agers. Hull will host a four-hour disk and dance session at the park's outdoor bandshell from 7 to 11 p.m. each Wednesday.

Riverview's "Date Night" policy admits couples free and offers \$5 ride coupon books for \$3.50 on Wednesday nights. Hull hosts the "Chicago Bandstand" NBC-TV show from 5 to 6 p.m. Monday thru Friday and will invite guest stars to Riverview for the sessions there, according to William B. Schmidt, park president.



DON DAZEY

Don Dazey, 52, Ohio Park Exec, Dies

CINCINNATI—Don Dazey, 52, long-time manager and secretary-treasurer of LeSourdsville Lake, Middletown, O., died at a hospital here Saturday (20). He had undergone surgery earlier and had been under treatment here and in Middletown for a liver ailment.

Services were held Tuesday (23) at the First Presbyterian Church in Middletown. Survivors include his widow, Dorothy; a daughter, Mrs. Donna Switzer, and his parents, Mr. and Mrs. George Dazey.

Dazey was educated as an architect at the Chicago Technical College and joined Edgar and Ernest Streifthau, then owners of the park, in 1934 when he was designing a ballroom for them. They invited him to invest in the park, which then consisted mostly of picnic and boating facilities.

He soon began to add rides to the enterprise. Seven years after his joining the firm, Dazey and Edgar Streifthau bought out the other brother's interest. Dazey served as manager of the park for about a quarter of a century.

He was active in the National Association of Amusement Parks, Pools and Beaches, and served as president of the association. He also was active in the Shrine, Lions and sportsmen's clubs.

Honorary pallbearers were the NAAPPB members present, including William Muar, Robert Plarr, John Coleman, Edward Schott, Paul Hudepohl, Fred Pearce Jr., Ferd Clemens, Harold Barr, John Bowman, E. S. Starr, George Roose, Aurel Vaszin and William de L'horbe.

Calypso Ready At Playland

SAN ANTONIO — Playland Park's new Calypso ride is expected to go into action by July 4, according to park owner Jimmy Johnson. The ride was shipped from Hamburg, Germany, aboard the M.S. Waltersum.

Johnson ordered the ride when he was in Germany last fall. It is one of only two in this country.

Rains Clobber Spokane Park

SPOKANE—Natorium Park's 1959 season so far has been plagued by one of the latest and wettest springs in Spokane's history.

The park enjoyed a fine crowd on Easter, when it opened for weekend business only, but most weekends since have been rainy or cool or both.

Decoration Day, which marked the opening of the regular season, was cold and business was only fair, according to Lloyd Vogel, owner and manager.

Vogel has made no changes in rides this year. A teen-ager dance experiment, featuring recordings, in the Nat pavilion last Friday night, flopped despite an admission price of only 50 cents, which included free rides on the Jack Rabbit and Merry-Go-Round. Only 30 dancers showed up.

Rising costs are presenting a problem, Vogel says. The latest addition was a city charge of \$25 for a license to present a fireworks display on July 4. Vogel never has charged admission for the display and there formerly was no license charge.



ROLLER RUMBLINGS

Brown Statement Cues URO Countercharges

CINCINNATI — Victor J. Brown's latest comment (The Billboard, May 4) on the controversy involving the Manufacturers' Association of the Roller Skating Industry, United Rink Operators and Roller Skating Rink Operators of America, has drawn a reply from the URO.

Answering his statements in its latest bulletin, the URO said, in part:

"The URO has hesitated to answer the recently published reply of Victor Brown, being reluctant to prolong this controversy. . . . However, a number of our members felt that to leave unchallenged some of the remarks would be interpreted as the silence of no defense. . . ."

"We have been informed that MARSJ has now voted to void its action taken in Atlanta and restore both operator groups to equal right to representation by invitation at future trade shows, which should, but probably will not, settle the matter. We say it probably will not because Brown firmly states that the RSROA will abide by its decision that if the URO is allowed to exhibit, the RSROA will refuse."

Denies Unsigned Bulletins

"Taking up various points in Brown's reply, we point first to the statement that 'unsigned bulletins are being circulated.' This is not true. All bulletins circulated have been on URO stationery and signed by the URO. . . . They were circulated at the direction of the executive board, whose members are a matter of public record."

"It is further stated that these bulletins contain 'anonymous statements in some cases attributed to operators.' All statements so quoted and attributed to operators or manufacturers are backed by their signed letter in URO files. The letters were written for publication. No one requested that his name be withheld. They are available for inspection by Brown. . . ."

"Brown states that URO bulletins attack him personally rather than the RSROA. If this is true, it is because the URO feels strongly that the RSROA and its members . . . are strongly dominated by one individual. . . ."

"The URO is accused of being undemocratic in wanting to know which members of MARSJ voted for and which against them. This is not undemocratic; it is merely good business to prefer to place business with those who want it. . . ."

"Brown makes much of an incident which occurred during the queen contest in Miami, which he describes as 'an attempt to capitalize at this gathering' thru a routine announcement made because of its general interest as a promotion. . . . that a team of USARSA skaters had been invited to tour New Zealand. Brown states that 'the RSROA had been silent on its New Zealand plans at the queen's dinner. This was hardly the time or place to discuss inter-association differences.' He states that the URO sent a team of amateurs to New Zealand, knowing that the RSROA was sending a team to an international championship meet there during the same period."

"The URO has no skaters . . . and never sent a team of skaters anywhere. The skaters to whose presence in New Zealand Brown objected to were sent by the U. S. Amateur Roller Skating Association, a self-governed association whose activities are not controlled by the URO. Plans for the trip

were made at the ARSA annual meeting. Furthermore, New Zealand was not selected. . . . New Zealand invited the USARSA team to go there and give exhibitions. . . the New Zealand amateur body paid all expenses of the trip.

"Brown states that the URO's announcement came as a complete surprise to the Roller Skating Foundation of America. If the RSROA believes this, perhaps the RSFA is at fault for a part of the misunderstanding. The facts are as follows:

"A copy of the press release telling of the invitation of the USARSA skaters to New Zealand was received by Mr. Facher during the queen contest. Because he thought it was an important promotion . . . he turned the release over to Irwin Rosee, who is in charge of RSFA promotion, with the request that it be announced during the contest. Rosee replied that he could not announce it without first consulting with Mr. Shevelson, RSFA president. This he apparently did, because when Shevelson asked Facher to speak during the queen's dinner, Shevelson suggested that Facher make the announcement."

"Apparently the RSROA found this announcement so upsetting that a board of control meeting was held . . . Brown states that Shevelson asked to appear before the board; the URO was informed that he was told to appear. Brown also states that the RSROA merely 'told Joseph Shevelson that they would deem it a favor if he would let them know in time if the URO was going to exhibit at the MARSJ trade show because, if they were, the RSROA preferred not to attend.' The URO was informed at its annual meeting in Chicago that Shevelson had been given an ultimatum stating that if the URO exhibited, the RSROA would not. . . ."

"Brown further states that the affair at the queen's dinner was only the latest in a series of incidents, saying, 'A series of incidents at MARSJ trade shows in Reading, Pa., Indianapolis and St. Paul led to the final insult last November.'

"We suggest that the 'incidents' . . . were the 'incidents' of the URO being represented at all, and emphatically state that no incident of any nature occurred at any trade show which would have upset even the most sensitive spirit; fur-

(Continued on page 69)

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Food Fair Repeats Trenton Promotion

1,500,000 Cut Rate Tickets to Be Given by Chain; Foley Jubilee Set

TRENTON, N. J. — A struggle of many years to obtain greater support for the New Jersey State Fair is apparently paying off for George Hamid Sr. Accomplishments in advance of this year's event are concrete and impressive, including a new midway, advisory board with recognized names, new exhibit features and other elements.

Hamid is promoting the 1959 event under a "new look" banner. Food Fair stores, which co-operated last year with the distribution of a vast number of discount tickets, is participating once more. Hank Ehrlich, the chain's promotion director, reported a decision to give out 1,500,000 of the tickets this time, plus awards ranging from a refrigerator to a year's supply of food. The prize drawing will be held on Thursday, Governor's Day.

Fair week will be September 20-27, Sunday thru Sunday. Another big day will be Children's Day, with indications that Hamid may achieve a Trenton school closing for the first time in many years. Townships and county schools will continue their co-operating.

Recording Names to Perform

Entertainment units will include the Amusements of America on the midway for the first time, and grandstand talent such as a water show, Red Foley and his All-Star Jubilee U. S. A. for two nights, Frankie Avalon for two nights and two other recording stars to be announced. The grandstand an-

nex will be priced at 10 cents for children on their day.

The advisory committee has Amos Kirby, former WCAU (Philadelphia) farm radio director, as chairman. Other members are Phillip Alampi, State Agriculture secretary; John Tramburg, State Department of Institutions and Agencies commissioner; Frank Nixon, State Grange master; Trenton's Mayor Holland; Arley Hoveland of Rutgers University; Goodner Gill of Rider College; Herbert Voorhees of the State Farm Bureau; Leonard Johnson of the State Manufacturers' Association; Charles Gardner of Greater Trenton Chamber of Commerce; Edward Lipman of American Cranberry Exchange; Assemblyman Raymond Stewart, Dr. William Mountford, and Mrs. Mary Roebing, of Trenton Trust Company.

The committee met with the Viona brothers a week ago to iron out matters relating to the midway operation. Another session was set to chart the types of games and concessions to be permitted, which will be games of skill with merchandise prizes.

Among exhibit advances are the establishment of an extra change at midweek, resulting in three flower shows, an antique automobile show, tractor safety driving contest, and co-operative display by the New Jersey Canners Association. Others are being worked out now.

Parking and Premiums Upped for Middletown

MIDDLETOWN, N. Y.—An additional 12-acre parking lot has been prepared at the rear of the Orange County Fairgrounds. Capacity will thus be expanded to about 3,000 cars, according to Ben Strong, president and general manager of the agricultural society.

The fair will run from August 8-16, including two Saturdays and two Sundays. Premiums total more than \$12,000 due to an increase in the cattle department, with the figure being the highest yet offered here by \$144.

In a varied program of entertainment the fair will have Gene Autry and his horse, Champion, on the Friday afternoon and evening show. Because of this, Old-Timers' Day and Children's Day, when kids and all persons 75 years or older will be admitted free, were advanced to Monday of fair week.

Pocket-sized premium booklets for the 119th annual event are in the mail. The current edition has 140 pages and a canary yellow cover with maroon lettering. The midway will be provided by the

How-Reit Shows, successor to the I. T. Shows, which originally held the contract.

PNE Sets Amateur Sports Tournaments

VANCOUVER, B. C.—The Pacific National Exhibition will sponsor the greatest amateur sports meet in British Columbia history at the 1959 fair August 22-September 7 here, according to Joseph F. Brown, president. The Amateur Athletic Union is behind the PNE all the way and is backing weight lifting, bicycle racing, wrestling, fencing and gymnastics.

M. L. Barr, chairman of the PNE Sports Committee, has negotiations under way to include judo, swimming, archery, track and field, bowling, darts, table tennis and fly casting tournaments. Hundreds of finalists will be competing in the B. C. Building Annex, The Bowl, Empire Stadium and another permanent building in Exhibition Park during the two-week run of the fair.



DISCUSSING the first exhibitor clinic held at the Wisconsin State Fair this spring are the group above, experts and students who studied the pros and cons of displaying flowers. Left to right are: Gene Stiefvater, superintendent of the fair's flower show; Willard (Bill) Masterson, manager of the fair; Mrs. R. Nielsen; Mrs. L. C. Stewart, assistant superintendent in charge of the amateur flower division; Mrs. A. E. Erickson and Mrs. A. Serwin, amateur floriculturists.

San Fernando Fairgrounds Up to Governor

NORTHRIDGE, Calif. — The San Fernando Valley fair will be "out of business" January 1 unless Gov. Edmund Brown vetoes a bill which has passed the Legislature giving the grounds and facilities over to the San Fernando State College. Max Schonfeld, fair manager, said here Thursday (18).

The amendment to a State bill transferring the facilities of the 64-acre fairgrounds was introduced by Assemblyman Allen Miller of San Fernando, a suburb of Los Angeles. Schonfeld, who is the manager of the 51st Agricultural District, which operates the fair held each September, said that the amendment was pushed thru the Legislature without the knowledge of interested parties. "We had plenty of opposition to the bill but always seemed to get it to Sacramento a little too late," Schonfeld said. "Sometimes we missed by only an hour or two."

Among those protesting the transfer of the property to the college, Schonfeld declared, were various agricultural groups.

Schonfeld said that a resolution had been made to continue the fair for five more years using appropriated money to ready the grounds for the college. The resolution also asked that the college officials give the fair directors 12 months' notice. The fair was established 14 years ago and pulls an attendance of nearly 100,000.

Name President

SHELBYVILLE, Ind. — Millard Eck has been named president of the Boggs town Fair. Other officers include Edward Shaw, vice-president; Mrs. Clifford Compton, secretary, and Gibson Gray, treasurer.

Improve Calif. Plant

COSTA MESA, Calif.—Building improvements are being made at the Orange County Fairgrounds here in preparation for the July 14-19 run, according to Stewart W. Yost, manager.

FLORAL SHOW

Exhibitor Clinic OK at Wis. State

WILLARD (BILL) MASTERSON, manager of the Wisconsin State Fair, long has had the conviction that something should be done to educate exhibitors—particularly the amateurs that annually show their wares or handicraft at fairs.

This year he's done something about it—a clinic operated by experts—and the first one far exceeded his fondest hopes.

First on the list was the amateur home floriculturist, people who work hard on their hobbies and are serious but lack the know-how to present their flowers in a manner that is always of State fair quality.

This spring, Masterson and his horticulture show supervisors arranged an all-day clinic for the exhibitors and would-be exhibitors. The invitations were sent out, and with a moderate amount of promotion the stage was set.

Figuring perhaps a couple of dozen would show up, the fair's staff was highly pleased when a total of 55 attended, five old exhibitors and 50 new ones.

The clinic started with talks by a number of experts who got right down to business and touched on phases of the art of floral exhibits.

In the afternoon the clinic became more practical in the form of a workshop supervised by a panel of flower judges. Here the exhibitors were permitted to buy cut flowers and, under the watchful eyes of the judges, who lent their expert advice, the students came up with some excellent displays.

The Wisconsin State Fair's floral building has long been of high quality, but entries from the amateur classes has been limited, and Masterson believes the clinic may be the means of stimulating interest. The attendance at the one-

day instructional period seems to bear him out.

This clinic will probably be the first of a series, others to be held on exhibits of farm crops, youth products and women's wares.

Plans now are to set up more of these with plans to be made during this year's fair when the exhibitors are on the grounds and can easily be contacted.

If they all turn out as successful as the first one, Masterson believes they'll be the means of stimulating more interest thruout the State, and this should up-grade the entire exhibit status at the big fair.

Added Fair Dates

- Saskatchewan**
- Invermay—Invermay Exhn. Aug. 5.
 - Melfort—Melfort Exhn. July 16-18. C. D. Manson.
 - North Battleford—North Battleford Exhn. July 24.
 - Lloydminster—Lloydminster Exhn. July 20-22. R. A. Robertson.
 - Maryfield—Maryfield Exhn. Aug. 5.
 - Melfort—Melfort Exhn. July 16-18. C. D. Manson.
 - Moose Jaw—Moose Jaw Exhn. July 8-11. Mrs. V. Hyland.
 - Nipawin—Nipawin Exhn. July 31-Aug. 1. Mrs. D. H. Robison.
 - Nokomis—Nokomis Exhn. Aug. 5.
 - North Battleford—North Battleford Exhn. Aug. 3-5. N. W. Symonds.
 - Ogema—Ogema Exhn. July 15.
 - Paddockwood—Paddockwood Exhn. July 29. Mrs. Joe Clark.
 - Perdue—Perdue Exhn. July 29. Mrs. O. K. Shepherdson.
 - Prince Albert—Prince Albert Exhn. Aug. 6-8. George K. Ross.
 - Punnichy—Touchwood-Punnichy Exhn. Aug. 7. R. McK. Glen.
 - Radisson—Radisson Exhn. July 29-30.
 - Redvers—Redvers Exhn. July 16.
 - Regina—Regina Provincial Exhn. July 27-Aug. 1. T. H. McLeod.
 - Rosthern—Rosthern Exhn. Aug. 13. A. M. Friesen.
 - St. Walburg—St. Walburg Exhn. Aug. 19. Mrs. E. F. Friston.
 - Saltcoats—Saltcoats Exhn. July 17. S. L. Kirkham.
 - Saskatoon—Saskatoon Exhn. July 20-25. S. N. MacEachern.
 - Somme—Shand-Somme Exhn. Aug. 12. D. B. Butterfield.
 - Stoughton—Stoughton Agri. Soc. July 17. H. D. Crossman.
 - Swift Current—Swift Current Exhn. July 1-4. Irving Hansen.
 - Tantallon—Tantallon Exhn. Aug. 6.
 - Turtleford—Turtleford Exhn. Aug. 12.
 - Unity—Unity Exhn. July 21. W. G. Houlgate.
 - Wapella—Wapella Exhn. Mrs. Mabel Carscadden.
 - Weyburn—Weyburn Exhn. June 29-July 1. Mrs. L. Gabel.
 - Yorkton—Yorkton Exhn. July 13-15. R. Hepburn.



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Monroe, N. Y., this week.

AGENTS WANTED

For Hanky Panks

Fairborn, Ohio, 4th of July week. Good fairs to follow.

GIL BUTLER

c/o Jimmie Chanos Shows

A. of A. Looks For Big 4th At Weymouth

WEYMOUTH, Mass. — Rhode Island dates behind them, the Amusements of America set up here for their July 4 date, which started Monday (29).

The return to New England after several seasons was not conclusive, due largely to inclement weather. Until the opening fair date, August 3-8 in Hughesville, Pa., the show will try to maintain the satisfactory level of business experienced so far.

Rain dogged the operation thru Providence, Middletown and Cranston, R. I. At Atwood Road and Randall Street in Cranston there was a Monday (22) rainout, then good business on Tuesday and Wednesday. Thursday pulled rain steadily thru the afternoon. The bazaar unit was doing well, meanwhile, under Babe Vivona in Livingston, N. J.

One of the better dates before Hughesville kicks off the fairs will be the Eagles' Charity Circus in New Bedford.

Mrs. Catherine Vivona will re-join this week after being sidelined for several weeks with a leg injury. Work on the show includes the truck painting of Tarzan Banks and maintenance by Don Crown. John Venditto, Pat Fera, Jim McMahon and other New Englanders have been recent visitors.

Shorter Greater Has Good Week At Waterloo, Ia.

WATERLOO, Ia.—The Shorter Greater Shows, co-owned by Floyd and Sheldon Shorter, chalked up a very successful week here, June 15-20. Show carries 12 rides, four shows, a free lion and elephant act and a string of concessions operated by A. R. (Dutch) Whiteside.

The enlarged show has a solid route of celebrations and fairs thru Iowa, Nebraska, Minnesota, Wisconsin, the Dakotas and points west.

Rainfall Hits Victor Amuse. And Venditto

MIDDLEBORO, Mass. — Venditto Bros. Shows stayed over a second week here after rain, then had a July Fourth date set in Saugus, Mass.

In Central Falls, R. I., Victor Amusements put in a fair week despite five rainy days, with Saturday (20) being especially rewarding.

Mr. and Mrs. H. Norman Smith took delivery on a new Scrambler recently which is booked for the season on Kenneth Garman's Sunset Amusement Company where the Norman's also operate their Round-Up ride. . . . Tommy Arger reports good business with his bingo on the Penn Premier Shows. . . . Earl B. Walsh, owner of the Matchstick Cities, advises that he is booked solid at fairs and celebrations until November. He has played on the streets this past winter and spring.

Wanted for . . .

ORANGE COUNTY FAIR COSTA MESA, CALIF.

JULY 14-19 Inc.

NOW BOOKING SHOWS AND CONCESSIONS



6 BIG DAYS—6 BIG NIGHTS

ROY SHEPHERD WANTS Ride Superintendent, Kiddieland Foreman, Electrician, Truck and Ride Mechanics. Tilt, Wheel and Octopus Foremen. Ticket Sellers, Semi Drivers. Also useful Carnival Help in all departments.

Crafts has for sale surplus Rides suitable for Amusement Park or Kiddieland—1 A. H. Looper, 1 A. H. Dipper and 2 A. H. Auto Rides.

WRITE, WIRE OR PHONE: CRAFTS 20 BIG SHOWS, INC.

Winter Quarters, 7283 Bellaire Ave.

North Hollywood, Calif.

PHONE: POplar 5-0909 or POplar 5-0320



WANT

For two bona fide Celebrations; Weymouth, Mass., July 3-4-5, day and nite. Rodeo, bonfire, fireworks and other special events. Also New Bedford, Mass., July 6-12, including Sunday. Eagles Charity Circus, car giveaway, fireworks, bonfire, 3 special matinees!!

CONCESSIONS—Hankies of all kinds. Will sell Ex on Long and Short Range Galleries, Photos, Novelties. RIDES—Helicopter, Tilt, Octopus, Round-Up, Rock-O-Plane, Coaster, Scooter, Dark Ride, any Rides not conflicting. SHOWS—Grind Shows or any family-type Shows. Motordrome (Mickey Donahue, get in touch), Wild Life. Want Half-and Half for Side Show, also inside Lecturer and Magician. Tony Mason can use Talker for Rock 'n' Roll Revue. Attention! Will book Wild Mouse for New Jersey State Fair, Trenton, Sept. 20-27.

JOHN VIVONA

Cranston, R. I. thru Tues., June 30; then Fairgrounds, Weymouth, Mass.

PENN PREMIER SHOWS

worlds • cleanest • midway

LEETSDALE, PA., JULY 6 to 11

CONCESSIONS

Photos, Custard, Derby, Bear Pitch, Glass, Seals, Six-Cats, Short Range and any other legitimate Concessions. Have for Sale: Long Range Gallery in good condition and reasonable.

RIDES

Can place any major Ride not conflicting. Especially want Rock-O-Plane, Paratrooper or Spitfire.

SHOWS

Can place Fun House, Motordrome, Fat Show or any other good shows not conflicting. Want A-1 Talker for big TV Revue. Must be able to cut it. Want good Geek or Snake Show who can stand prosperity. Leslie, come on. Only a few more still dates then 16 fairs.

HELP

Can place Foremen for Boats and Hot Rod. Can always use good, sober Second Men who drive semis.

Address all mail and wires to LLOYD D. SERFASS, PENN PREMIER SHOWS, Neville Island, Pa., this week; then Leetsdale, Pa., July 6-11.



American Legion Street Fair, Danville, Ind., followed by New Castle, Ind. (4 blocks from Courthouse), first show inside city in 6 years. Columbus, Ind., Bartholomew County 4-H Fair, then solid route of Fairs until first of November.

CONCESSIONS

Ex on Custard and Long Range. Want Bear and Glass Pitches, Lemonade Shake, Chocolate Dip, Tip-Up Coke, Long Range, Buckets and Basket Ball.

SHOWS

Snake with or without own equipment, Motordrome and Glass House.

RIDES

Want Dark Ride and Paratrooper.

Louis Hall wants Cookhouse Help of all kinds, especially dinner cook. Must be entirely dependable and reliable. Russell and Rose Gallagher want Agents.

Phone in office. Contact JOHNNY PORTEMONT, JR., Brazil, Ind.

Charles "Chuck" Murk & Costa "Gus" Stergiou

Contact Immediately.

Mrs. Nora Reinhardt Care of World of Mirth Shows, Lowell, Mass., June 29-July 4; Manchester, N. H., July 6-12.

DOBSON'S UNITED SHOWS

Want for Top Route of Wisconsin Fairs

Funhouse, Side Shows, Hanky Panks of all kinds. Also want Ride Help. Top wages paid to good men. Must be sober.

Phone: or wire Abbotsford, Wis., June 29-July 1; Wisconsin Rapids, Wis., July 2-5; or per route.

BEST MERCHANDISE BUYS

JUNE 29, 1959

Communications to 188 W. Randolph St., Chicago 1, Ill.

THE BILLBOARD

67

WATCH VALUES **BULOVA! ELGIN!**

NEW STYLES

BENRUS! GRUEN! WALTHAM!

Choice Lot 6 for \$49

Men's and Ladies! All famous makes! Complete with expansion band! Reconditioned - Guaranteed like NEW! (Sample \$9.95)

10 for \$69

Men's new style Elgins, Walthams. Expansion Band. Guaranteed like new! (Sample \$8.95)

25% Cash With Order, Bal. C.O.D.

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182 S. MAIN ST. MEMPHIS, TENN.

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10" (Approx.) BEAR. Plastic Bag. Asst. Colors. \$4.80 DZ.

26" (Approx.) BEAR. All Plush. Asst. Colors. 1 Doz. Min. Order. \$21.60 DZ.

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DANGLING PANDAS, SMALL \$21.60 Gr.

25% Dep. with order, M.O. or Cert. Check. Bal. C.O.D., P.O.B. Chicago. *OPEN SUNDAYS

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1107 SO. HALSTED ST. Chicago 7, Ill.

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Big 8" Window Box Doll...\$5.20 dz.
Noah's Ark Large Animals... 4.00 dz.
Novelty Roadsign Pillows... 7.20 dz.

SAMPLES—1 doz. each \$16.40 FOB

15" Giant Plush Floppy Dog \$15.00 dz.
Tremendous 22" TV Dog... 15.00 dz.
15" Tigers & Leopards... 10.80 dz.

SAMPLES—6 of each \$20.40 FOB

30" Plush Bear Knockout...\$24.00 dz.
40" Taff Bagged Girl Doll... 12.00 dz.
22" Giant Plush Poodle... 24.00 dz.

SAMPLES—6 of each \$30.00 FOB

FREE! 1 DOZEN TOYS with RETAIL VALUE OF \$12 with each order for ALL 3 SAMPLES!

FREE CATALOG 1,000! Plush Toys, Imported Toys & Carnival Goods. REPRESENTATION WANTED.

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ATTENTION, ENGRAVERS!

20 styles of 24-in. disc necks—heart, round, bridal, lock and key, etc. Nickel silver signal rings. Chrome and gold expansion ident. bracelets, all sizes; anklets, rings for grab bags from \$5 to \$10 a gross. Send \$5.00 for sample.

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1012 N. 3rd St. Milwaukee 3, Wis.

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new merchandise for tomorrow's... parade of hits

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SEND NEWS RELEASE, GLOSSY PHOTO OR DRAWING TO:
Parade of Hits, The Billboard, 188 West Randolph, Chicago 1.

ICE CRUSHER

Two-way wall model ice crusher, crushes ice fine or coarse. Table model and electric ice crushers also available. Retail, wall model, \$8.98; table model, \$9.95, and electric ice crusher, \$29.95. Rival Manufacturing Company, Kansas City 29, Mo.

COVERS

Protective covers of extra heavy-gauge weatherproof plastic in red tartan plaid pattern. Wipe clean with a damp cloth. Including brazier, retail, \$2.98. Chaise lounge cover, retail, \$4.98. Seal Sac, Inc., 6 East 39th, New York 16.

PATIO SET

Party patio set includes four 10-ounce glasses and ice server which holds 24 cubes. Molded of high-impact Styron plastic in orange tone colors. Gift packaged. Retail, \$5.95. Gitsware Corporation, 200 West Central, Roselle, Ill.

EGG OPENER

Opener cracks open hot and cold eggs. Controlled entirely by the handles; hands never touch egg. Nickel-plated steel construction. Carded with complete instructions. Retail, 98 cents. Easy Egg Company, 1311 Ann Avenue, St. Louis 4.

PICNIC SET

Forty-nine-piece picnic set includes red and white 54 by 36-inch plastic cloth, six plates and cups, six plastic spoons and forks and 24 paper napkins. Set packed in illustrated poly bag with printed header. Retail, \$1. Central States Paper & Bag Company, St. Louis 15.

TOWEL HOLDER

Towel holder of polyethylene comes in red, white, green, pink, yellow and natural. Self-adhering, no tools needed. Contour packaged in clear acetate bubble. Retail, 29 cents. Decor Plastics Mfrs., 107 North Franklin Street, Syracuse 2.

WHEN YOU REPLY, PLEASE MENTION YOU SAW IT IN THE BILLBOARD PARADE OF HITS.

BIG IMPORT HIT—LIMITED SUPPLY
NEW "EYE-SHADOW" SPECS.

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Adjust depth of green to the sun for the best in eye comfort. Fits into handy De Luxe pen-like case. Selling up to \$3.95 retail. WHILE STOCK LASTS.

515 Doz. with case—\$13.20 Doz. in gross lots. Offer 300% PROFIT—Sample \$2.50 Post Paid. Get our mailing list for other fast-selling items. 25% Deposit on C.O.D.'s, P.O.B. Chicago.

MEINHARDT IMPORT CO. CHICAGO 21, ILL.
4331 NO. CRAWFORD AVE.

SUMMER SPECIALS FROM THE HOUSE OF BARGAINS

- 12" FEATHER DOLLS...\$33.00 gr.
- 7" FEATHER DOLLS...12.50 gr.
- 7" FUR MONKEYS...8.50 gr.
- 10" FUR MONKEYS...22.50 gr.
- 3" ASST. PLUSH ANIMALS WITH TAPE MEASURE...21.00 gr.
- 5" ASST. PLUSH ANIMALS...3.50 dz.
- 8" ASST. PLUSH ANIMALS...4.50 dz.
- BAMBOO PENNANT CANDLES (LIMITED TIME). SALE OF 2,000...25.00

25% DEPOSIT REQUIRED ON ALL C.O.D.'S.

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Mouth flashes on and off just like famous Space Monkey. Made of shaggy long pile furry plush. 21" tall with life-like face, ears, hands and shoes. \$43.20 Doz.

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25% Dep., Bal. C.O.D., F.O.B. Chi. J & N COOK, Inc. Chicago 7, Ill. OPERATED & MANAGED BY JIM & NAT COOK. OUR ONLY LOCATION.

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Packed with "SELL"
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LIGHTER
CUFF LINKS
MONEY CLIP
TIE CLASP

\$5.90 Sol

Same set as above with

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- 15-Jewel Watch...7.90
- 15-Jewel Watch...8.90

Min. order 6. 25% cash, bal. C.O.D.

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A sparkling beauty to dazzle their eyes! Smartly styled case. Priced to sell at tremendous profits! Order a sample, \$8.95 Yellow or white

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Gellman Bros

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NOVEL STOPS PAY

Short on Locations? Try The Front Porch, Says Op

MEMPHIS—The most unlikely sounding location — a residential front porch—has turned into one of the most profitable of stops for Jimmie Wilkie, operator-distributor, here.

He hit on the idea eight months ago while canvassing in search of new locations. Passing thru a residential area, he noticed an unusually large number of children at play. He estimated that there were approximately 200 children in the neighborhood.

The neighborhood was set apart from any shopping district, and Wilkie couldn't find a store within six blocks. Sensing the opportunity for bulk vending, he tried to think of a way to take advantage of it. Using a front porch itself as a lo-

cation seemed the only practical solution. But would it work?

Selecting a street that ran thru the middle of the neighborhood, he talked his plan over with residents in one of the homes. They agreed that the idea would be a good one, and accepted the offer of a 25 per cent commission. Wilkie was astounded as how quickly the machine emptied. In the first month it grossed \$30, he reports.

Spotted More Venders

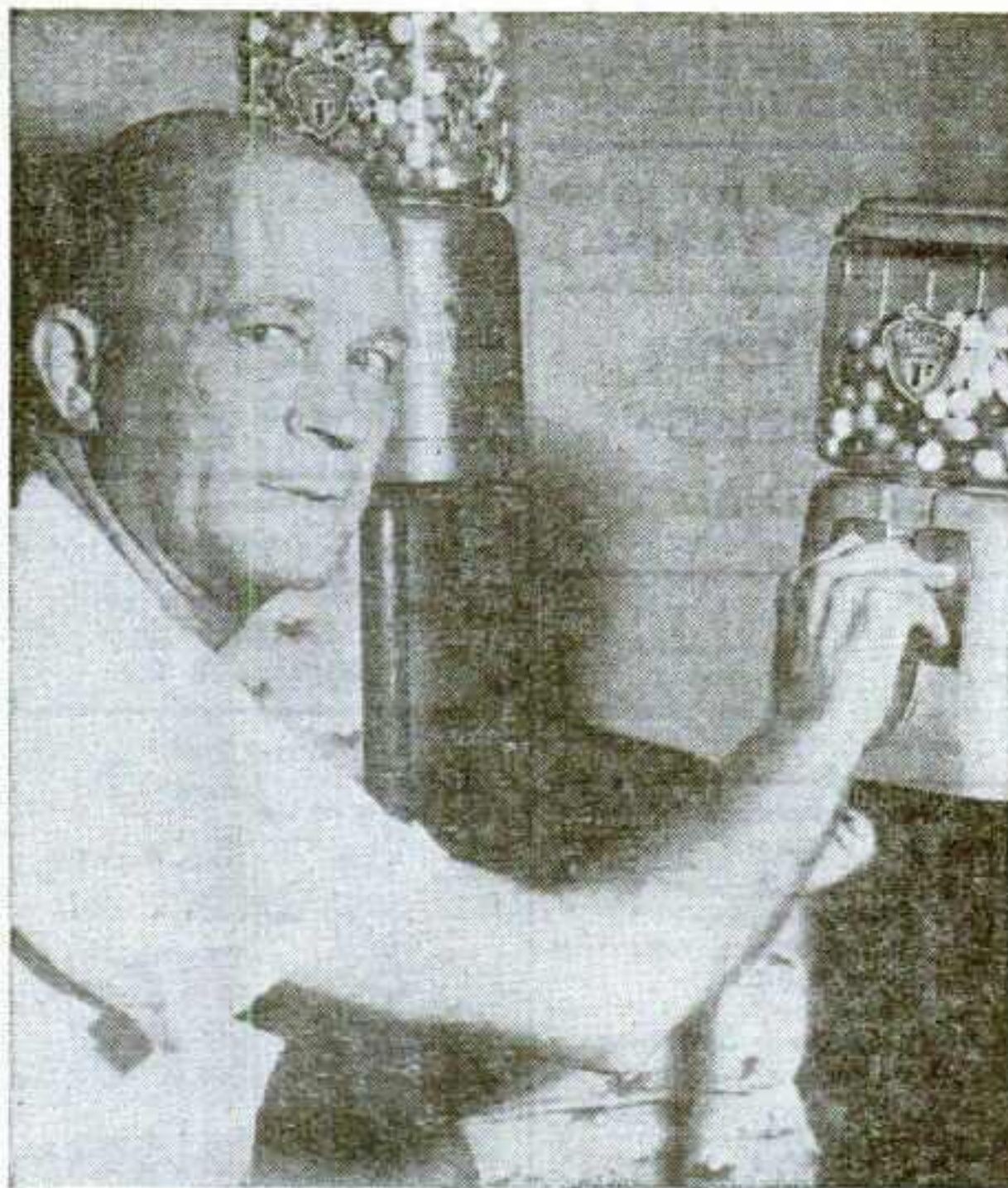
When play on the machine continued to hold up, Wilkie spotted two more venders on either end of the same street. All three venders did so well that he sought out similar neighborhoods in Memphis. He now has 25 front-porch locations and reports that they are the most

profitable stops on his route.

Why does it work? There seem to be several factors involved. For one thing, such neighborhoods offer a relatively large captive market. When not at school, the children spend almost all of their time in the neighborhood around their homes. Many are youngsters, and their parents don't allow them to make a trip to the nearest shopping district unattended. For all practical purposes, there is thus no competition from other operators.

There also appears to be more subtle factors at work. When a group of children play together month after month as a group, there tends to be considerable imitation among themselves. Spending pennies in bulk venders caught on with these Memphis children. Collecting charms proved quite popular. They also threaded charms to make bracelets and necklaces. A lot of trading went on as well. A boy or girl wanting a particular type of charm or a complete series sought out his playmates to swap with. Trading stimulated use of the venders, since even if a child didn't get

(Continued on page 72)



FRONT PORCHES have proven unusually good spots for Jimmie Wilkie (above). He is shown checking over machines that he hopes to install in these novel locations. Wilkie hit on the idea when he saw children at play in a neighborhood that was removed from any convenient shopping district. Bulk venders are simply placed on front porches of co-operating home owners, who receive a 25 per cent commission. (See accompanying story.)

Stamp Op Advises Chat With Store Personnel

DENVER — "Introduce yourself to store personnel. Sit down for a cup of coffee with the store manager." That is the advice of veteran stamp machine operator, Ray Baughman, to operators locating stamp venders in large retail stores with a number of employees.

Some time ago he wondered how he could increase the revenue of his machines. By chance he had a brief discussion with a store employee. He was amazed to learn that the employee didn't know there was a stamp vender in the big store.

Introduction

From that time on, Baughman made a point of introducing himself to store personnel and showing them where the machine was located. When appropriate, he sat with the store manager over a cup of coffee and discussed the stamp business. Many of his stamp machines are in super drugstores,

where it is easy for the vender to go unnoticed. Now he has the assurance that store personnel will be able to direct inquiring customers to the stamp machine.

Baughman has a route of 125 stops covering a wide area in Colorado. He prefers shopping centers, and tries to spot his machines in the super drugstore that is generally one of the stores in the complex. Generally he puts two venders in each location. Colorado is undergoing a population boom, and new shopping centers are going up continuously.

The original stamp machine was bought by Baughman from his father, who passed away several years ago. The elder Baughman had a combined route of stamp venders and weighing scales, but found it increasingly difficult to operate both types of machines. He then sold the stamp route to his son.

Penny King Ships New Top Load Vender

PITTSBURGH — Deliveries on Penny King's new Atlas Master penny-nickel vender were announced last week by Margaret Kelly, manager.

The machine features a top-load globe. It has a center rod and the cap comes with either black or chrome plating. The globe is made of heavy duty glass and is available in 9½ or 11½-pound sizes.

The new Atlas Master is the first machine to be manufactured by Penny King since its acquisition of Atlas Manufacturing & Sales Company last April (The Billboard, April 6).

NVA to Lay Groundwork Of '60 Confab

CHICAGO—Initial planning for the 1960 National Vendors Association convention will be made at a Convention Planning Committee meeting, July 7, announced association counsel, Raynor & Mitchell, last week.

The NVA convention will be held next April in Miami Beach. Planners will decide on theme of the convention, discuss possible speakers and subject matter for the business meetings, and set in motion the activities of the various convention committees.

The meeting will be presided over by Convention Chairman Rolfe Lobell. Others on the Convention Planning Committee are Milton Raynor, Don Mitchell, Lauretta Cooke, Leo Leary, Jane Mason, Bob Kantor, Harry Bell, Paul Crisman, Tom King, Jack Nelson, Hy Fisher, and Philip Sparacino. Meeting will be held at the Graemere Hotel, preceded by a luncheon at noon.

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The most revolutionary idea in the vending business. Kids save the stamps just like Mom... get valuable prizes for them. Here's a real profit-maker for operators. Get the full story now from your Oak Distributor.

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ATTRACTIVE OUTSTANDING
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GETTING EXTRA \$\$

Vending Batteries Add Big Sales Spurt to Op's Out-of-Town Routes

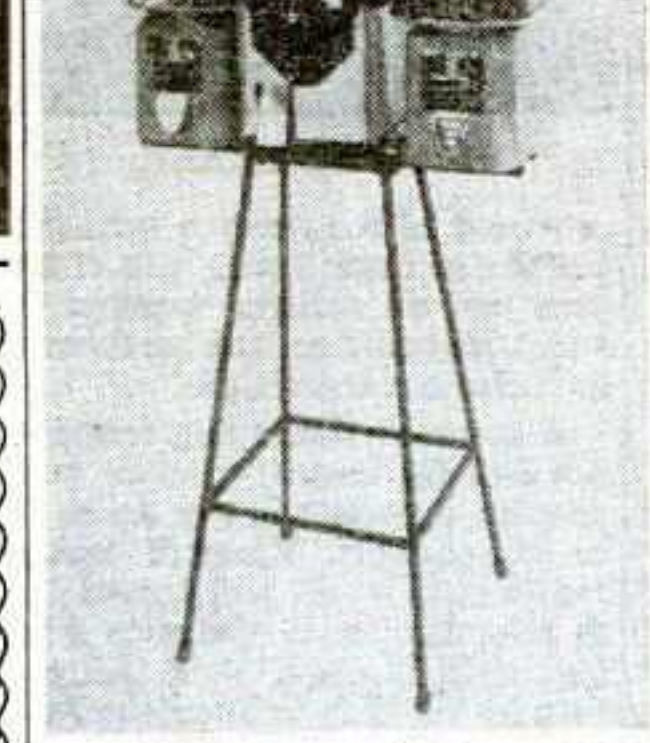
CHICAGO — Multiple vending is often used to beat inflation in crowded metropolitan areas. It clicks just as well in out-of-town routes, finds Phillip Sparacino, S & S Vending.

Late in 1958 he began using batteries of machines in his locations, and there are now 200 stops with multiple installations in S & S

dividual stops chosen for comparison pulled top coin. When typical single stops are used for comparison, Sparacino has found that his multiple installations turn out to be roughly equivalent.

Area of Routes
The routes serviced by Sparacino and his son Mike, stretch into Indiana, Wisconsin, Iowa, Minnesota and Illinois. Each stop is serviced once every two months, and all machines are refilled. Because of the 60-day servicing interval, fills are used that don't present a problem of freshness. On a typical six-machine battery, Sparacino uses 100-count ball gum in two machines, a ball gum-charm mix in two more, nickel capsules in another, and either dime or quarter capsules in the remaining machines. Sometimes he uses a ring-marble fill in place of one of the ball gum-charm machines. In an eight-machine battery for high-traffic locations, the extra two machines are filled with either Chiclets, M & M's or pistachios.

Location Types
The Sparacinos generally put their machines in grocery, drug, variety, and candy stores. The last named are being absorbed into supermarkets, they have found.



STAND pictured above holds from one to three machines. It is used by Sparacinos to hike take in better small retailer stops.

Vending's Midwestern routes operated jointly by the elder Sparacino and his son Mike.

Sparacino uses two different types of stands, which he manufactures himself under the Spar-A-Cino name. (The stands are sold nationwide.) Location traffic determines which type stand is used. One type stand holds up to three venders, while the second comes in a series of three, holding either four, six, or eight venders. (See pictures, this section.)

Per-Machine Take
Operators sometimes shy away from multiple vending because they believe that the per-machine take falls off too much. That is, they feel that a battery of six machines, for example, won't gross as much as the six machines in individual stops would, Sparacino feels that, on the whole, the per-machine gross comes out the same.

He argues that when talking about single-machine stops, the slow stops should realistically be included with the fast ones. If this is not done, results are inevitably slanted, he claims. Thus, while a six-machine battery would appear very profitable when compared to the gross of six poor stops, the reverse would hold true if the in-

Further, supermarkets have been replacing rural groceries. One supermarket will now service an area where previously there were several grocery stores. They follow the practice of spotting at least a four-machine unit in a supermarket.

The single-machine stop is no longer solicited by the Sparacinos. However, they aren't giving up their old locations. As long as a machine empties at least three times a year, it is kept on location. In their out-of-town routes, single stops are often situated along main connecting roads, and servicing requirements are consequently minimized. Since these roads must be traveled in any case, the Sparacinos are hesitant to eliminate single stops. If anything, they tend to hold onto these locations as long as possible. Experience has shown that a

(Continued on page 83)



VICTOR'S TOPPER DELUXE HALF-CABINET STYLE

Topper Deluxe, the perfect combination of steel and lucite. Finished in brilliant colors and trimmed with glistening chrome. Capacity 7 to 8 lbs. of ball gum. All models packed and sold 4 to the case.

\$15.50 Ea.

Minimum Packing: 4 to the Case. All TOPPERS Have Refill Assembly Feature.

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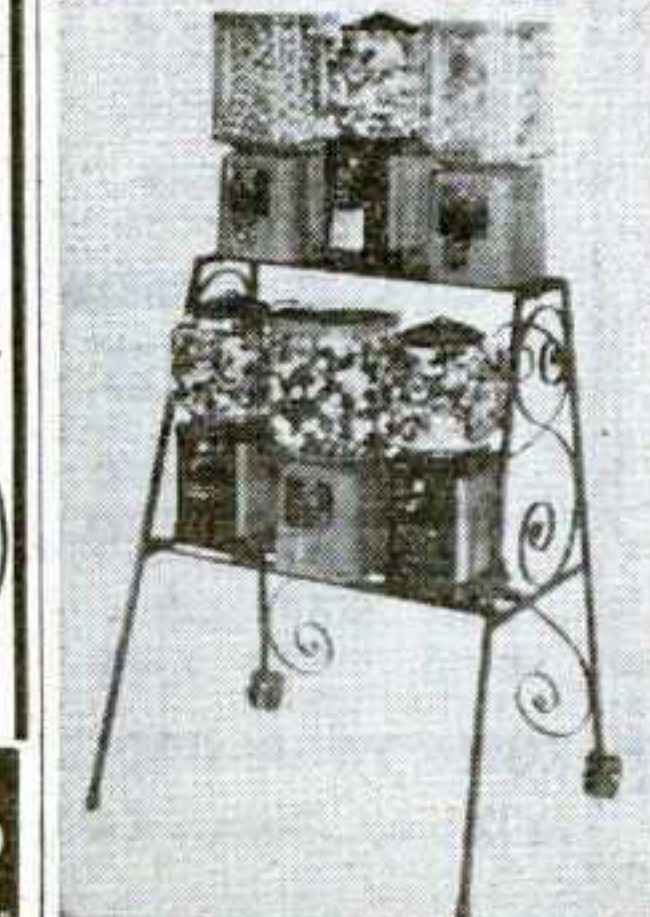
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\$9.50 per M without jewels

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FACETED DETAIL LIKE SPARKLING DIAMONDS • ORDER INDIVIDUALLY



paul a. PRICE co. inc.
55 Leonard St., N. Y. 13, N. Y. COntlandt 7-5147-B



CONSOLE unit of six machines shown above is used mainly in supermarkets. Two other similar stands hold either four or eight machines.

MANDELL GUARANTEED USED MACHINES

- N.W. Model 49, 1c or 5c\$14.50
- N.W. Deluxe 1c & 5c Comb. 12.00
- N.W. 33 1c Per. Conv. 7.95
- converted for 100 ct. B.G. 6.50
- Silver King 1c B.G. of Mdse. 8.50
- ABT Guns 30.00
- Mills 1c Tab Gum 12.00
- Acorns 1c or 5c B.G. or Mdse. ... 10.00

MERCHANDISE & SUPPLIES

- Pistachio Nuts, Jumbo Queen, Red. \$.73
 - Pistachio Nuts, Jumbo Queen, white .68
 - Pistachio Nuts, Large Tulip69
 - Pistachio Nuts, Vendor's Mix54
 - Pistachio Nuts, Shell42
 - Cashew Whole46
 - Cashew Butis58
 - Peanuts, Jumbo42
 - Spanish32
 - Mixed Nuts57
 - Baby Chicks30
 - Rainbow Peanuts32
 - Boston Baked Beans32
 - Jelly Beans28
 - Licorice Gems38
 - Leaflets, 450 ct.48
 - M & M, 550 ct.59
 - Hershey-ets47
- Rain-Bo Gum, 60 ct.30
 - Malt-ette, 100 ct., per 10032
 - Rain-Bo Ball Gum, 140 ct., 170 ct., 210 ct.30
 - Rain-Bo Ball Gum, 100 ct.33
 - 200 lb. minimum, prepaid on all Rain-Bo Ball Gum.
 - Adams Gum, all flavors, 100 ct.48
 - Wrigley's Gum, all flavors, 100 ct.45
 - Beech-Nut, 100 ct.48
 - Hershey's Chocolate, 200 ct. 1.40
 - Minimum Order, 25 Boxes Assorted.

Complete line of Parts, Supplies, Stands, Globes, Brackets, Charms. Everything for the operator.
1/3 Deposit, Balance C.O.D.

STAMP FOLDERS, Lowest Prices. Write

MEMBER NATIONAL VENDING MACHINE DISTRIBUTORS, Inc.

NORTHWESTERN SALES AND SERVICE CO.

MOE MANDELL
446 W. 36th St., New York 18, N. Y.
LOngacre 4-6467

BIG SAVINGS

on BALL AND VENDING GUMS

Same fine flavors. Centers and Coatings.

Direct LOW Factory Prices

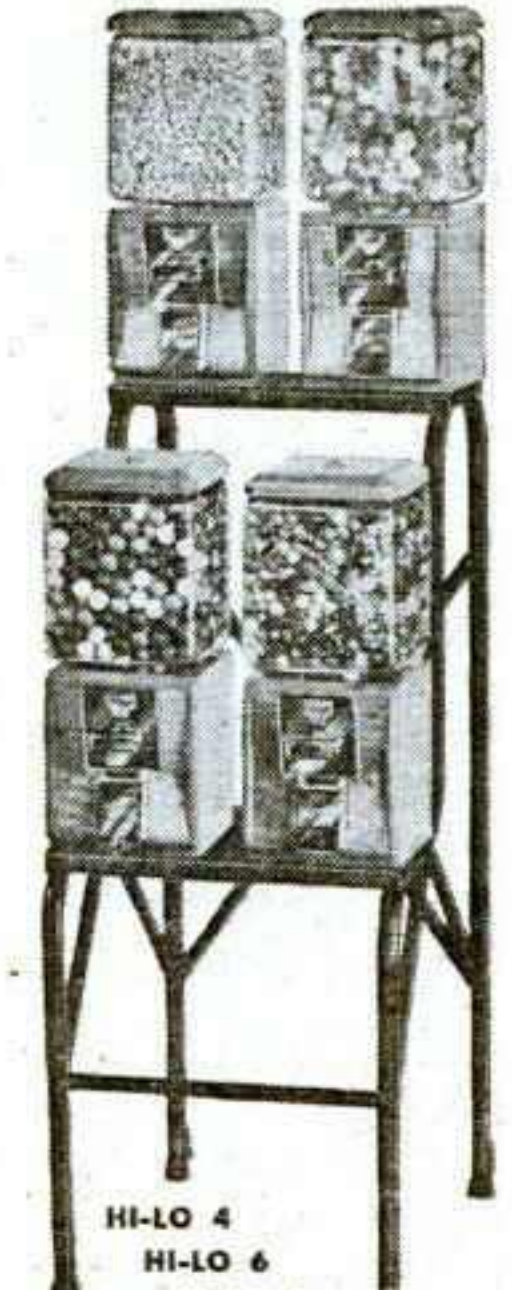
- Bubble Ball Gum, 140-170 & 210 ct. & Giant Size ... 27¢ lb.
- Chicle Ball Gum, 130 ct. ... 35¢ lb.
- Clor-o-Vend Ball Gum ... 40¢ lb.
- Clor-o-Vend Chicks, 320 ct. 140¢ lb.
- Chicle Chicks, 320 & 520 ct. 136¢ lb.
- Bubble Chicks, 320 & 520 ct. 28¢ lb.
- Tab (short stick) 100 ct. ... 38¢ box
- 5-Slick Gum, 100 packs ... \$1.90
- F.O.B. Factory 150 lb. lots.

AMERICAN CHEWING PRODUCTS
33 years of manufacturing experience.
4th & Mt. Pleasant • Newark 4, N. J.

MULTIPLE VENDING Means LARGER PROFITS

With **Northwestern GOLDEN 59**

And HI-LO MULTIPLE STANDS



HI-LO 4
HI-LO 6
HI-LO 8

Just try this money-making combination on your route and see for yourself.

Wire, Write or Phone
THE NORTHWESTERN CORPORATION
2695 Armstrong St., Morris, Ill.

WORTH LOOKING INTO . . . DISTRIBUTORS!



why pass up 30% MORE PROFIT?

IT IS YOURS WHEN YOU SELL . . . "ACE" SMOKE-MASTERS

GENERAL VENDING MFG., INC.
3200 Nicollet Ave.
Minneapolis 8, Minnesota

Simplest venders made . . . cinch more sales! CALL TA 3-6211



NVA Convention Chairmen Named

CHICAGO—Chairmen for the forthcoming National Vendors' Association next April were announced last week by Rolfe Lobell, convention chairman.

They are: exhibit chairman, Bernie Bitterman; convention secretary, Jane Mason; program chairman, Bob Kantor; publicity chairman, Ray Greiner; exhibitor reservation chairman, Jack Nelson; membership co-chairmen, Leo Leary and Richard Rollins, and ladies' committee chairman, Mrs. Rolfe Lobell, assisted by Mrs. Maple Graff.

NEW YORK—A charm mix of clowns, space ships, horse heads and watches has been announced by Samuel Eppy & Company. Dubbed the "Four Star Mix," the charms begin at \$11.50 per thousand in lots from 1,000 to 4,000.

GOLD VACUUM-PLATED CHARMS
1M to 4M—
\$16.00 per thousand
5M and up—
\$13.50 per thousand

at your distributor or . . .
Guggenheim
33 UNION SQUARE
N. Y. C. 3, N. Y. • AL. 5-8393

PROFILE OF THE WEEK

Searched for Career To Match His Ambition

ONE of the largest routes in the East is operated by Dave Yurmark, who headquarters in Clifton, N. J. He was one of the first exponents of multiple vending, and has consistently used batteries of machines on his routes with considerable success. Some of his best locations are discount houses, which are often found on the outskirts of town with their mass of merchandise sold "off list."

Yurmark and his wife, Celia, have a son, Steven, and daughter, Donna. The family resides in a modest Cape Cod type home in Clifton. Yurmark, a soft-spoken man, spends many of his evenings at home relaxing in a red corduroy shirt and smoking a cigar. Depending upon his mood, he generally either watches TV or listens to records on his hi-fi. On TV, he prefers the more serious dramatic presentations to the average Western, for which he has a distinct dislike. His taste in music leans toward pop, particularly swing and Latin American music. Goodman, Basie and Prado are a few of his favorites.

Fond of Dancing

The Yurmarks are also fond of dancing, which may account for their liking of music with a solid beat. Many a Saturday evening thruout the year is spent at the nearby Westmount Country Club, where a dinner dance is generally held on that night. On other weekends they sometimes travel to New York City and take in a Broadway musical. Yurmark also enjoys bowling with his son, Steve. Father and son have a mutual interest in photography, as well. Yurmark generally uses a movie camera for home movies, while Steve concentrates on stereo slides.

Both husband and wife are socially conscious. Yurmark is active in Clifton's Knights of Pythias, a national fraternal order. The entire family belongs to the town's Jewish Center and Temple, where Mrs. Yurmark is a member of the Temple's Sisterhood. She also devotes a good deal of time to ORT, a Jewish charitable organization dedicated to establishing rehabilitation and recreation centers for both youngsters and adults. Serious parents, they also attend PTA meetings at the two separate schools their youngsters attend.

Born in New York

Dave Yurmark was born 37 years ago in the lower East Side of New York City. His father, a tailor, was determined to get his family out of the tough quarter of the city. Somehow he was able to save enough money to move the family to Clifton, N. J. There he bought a grocery store, and over the years was able to turn the business into a profitable family enterprise.

Young Dave was a quiet, easy-going youth. He enjoyed sports, and played football in high school. Two years after graduation he was in the Army, fighting in the Philippines during World War II. He



DAVE YURMARK

came out of the Army a sergeant, but like so many young men at the time had no definite vocation to match his ambition. During the war he had also married Celia.

A common theme that seems to run thru the lives of so many bulk vending operators is the desire to be out-of-doors. Yurmark looked for an outside job, and landed one as salesman for a wholesale meat packer in Newark, N. J. After a year he felt that he knew the business well enough to try going into it himself. But when a big meat shortage developed his fledgling business quickly folded. He just didn't have the capital necessary to ride out the critical period.

Pressure Increased

By this time his son, Steven, was born, and the pressure increased. Yurmark had the truck that he had used previously, and now began jobbing candy, toys and cigarettes. In 1952 he entered the bulk vending business, forming the Mark Vending Company in Paterson, N. J. His previous business experience was of considerable help in building up his bulk vending routes to their present status. He rose quickly in the business, and four years after he joined the National Vendors' Association he was elected for a term on the board of directors.

Servicing requirements of machines makes it very difficult for bulk vending operators to plan vacations. For a long time the Yurmarks had planned a cruise in the West Indies. Everytime they tried to get away, some business difficulty or other seemed to prevent it. Last January, the Yurmarks—and two other couples—finally enjoyed a two-week vacation in the Caribbean.

Novel Stops Pay

Continued from page 70

the charm he wanted, he felt assured that he could make a trade.

Effect of Inflation

Inflation has had some beneficial effects as well. As the penny has become worth less and less, children are apt to be given more of them for spending money. The few items that can be bought for a penny these days gives added boost to Wilkie's neighborhood bulk vendors. Wilkie has found that a good deal of the change children receive for doing odd jobs and trading in bottles they collect goes into his bulk vendors.

He uses a 210 ball gum-charm mix in six-pound globes. Using both fill and feature charms, the cost of his average mix is around \$5.50 per machine. Wilkie is quite pleased with the way his venture has turned out and is always on the lookout for similar neighborhoods.

STANDARD SPECIALTY

Now offering
Northwestern TAB VENDING EQUIPMENT

You'll hit the jackpot with this selective tab vander. Our specialty is helping more operators make more money.

STANDAPD SPECIALTY CO.
1028 44th Ave. Oakland, Calif.

JOBBER'S WANTED

with sales organizations

—to sell our new 1959 model Baby Grand cigarette vendors. Must be in position to arrange to finance the machines you sell when necessary, altho most machines are sold for cash. Beautifully manually operated machines; many color combinations; low jobbers' prices!

This is our 27th continuous year in the vending machine manufacturing business. . . . Write at once!

SHIPMAN MFG. CO.
1326 SO. LORENA LOS ANGELES 23, CALIF.

NEW • Top-Loading • NEW

PENNY-NICKEL ATLAS MASTER VENDOR

9 1/2 lb. Globe Black Lid
11 1/2 lb. Globe Chrome Lid

The ball gum and charm vendor with the proved penny-nickel mechanism . . . one turn for a penny, five turns for a nickel. This means a 30% increase in sales because of nickel play.

CHARMS—Send \$1.00 for complete samples. Over 100 new items.

SURE-LOCK, the perfect capsule, Patent No. 2762411. Outstanding items. Send \$2.50 and receive 100 quality filled capsules. Contains our complete line.

PENNY KING COMPANY
2538 Mission St., Pittsburgh 3, Pa. "World's largest selection of miniature charms" "OWNERS OF ATLAS MASTER"

Ask about our ATLAS finance plan.

FTC Cites Minn. Firm

WASHINGTON—Midwest Industrial Supply, Inc., St. Paul, is forbidden to sell vending and tube testing machines thru false employment offers, exaggerated earnings claims or other deception, under a consent order announced last week by the Federal Trade Commission.

The complaint against Midwest, issued earlier by FTC, charged that the purpose of the company's advertising is not to offer employment, as implied, but "simply to sell machines for vending cigarettes and coffee, and for testing radio

(Continued on page 83)

SPECIAL SALE!

STONER Penny Gum VENDORS

Off location. In excellent condition.

Lots of 5 \$12.50 Each

RUSH YOUR ORDERS
1/3 Deposit. Balance C.O.D.

NATIONAL VENDING SERVICE CO.
308 Furman St., Brooklyn, N. Y.
TRiangle 5-1857

\$25 DOWN

Balance \$10 Monthly

400 DELUXE

PENNY FORTUNE SCALE

NO SPRINGS

Large Cash Box Holds \$85.00 in Pennies

15" HIGH
49" HIGH
24" HIGH
13" WIDE
WEIGHT, 165 LBS.

Invented and made only by

WATLING

Manufacturing Company
4650 W. Fulton St. Chicago 44, Ill.
Est. 1899. Telephone: Columbia 1-2772
Cable Address: WATLINGITE, Chicago

VICTOR'S Sextette

A terrific money-maker in those Supers and Chain stores. The New Modern Key to Successful Bulk Vending.

IMMEDIATE DELIVERY!
THE 4-UNIT BI-LEVEL STAND.

VICTOR VENDING CORP.
5701-13 W. Grand Ave., Chicago 39, Ill.

MONEY-SAVING SUBSCRIPTION

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Find out every week in The Billboard

Order NOW at LOW Subscription Rates. Fill in and Mail Coupon Today!

The Billboard, 2160 Patterson St., Cincinnati 22, Ohio
Enter my subscription to The Billboard for a full year (52 issues) at the rate of \$15 (a considerable saving over single copy rates). Foreign rate \$30. 757

Name
Company
Address
City Zone State

Type of Business Title

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.

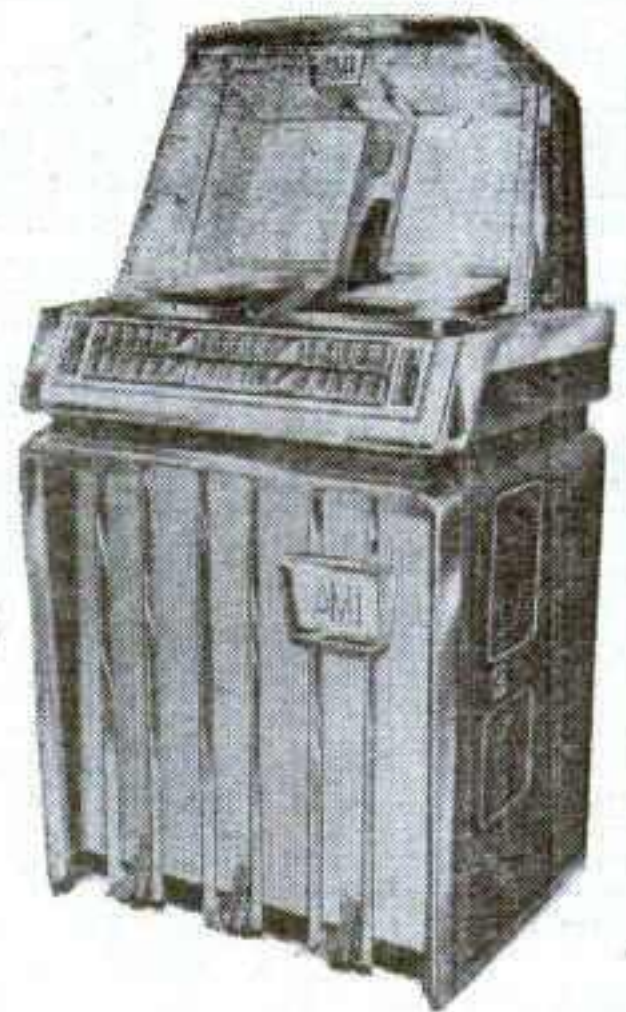
(For 10-week period ending with issue of June 22, 1959)

Main table containing categories: MUSIC MACHINES, ROCK-OLA, SEEBURG, WURLITZER, PINBALL GAMES, CHICAGO COIN, and GENC0. Each category lists machine models with columns for High, Low, and Mean prices.

ARCADE EQUIPMENT

Table listing various arcade equipment such as ABT Challenger, AA Gun, All Star Baseball, Atomic Bombers, Auto Photo, Anti Aircraft, Air Raider, Air Hockey, Air Football, Balloonant Capital, Base Ball, Basketball, Baseball 2 Player, Basketball (G), Basketball (CC), Basketball (C), Berl Lane Merry-Go-Round, Big Bounce, Big Inning, Big League Baseball, Big Top, Bingo Roll, Bonus Deluxe, Bonus Gun, Broncho Horse, Card Vendor, Carnival Deluxe, Carnival Gun, Champion Baseball, Champion Hockey, Coon Gun, Coon Hunt, Dale Gun, Defender, Derby 4 Player, Drivemobile, 500 Shooting Gallery.

STEP
OUT
OF
THE
RED



AUTOMATIC MUSIC, INC. 1500 UNION AVENUE, S. E., GRAND RAPIDS 2, MICHIGAN, SINCE 1909 DESIGNERS, ENGINEERS AND MANUFACTURERS OF AUTOMATIC MUSICAL INSTRUMENTS FOR BUSINESS AND INDUSTRY



Affiliate of AUTOMATIC CANTEN COMPANY of AMERICA

Att'y Gen. Urges Senate Change Gaming Laws

WASHINGTON—The Attorney General of the United States, in a letter to the Senate asking revision of the gambling laws, stated:

"In 1951, Congress passed the Johnson Act (64 Stat. 1134; 15 U.S.C. 1171-1177), which in general forbids the interstate transportation of any gambling device and requires manufacturers of and dealers in gambling devices to register annually with the Attorney General.

"Experience with the enforcement of this act has demonstrated a need for its amendment in several respects. One of the enclosed bills will accomplish these changes. Bill introduced by Senator Magnuson (see separate story this section). It will broaden the definition of gambling devices so that not only the slot machine will be covered, but also additional types of machines and mechanical devices designed and manufactured primarily for use in connection with gambling.

"The proposal will also enlarge and more clearly define the categories of persons to whom the registration and filing provisions apply. It will require the maintenance of detailed records with respect to the acquisition and disposition of gambling devices, with provision for inspection and copying of such records by the Federal Bureau of Investigation.

To Compel Disclosures
"Provision is made in the bill for the granting of immunity to persons who assert their constitutional privilege against self-incrimination with regard to the maintenance of the required records or testifying before a grand jury or court of the United States. Thus, our enforcement authorities will be able to compel the disclosure by underlings of information necessary for reaching the upper echelons of the crime syndicates.

"Finally, the bill will extend the scope of the act to apply to the transportation of gambling devices in foreign commerce; at present it applies only to the interstate transportation of such devices. The racketeers have offset to a large extent the restrictions on the interstate transportation of gambling devices by developing foreign markets. The outlawing of such shipments should materially assist in the curbing of such activities."

McClellan: Teamsters Shook Down Ohio Ops

By DELORES NEWCOMB POE
WASHINGTON — Dues collected from juke box operations in Teamster Local 410, Youngstown, O., are "simply an extortion," according to Sen. John McClellan (D., Ark.).

Senator McClellan hurled the allegation at Joseph Blumetti, head of the local, when Blumetti appeared before the Senate Rackets Committee last week (25). Blumetti, who was also in the witness chair in December, invoked the Fifth Amendment to all questions, as he did then.

During his earlier appearance, his refusal to answer questions prompted the committee staffers to fill in his background. Assistant Committee Counsel Art Kaplan testified then that the Youngstown local collects more than \$50,000

YOUNG 'UNS TALK VENDING

LOS ANGELES — That vending is a Young business was proved at the "know the manufacturers" meeting of the California Automatic Vendors' Association in the Ambassador Hotel here Friday night (19). Four Youngs were there.

Ken Young, of E. F. Stanton & Son, explained the Rowe machines that were displayed as the evening was devoted to this line, with Don Young, of Apco, Inc., joining in the question and answer period. Tom and Carol Young were also in attendance and they will be hosts to the CAVA members at the August meeting. They will display and explain the various vending lines they represent.

MONEY Counsel Explains New Gotham Juke Box Tax Law

NEW YORK — Members of the Music Operators of New York, at their regular quarterly meeting here Tuesday night (23), heard MONEY Counsel Joe Godman explain the provisions of the new city juke box tax law which was signed by Mayor Wagner and goes into effect July 1 (see separate story).

Godman said that the tax will be \$25 per year per machine, with the storekeeper responsible for payment. In practice, tho, the operator is expected to pick up the tab.

He said that the license stamp will cost \$25 from July 1 thru the end of 1959, with a stamp for January 1 to April 1 costing \$12.50 and a stamp from April 1 to June

30 costing \$6.50. The fiscal year runs from July 1 thru June 30.

Free Transfer
Provisions of the law provide for transfer of equipment from one location to another location at no charge, providing the tax stamp has been affixed to the machine.

However, if a machine is pulled from a location and replaced by a new box, the new unit will require a stamp, even tho the machine it replaced already carried such a stamp.

Another provision of the law requires that on the sale of a juke box route, the seller notify the city comptroller at least 10 days before the deal is consummated and inform him what equipment is

being sold and also the terms of the sale.

Federal Grand Jury

The members were informed that a Federal Grand Jury has subpoenaed MONEY to produce books and records. The Grand Jury is currently investigating the juke box and amusement game picture in the New York area.

Morton Singer, attorney, explained the MONEY arbitration program for settling disputes among operators and location owners, pointing out that the program has been highly successful in adjudicating suits which normally would have been dragged thru the courts over long periods of time and at great expense to all litigants.

The members also discussed the action of the New York State attorney general's office — which has charged the Association with violations of the antitrust laws, and the Nassau County investigation of the coin machine industry.

Guest speaker at the meeting was Mrs. Millie McCarthy, secretary-treasurer of the New York State Coin Machine Association. Mrs. McCarthy discussed the public relations effort of the State group and told how that association acts on legislative matters.

Celler Asks Copyright Confab; O'Mahoney Suffers Slight Stroke

By MILDRED HALL

WASHINGTON—Invitations to an informal conference between spokesmen for juke box and songwriter interests have gone out from Representative Celler (D., N.Y.) in the wake of recently concluded hearing (19) on his anti-juke box exemption bill. Celler has invited spokesmen for juke operators, manufacturers and distributors to sit down at a round-table talk here, to discuss their differences with performance rights spokesmen and other interested parties, on July 9 or 10—whichever would be more convenient.

Celler pushed hard for informal talks as an end to bitter wrangling on the whole question of juke box payment of performance royalty, during the recent hearings by the Willis (D., La.) Copyrights Subcommittee of the full House Judiciary Committee, of which Celler is chairman. (Billboard, June 15, June 22.)

There are no prospects for early hearings on a juke box performance exemption on the Senate side. Chairman O'Mahoney (D., Wyo.) of the Senate Copyrights Subcommittee, and author of a bill to end performance exemption and double mechanical royalty for juke box play, has suffered a slight stroke, and has been hospitalized. Physicians at Bethesda Naval Hospital, where the senator has been resting since the June 19 attack, said his condition is "very encouraging."

Committee staffers say the senator is in touch by phone, and intends to take up the juke box issue again when he returns to the Hill.

Additional rebuttal briefs on the Celler bill to end the 1909 Copyright Act juke box performance exemption, are due into the Willis subcommittee today (29), from top-ranking spokesmen at the hearings. Shortage of time for oral testimony resulted in submission of additional written briefs from Herman Finkelstein, counsel for the American Society of Composers, Authors and Publishers; Nicholas Allen, MOA counsel; Arthur Fisher, register of copyrights; and possibly

from manufacturers' counsel Hammond Chaffetz.

Also on request from the subcommittee will be information on "average songwriter earnings," which ASCAP and BMI were asked to submit, during hearings.

RCIA Grants Local 1690 Full Autonomy

NEW YORK — Local 1690, Retail Clerks International Association, the union which has a collective bargaining agreement with the Music Operators of New York, has been granted full autonomy by the parent union.

The New York local had been under an RCIA trusteeship since March, 1957, when Fred A. Ammond took over as trustee. At that time, irregularities in the operation of the union were charged.

RCIA's action in removing the trusteeship, in effect, means that the parent union is satisfied with the operation of the local and with the conduct and efficiency of its officers.

Local 1690 officers are Barney Schlang, president; Drew Calland, secretary, and Harold Henry, treasurer. On the executive board are Jack Gelbwaks, Jack Harkavy, Bernard Blum and Phil Schwartz.

Eastern Shows Cigarette Vender In Philadelphia

PHILADELPHIA—Eastern Music Systems, Inc., Seeburg Distributors here, held open house showings on their new cigarette vender last week.

In attendance were operators from upstate Pennsylvania, South Jersey and Delaware, according to Nat Solow, partner in the firm with Bill Adair and Marvin Stein.

Tom Mullin, veteran Eastern salesman, was in charge of demonstrating the new unit to operators at the showing.

\$25 NY Juke Box Tax Set for July 1

Operators Estimate Up to 2,000 Locations Will Be Abandoned; Industry Pleas Fail

By AARON STERNFIELD

NEW YORK — Mayor Robert F. Wagner Wednesday (24) signed a bill which would require a \$25 tax stamp for every juke box operating in the city. The tax, which goes into effect July 1, is to be paid by the location owner, but chances are that the operator will end up by shelling out the money (see separate story).

Mayor Wagner's signature was a formality, as it was the Mayor himself who pushed the measure. New York City was granted the power to levy the \$25 tax by enabling legislation at the recent

session of the New York State Legislature.

Powers granted by the city are taxes of from \$10 to \$15-per-machine maximums on vending machines and \$25-per-machine on coin-operated amusement devices and automatic phonographs. For the time being, the city has passed up the vending machine and amusement device levies. It has imposed the maximum amount allowed by law on automatic phonographs.

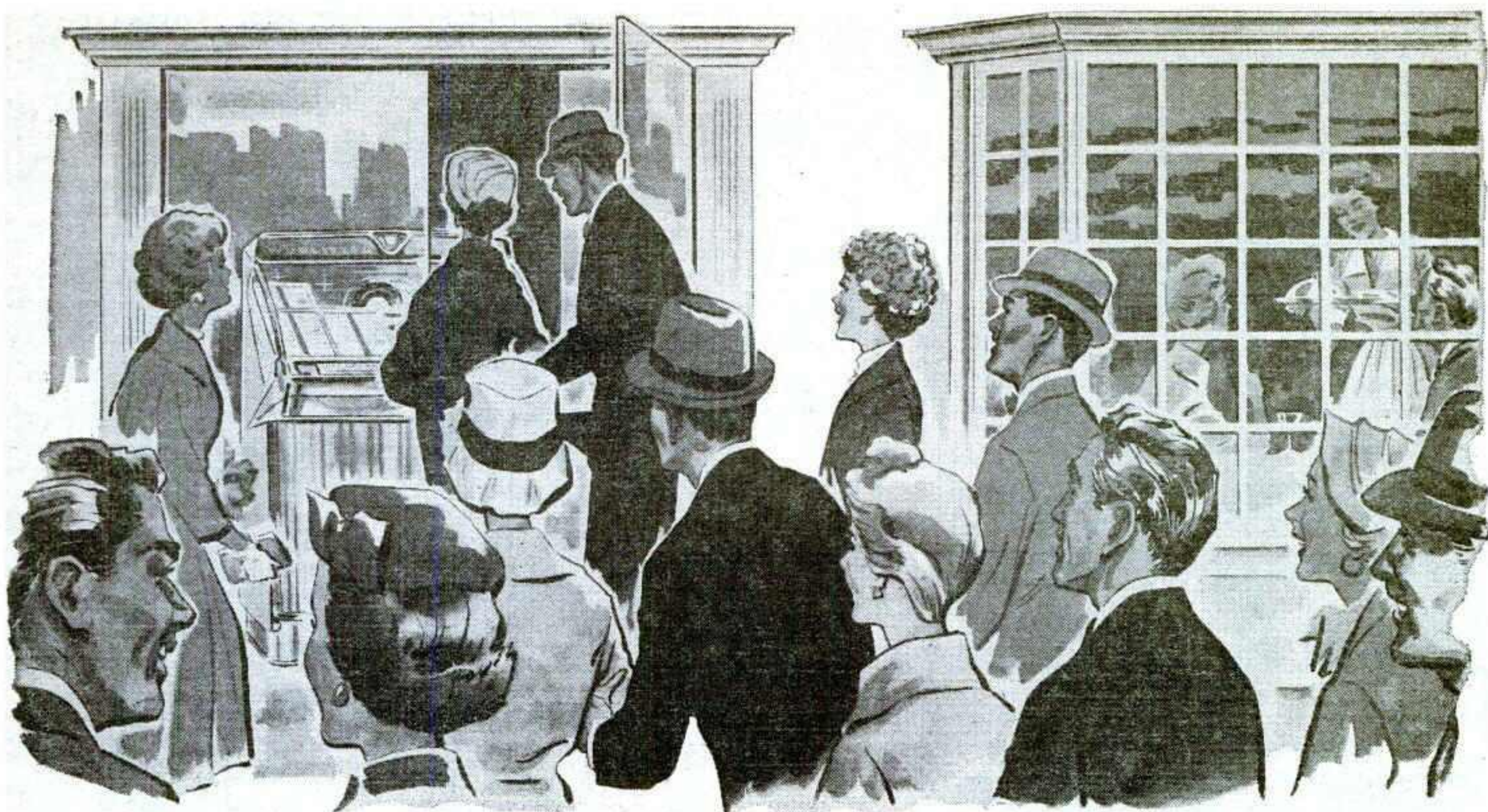
Vain Effort

At a hearing last week before
(Continued on page 84)



JANZER'S BOWLETTE, a new coin-operated recreation center at Port Washington, Wis., has received top support from local officials and citizens. Featuring play on coin bowlers and other games, it is located in a remodeled building formerly housing an electric supply store. Here Mayor Paul Schmit (right) tries his aim at a gun game at the Bowlette, with interested "spectators" including (left to right) Alderman Fritz Schmidt; Nic Daquisto, who manages a rec center of his own, the Bowl-Rama in Sheboygan, Wis. (The Billboard, May 25); Erin Poole, president of the Port Washington recreation board, and Bob Janzer, Bowlette proprietor.

It pulls them in by their ears



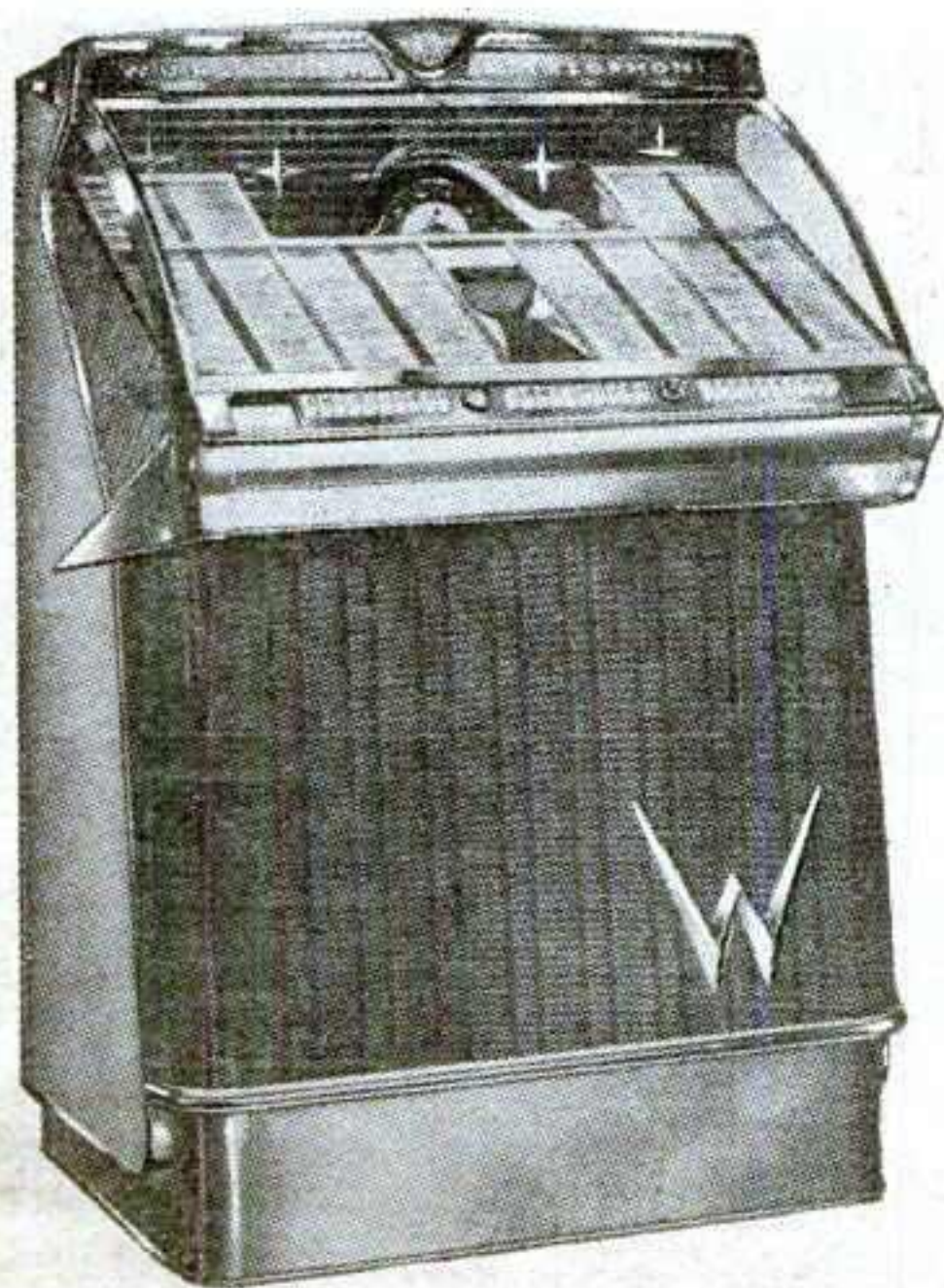
Once patrons hear Wurlitzer TRUE STEREOPHONIC SOUND they come back again and again to enjoy it. It's good for the location. It's great for the operator! Isn't it time you started to share the fruits of Wurlitzer leadership?

WURLITZER

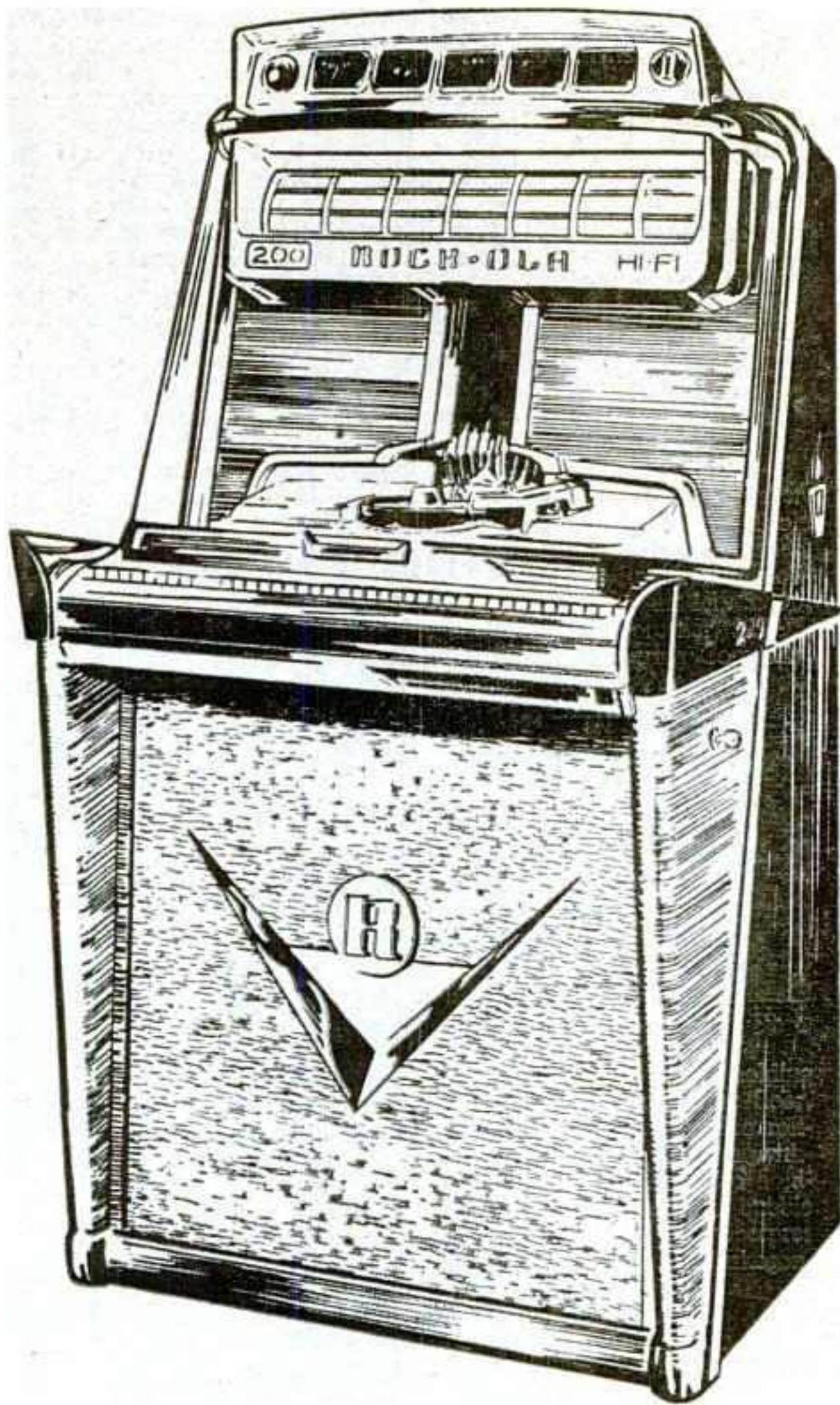
Stereophonic - High Fidelity

MUSIC SYSTEMS

FIRST IN SALES • FINEST IN SOUND



THE WURLITZER COMPANY • Established 1856 • NORTH TONAWANDA, NEW YORK



D
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ROCK-OLA



All good Operators know this...which is why more and more of them are switching to ROCK-OLA, the Phonograph of dependability and styling. No service calls combined with happier Locations add up to Higher Profits.

It takes more than "TAKE" to make profits today!

B
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ROCK-OLA Manufacturing Corporation
800 No. Kedzie Ave., Chicago 51, Ill.

TOP VALUES... THIS WEEK

unconditionally guaranteed to look and work like new.

- CHICOIN ROCKET SHUFFLE \$145
- CHICOIN SHUFFLE REBOUND \$ 95
- WILLIAMS TURF CHAMP \$195
- GOTTLIEB WORLD CHAMP \$ 95

Phone or wire—first come, first served! Complete parts in stock for all makes and models.

Terms: One-third deposit with order, balance sight draft.

BANNER SPECIALTY COMPANY

199 W. GIRARD AVE., PHILA., PA. • 1508 FIFTH AVE., PITTSBURGH, PA

NOW DELIVERING

- C. C. RED PIN BOWLER
- C. C. STAR ROCKET
- C. C. KING BOWLER
- VALLEY 6 POCKET POOL

ARCADE

Genco Horoscope (New) Write	Un. Pirate Gun \$245.00	Speedway Bomb-sight \$125.00
Genco Jet Pilot (New) Write	Genco Rifle Gallery 125.00	Drivemobile 150.00
Genco Space Age \$295.00	Un. Carnival Gun 125.00	Vacuumatic Card Vendor 195.00
Genco Motorama 295.00	Genco Big Top 195.00	Lane Merry-Go-Round 250.00
Bally Deluxe All Star 175.00	Genco State Fair 225.00	Kiddie Whip 150.00
Auto Photo M 9 1,095.00	Genco Gun Club 295.00	Moon Ride 125.00
Lord's Prayer 225.00	Air Football 125.00	Super Jet 195.00
Standard Metal Typewriter 250.00	Air Hockey 125.00	Lucky Seven 95.00
Sidewalk Engineer 125.00	Muto. Voice-o-Graph 250.00	Bally All Star 145.00
	Big League Baseball 195.00	
	Monkey Climb 195.00	

WE HAVE A COMPLETE STOCK OF ARCADE EQUIPMENT. WRITE AND LET US KNOW YOUR NEEDS.

ONE-THIRD DEPOSIT WITH ORDER, THE BALANCE S/D OR C.O.D.

MONROE

COIN MACHINE EXCHANGE INC

2423 Payne Ave. Cleveland 14, Ohio Superior 74600

\$25 N. Y. Juke Box Tax

Continued from page 75

the Board of Estimate (composed of the Mayor, borough presidents and city comptroller) representatives of the industry vainly tried to stave off the bill.

The Board placed the number of juke boxes in the city at 20,000, estimating that the levy would bring in \$500,000 a year before the cost of administration.

However, industry representatives placed the number of juke boxes in the city at 10,000 at the most, and they cited a recent police survey which said that 10,441 juke boxes were in operation.

Industry Representatives

Appearing before the Board on behalf of the juke box operators were Al Denver, president of the Music Operators of New York; Joe Godman, MONY counsel; Meyer Parkoff, president of the Atlantic-New York Corporation, and Sam Mezansky and Bob Markewich, special counsel for MONY.

Originally, the city had sought to raise \$1,000,000 annually from the music machine, amusement game and vending industries. The measure which passed will bring in a gross of not more than \$250,000, and probably nearer \$200,000 after administrative costs have been deducted. This figure won't do much to solve Gotham's pressing financial problems, but it will raise havoc in the operating business.

For the top location, the \$25 fee — whether paid by the operator or the location — doesn't present much of a problem. But on a marginal location, the juke box doesn't bring in enough for the location owner to dig down for the \$25, and the operator who's just getting by on the stop isn't too anxious to pay the \$25 either.

Abandoned Locations

As a result, an estimated 1,500

to 2,000 locations will be abandoned, according to several operators. True, some of these locations will be picked up by other operators, but the number of lost locations will still be substantial.

Counsel for the juke box operators argued that the abandonment of these locations will create a vacuum into which will move criminal elements seeking to use the juke box industry as a cover-up for their illegal businesses.

The attorneys for the operators also pointed out that the loser in the new tax will be the small store-

keeper who was able to realize some additional revenue in juke box commissions, as well as the small operator who has been getting by mainly on low-profit stops.

Poorer Service

Some operators feared that if the operator keeps the location and pays the tax for the storekeeper, he may try to make up for the outlay with poorer service or less frequent changes of equipment.

Distributors fear that much of the \$250,000 being paid to the city in the form of annual taxes will be money normally spent for upgrading equipment.

Union officials maintain that route servicemen will be thrown out of work due to the decreased number of locations.

CHECK THESE PRICES!!

ALL GAMES CLEANED AND READY FOR LOCATION AIR MAIL OR PHONE YOUR ORDERS

CYPRESS GARDENS	\$295.00	GAY TIME	\$40.00
SUN VALLEY	265.00	BIG TIME	50.00
MISS AMERICA	225.00	VARIETY	25.00
SHOW TIME	175.00	HI-FI	20.00
KEY WEST	135.00	FROLICS	20.00
BIG SHOW	115.00	BEAUTY	20.00
DOUBLE HEADER	100.00	STARDUST	60.00
PARADE	95.00	CARAVAN	50.00
NIGHT CLUB	90.00	STARLET	40.00
BROADWAY	75.00	MANHATTAN	25.00
MIAMI BEACH	65.00		

1/3 Deposit (Cashier's Check or Money Order) With Order, Balance C.O.D. Hurry, They Won't Last Long.

MORRIS NOVELTY COMPANY

3007 Olive Street Phone: FRanklin 1-0757 St. Louis 3, Mo.

OPERATORS

The Switch in '59 is to a Dime

In '33 nickel play was OK. Don't operate in the past... the switch in '59 is to a dime!

D. GOTTLIEB & CO.



Operators: Deal Yourself In On a Winner!

QUEEN OF DIAMONDS

GOTTLIEB'S

Has the Colorful Appeal of Playing Cards!

That's right, Mr. Operator, QUEEN OF DIAMONDS in your locations can really add the color and flash needed to attract and hold players game after game! Every Gottlieb card game has been a winner and this Queen is no exception. It's jam-packed with "play it again" features.

See it... play it... order it at your distributor today!

- X-Y-Z spotting feature spots cards appearing in light-box "Magic Windows"
- 6 rollovers and 3 holes score X-Y-Z values
- Lighting all cards awards special plus 400,000 points
- 3 center drop-in holes score specials when all cards are lit
- All new "bank of targets" lights cards
- Side "joker" rollovers light cyclonic kickers for high score and score extra specials when all cards are lit
- Plus super-powered flippers and National Slug Rejectors

D. Gottlieb & Co.

1140-50 NORTH KOSTNER AVE. CHICAGO 51, ILL.

Amusement Pinballs as American as Baseball and Hot Dogs!

Dime play is here to stay — buy Gottlieb Games and keep it that way!

\$5 Million Bond Issue By Seeburg

WASHINGTON — The Seeburg Corporation, Chicago, has filed a statement with the Securities and Exchange Commission seeking registration of \$5,135,000 of convertible subordinated debentures.

The debentures (bonds that show evidence of debt and carry a fixed interest payment) will be offered by Seeburg to its common stockholders for subscription at the rate of \$100 in debentures for each 23 shares of common stock held.

Of the net proceeds from the sale, \$3,487,500 will be used to retire outstanding notes. The balance will be used for other general corporate purposes, including provisions of additional working capital "both for the company's operations and for the coffee and cold beverage vending machine operations recently acquired or to be acquired," SEC said.

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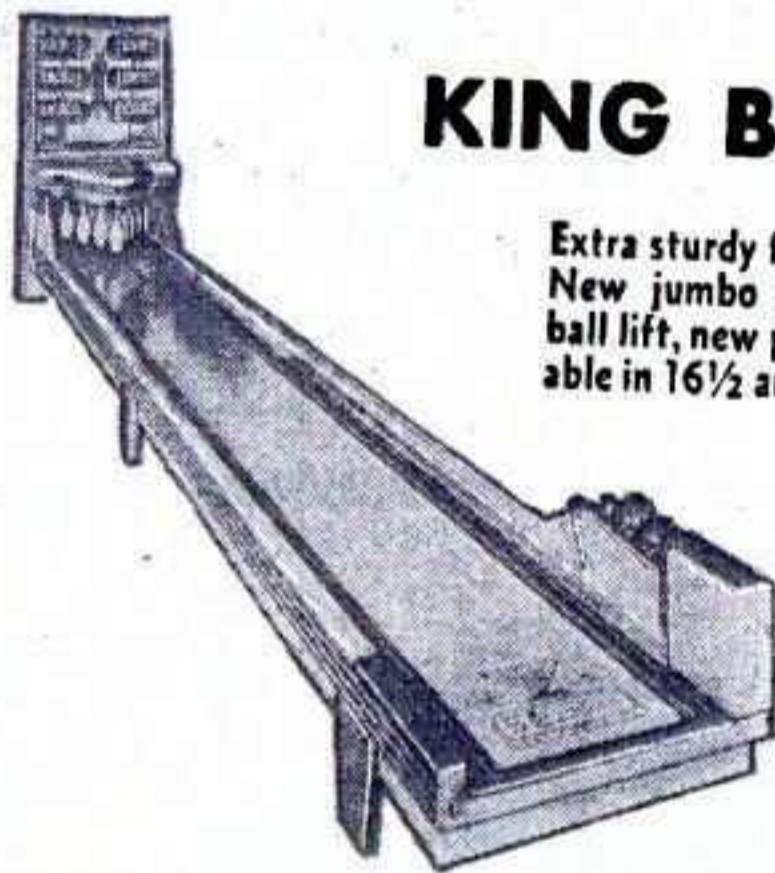
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chicago coin's "line-up"



JUST OUT!
chicago coin's **NEW**
JET PILOT

Ideal for any location! Bowling Alleys . . . Bus Depots . . . Airports . . . Kiddy Parks . . . Amusement Parks . . . Arcades! Player pinpoints landings for high score. Gets rated "Cadet" — "Co-Pilot" — "Commander" or "Jet Pilot." 12 landings give player perfect score and a replay.



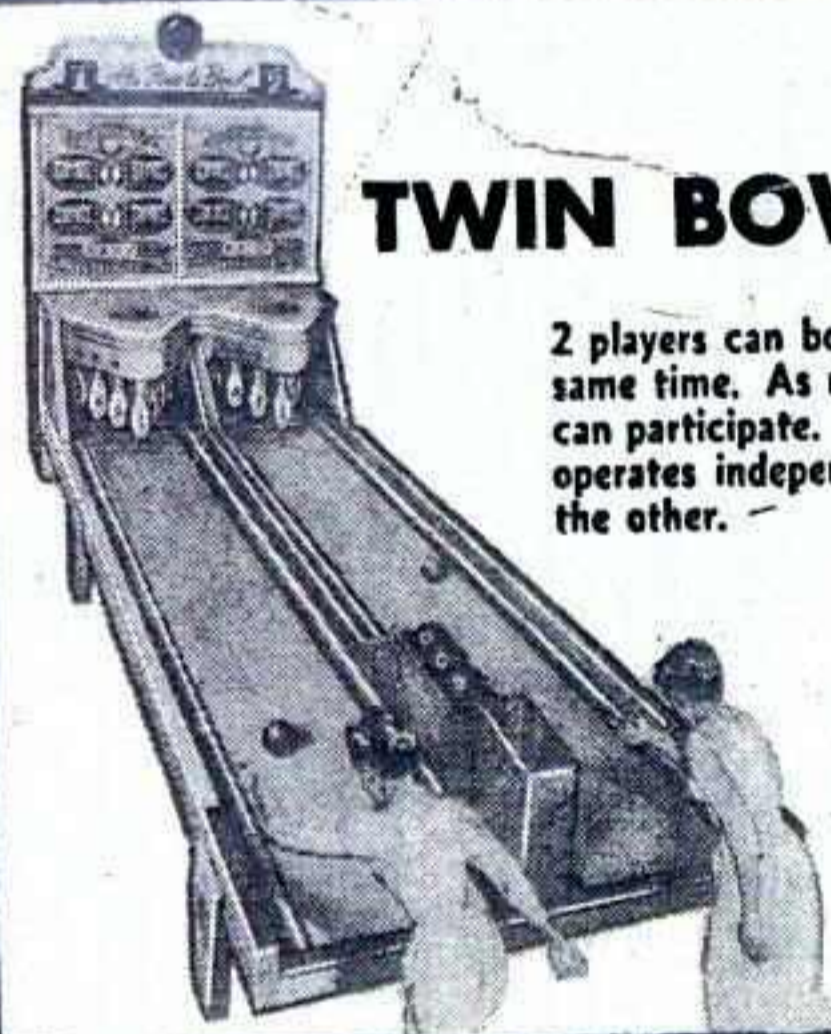
KING BOWLER

Extra sturdy for continuous play. New jumbo score drums, new ball lift, new pin recorder. Available in 16½ and 21½ ft. lengths.



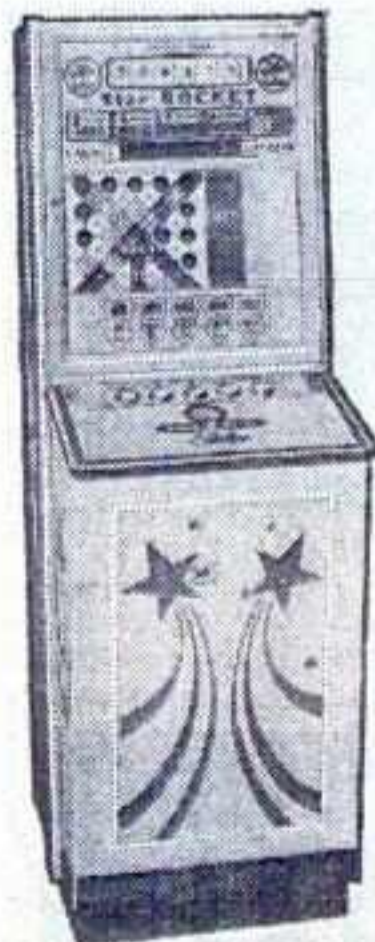
BALL LIFT!

¼ hp. MOTOR—BELT DRIVEN—(NO GEARS)



TWIN BOWLER

2 players can bowl at the same time. As many as 8 can participate. Each lane operates independently of the other.

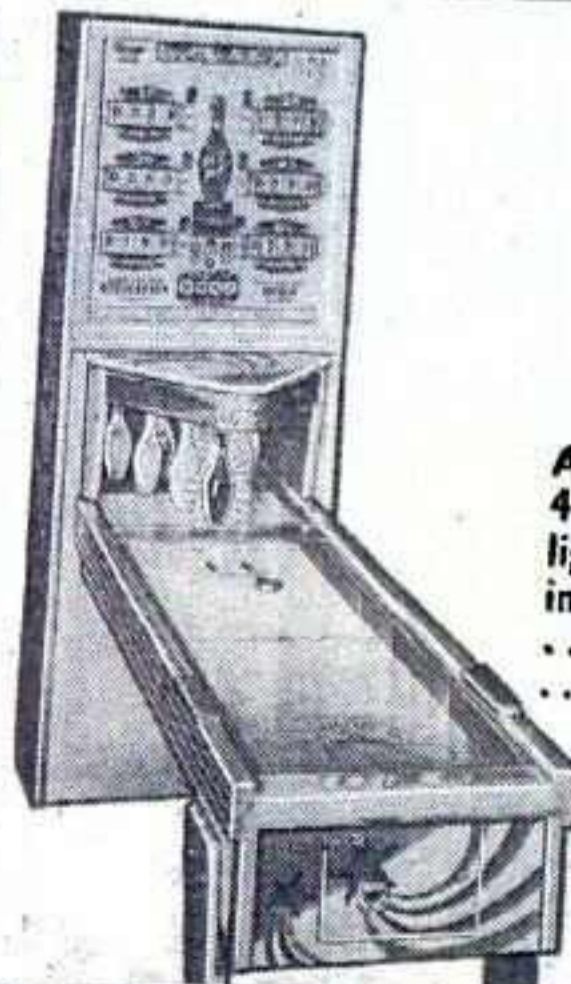


STAR ROCKET

High scoring action! 3-4-5 in row . . . 4 corners . . . 5 diagonals . . . 5 verticals . . . 5 horizontals . . . plus the BIG "Y". Player control buttons launch balls in each row. Available in 3 models.

Available In 3 Models!

Star Rocket can be set for 3, 4 or 5 frames per game.



SUPER RED PIN BOWLER

Available in 5-way match. 4 games in one . . . Red Pin lights-up for bonus scoring . . . Regulation Scoring . . . Flash-o-Matic Scoring . . . Mystery High Scoring.

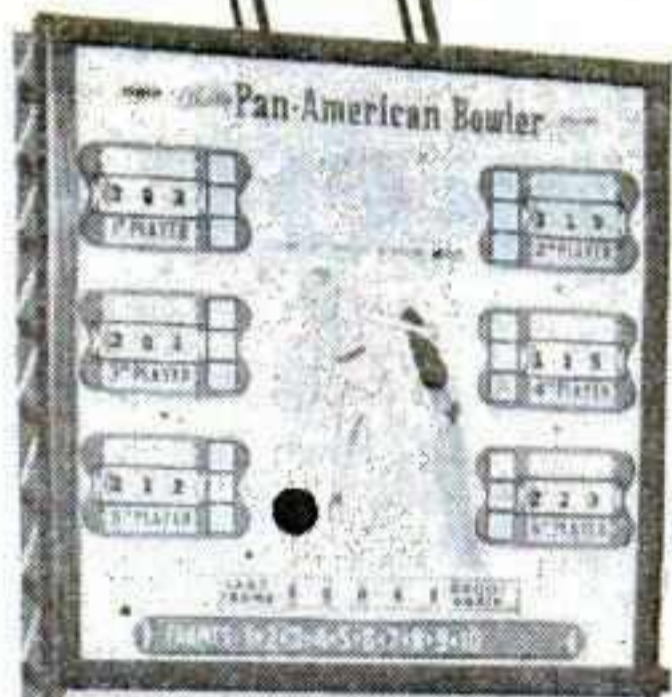
Exclusive 4 Drum Scoring

Chicago Dynamic Industries, Inc.

1725 W. DIVERSEY BLVD.
CHICAGO 14, ILLINOIS

NOW...a new BALL bowler

with 50% FASTER PLAY



Players love the lively "keep-swinging" play-rhythm of the fastest ball-bowler ever built—with twice-as-fast rotary totalizers and 50 per cent faster play-cycle. Locations love the way PAN-AMERICAN BOWLER

stimulates refreshment sales... keeps customers from drifting away...

piles extra earnings in the cash-box. And you'll love the fact that PAN-AMERICAN BOWLER gets all the heavy

rush hour play... takes in \$15 while other alleys earn \$10.

Get PAN-AMERICAN busy for you in busy spots—now!

BALLY MANUFACTURING COMPANY—2640 Belmont Avenue, Chicago 18, Illinois

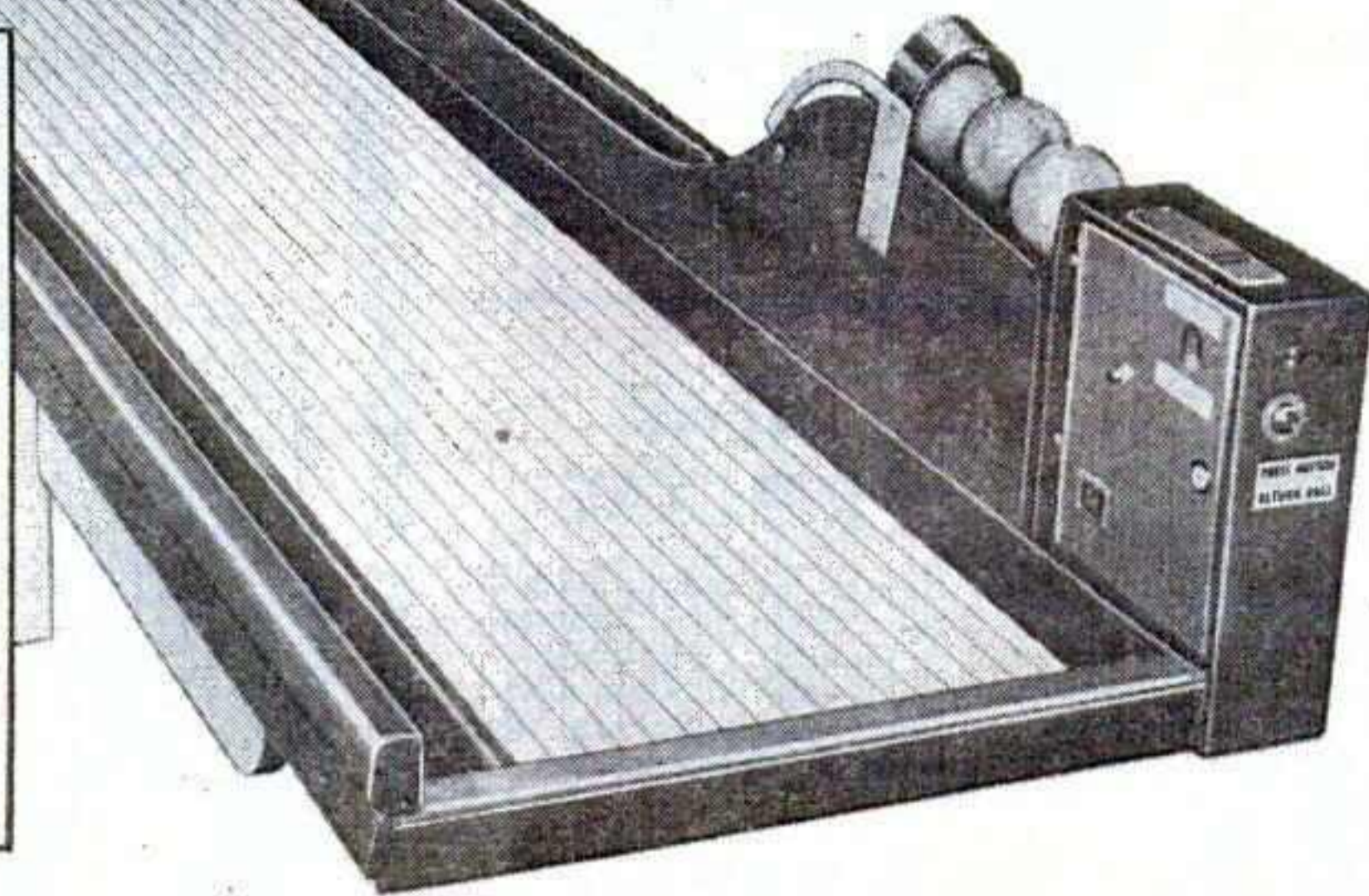
LUCKY STRIKES

may be switched on or off during game for handicap

OFFICIAL bowling scores

1 TO 6 CAN PLAY

STREAMLINED CABINET
QUIET-ROLL ALLEY
EXTRA HUSKY PINS



3 POPULAR SIZES

11 ft., 14 ft., 18 ft.

2 COIN STYLES

Dime-a-Game
or
2-for-Quarter

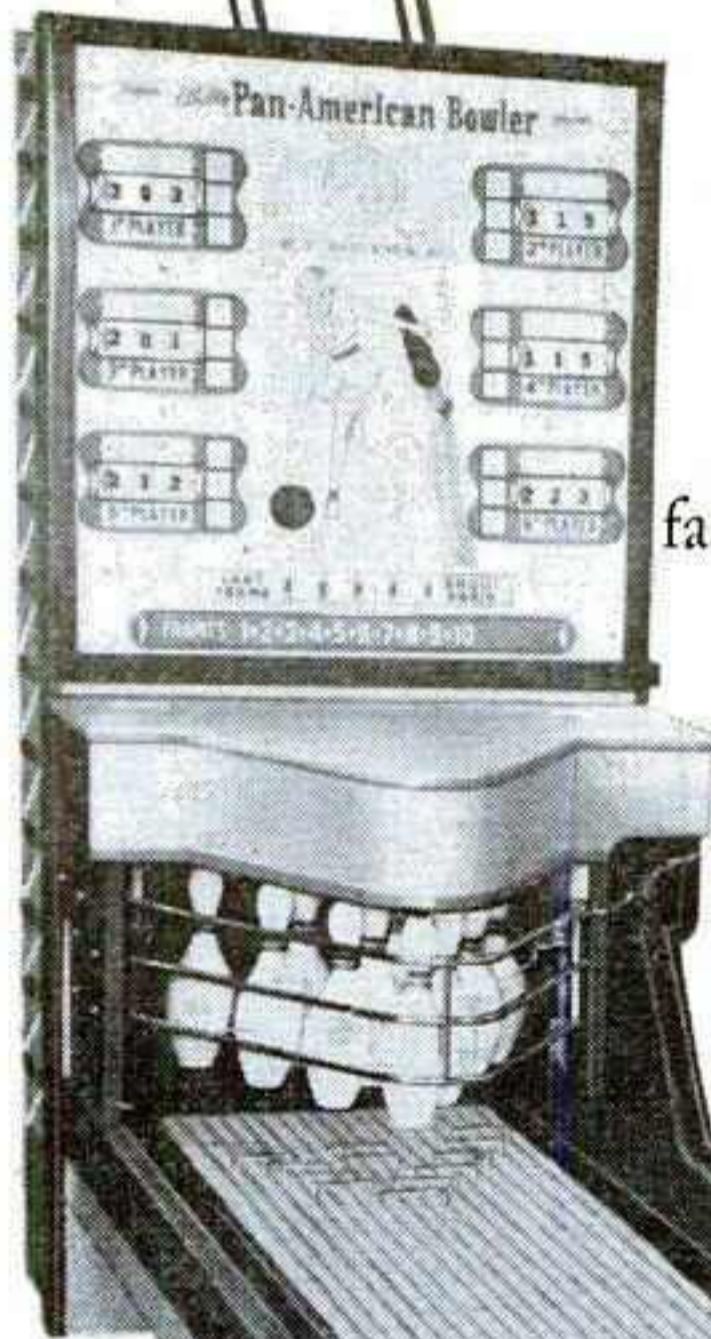
4 in. Rubber Ball
or

4 in. Hard Ball
PROTECTIVE FOUL LIGHT

Bally **Pan-American Bowler**

NOW...a new BALL bowler

with 50% FASTER PLAY



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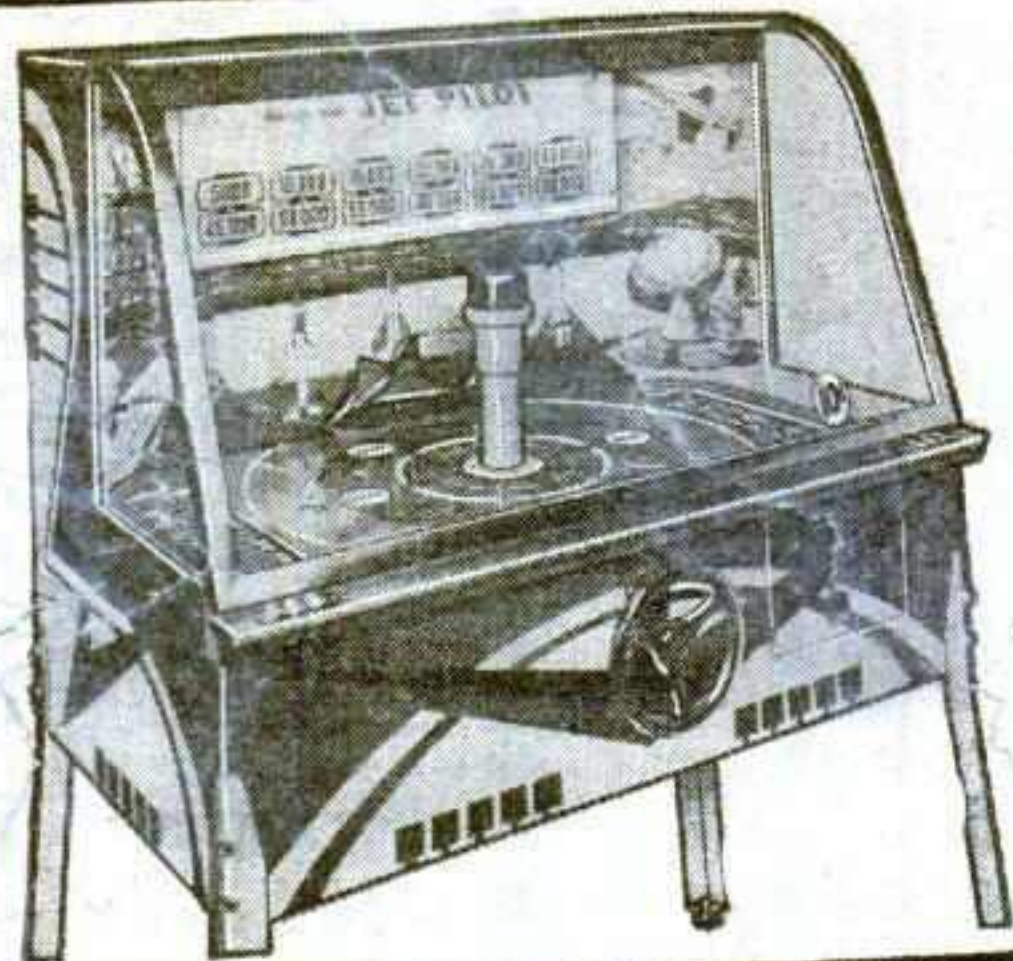
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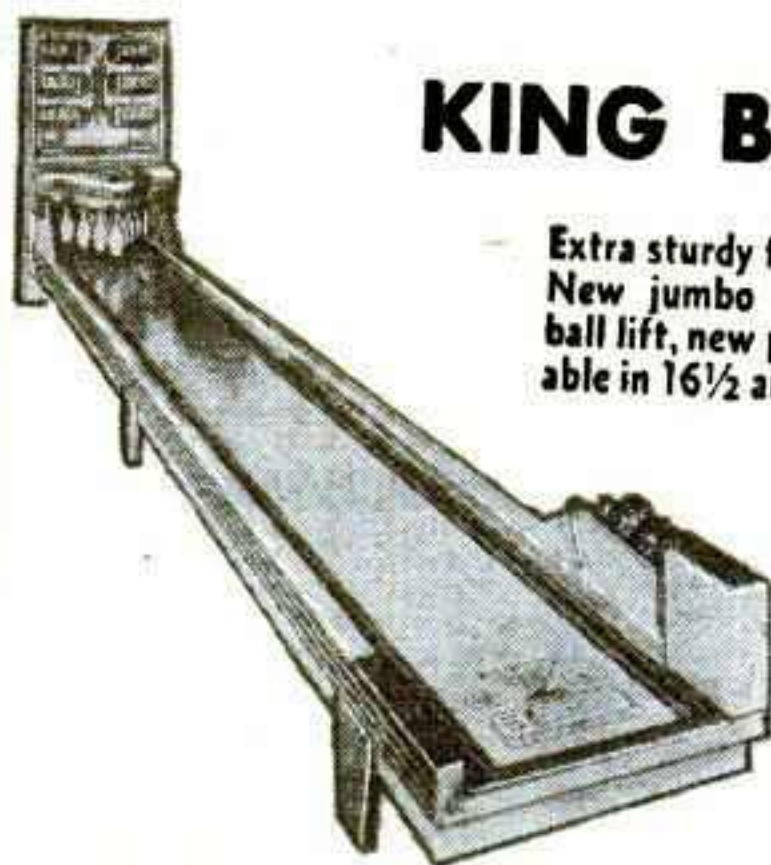
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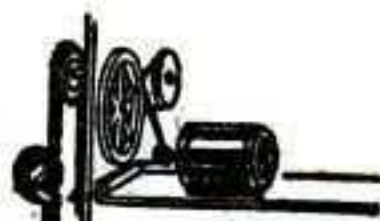
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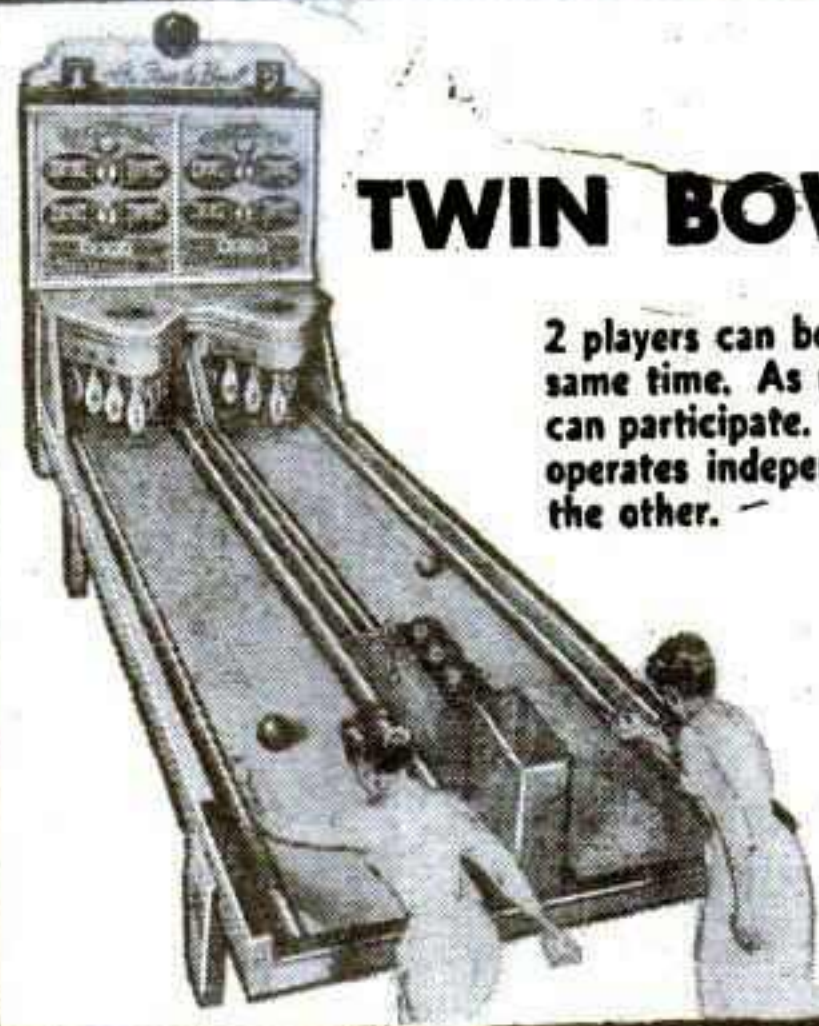


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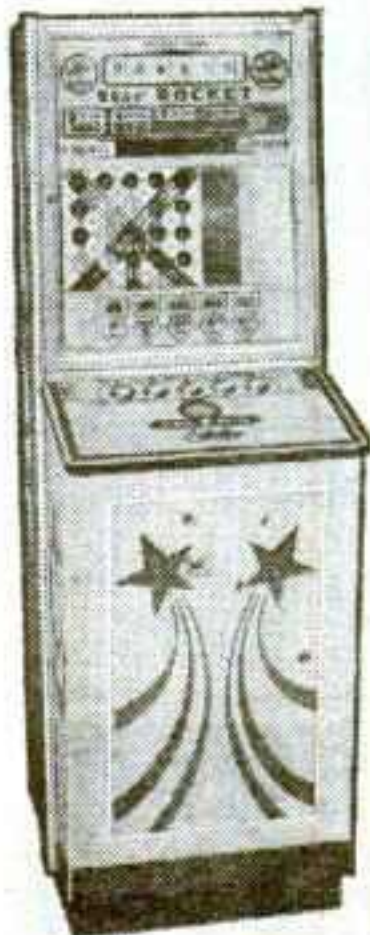


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Exclusive 4 Drum Scoring

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CHICAGO 14, ILLINOIS

Turn MUSIC NOTES into BANK NOTES

THE PHONOGRAPH

Operate

AVAILABLE IN
Stereophonic
AND
Monaural
MODELS

Featuring
WORLD'S FASTEST
Record-Changing Mechanism

Actually more than *twice as fast* as any other on the market. Means MORE COINS per hour. United's confidence in this amazing mechanism is supported by an astounding guarantee enclosed with each phonograph.

Unconditionally Guaranteed

The Record Mechanism contained in the Model UPB-100 United Phonograph is UNCONDITIONALLY GUARANTEED for one full year from date of delivery by an authorized United Music Corporation distributor in a new and unused condition. Each United Phonograph is delivered with a "Certificate of Warranty" outlining United's complete guarantee

UNITED MUSIC CORPORATION

Packed with many other exclusive features, the United Phonograph stands "head and shoulders" above all others in Simplicity... Styling... Mechanical Perfection... Profit. Operate the finest... operate United.

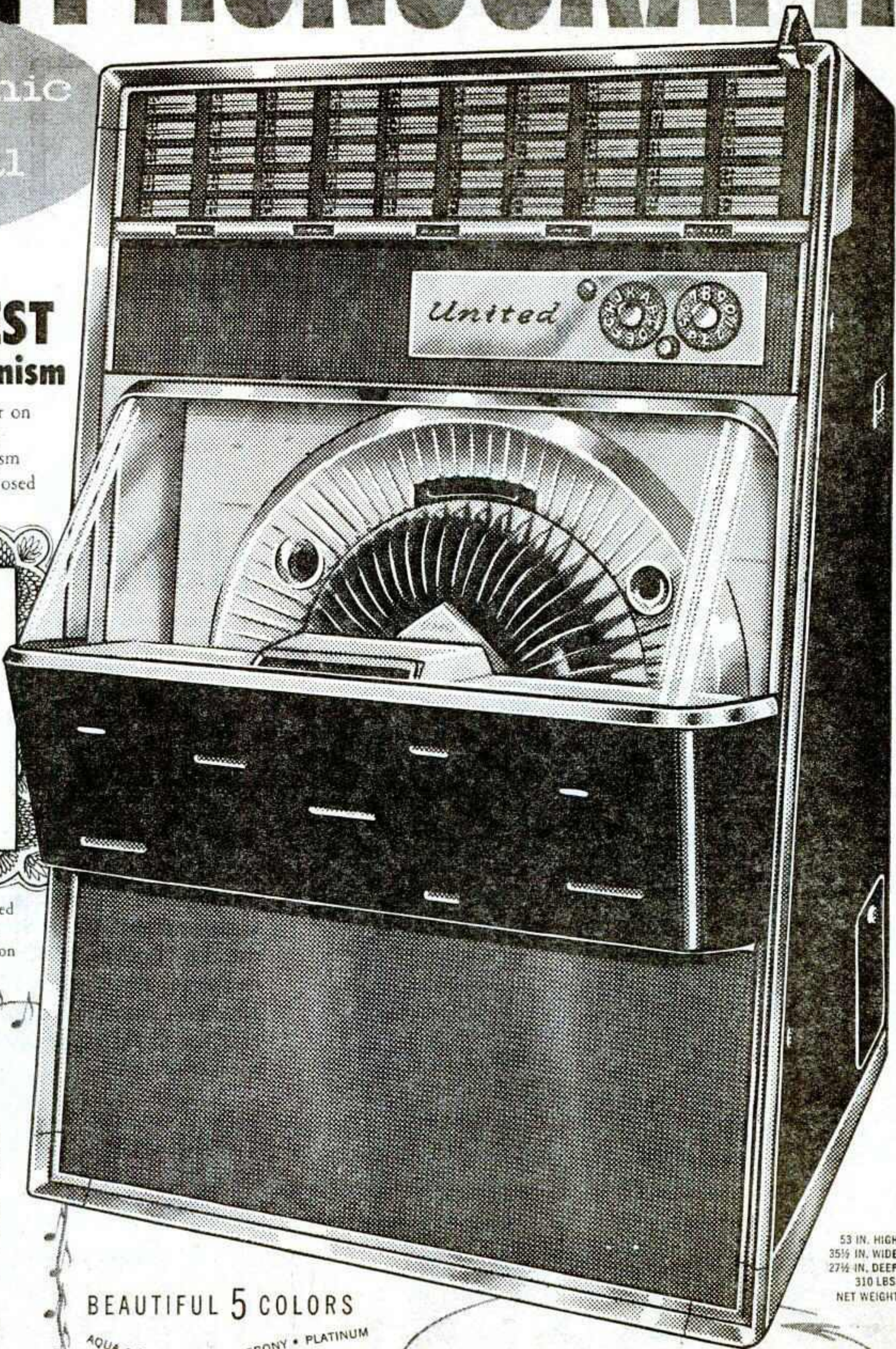
A COMPLETE MUSIC SYSTEM

FULL RANGE EXTENSION SPEAKERS specially designed for convenient Wall, Ceiling and Corner installation. Both Monaural and Stereophonic.

SYNCHROMATIC COMPACT WALL BOX complete with Program Selection Panel and Dial Selector Knobs makes selection in 2 seconds.

HIDE-AWAY UNIT ideal for locations with limited floor space.

PLAY-STIMULATOR stops lulls. Invites more play. Pays for itself in a hurry.



BEAUTIFUL 5 COLORS

AQUA • CORAL • GOLD • EBONY • PLATINUM

WRITE FOR DETAILS TODAY!

WALK-IN DOOR
swings wide open for
INSTANT, EASY ACCESS...

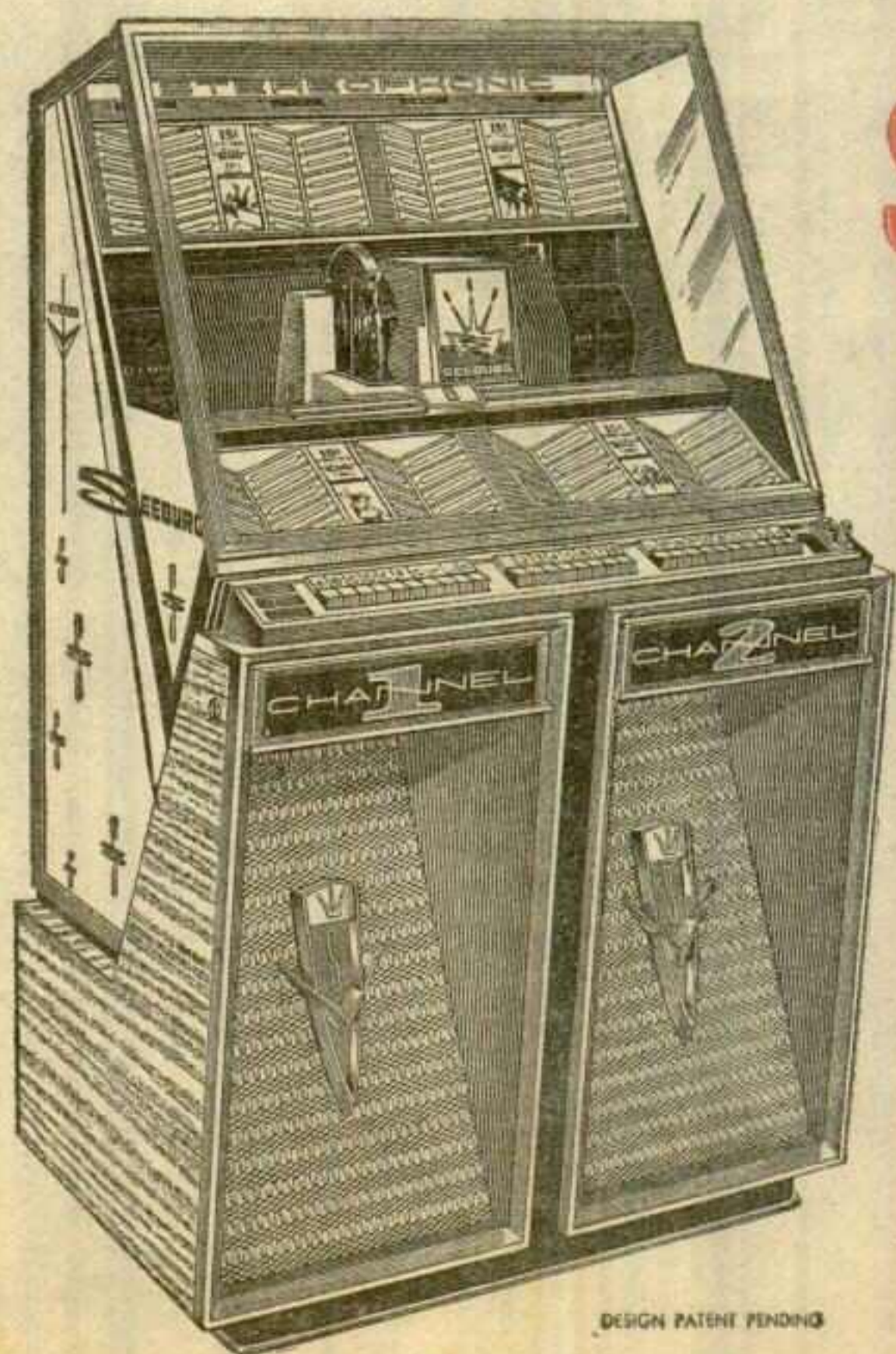
53 IN. HIGH
35 1/2 IN. WIDE
27 1/2 IN. DEEP
310 LBS.
NET WEIGHT

UNITED MUSIC CORPORATION, 3401 N. CALIFORNIA AVENUE, CHICAGO 18, ILLINOIS

THE MAGIC OF STEREO BRINGS UNRIVALED

BEAUTY

TO LISTENERS WHEN PLAYED ON A SEEBURG SYSTEM



DESIGN PATENT PENDING

Now bring the listening beauty and brilliance of stereophonic music to every location. With Seeburg Two-Channel Stereo every listener, wherever seated, has the illusion of being present at a "live" performance of the recording musicians. Seeburg Stereo is completely integrated — from the pickup, through the dual amplifier to the newly developed twin stereo speaker system.

Seeburg
DEPENDABLE MUSIC SYSTEMS SINCE 1902
THE SEEBURG CORPORATION
Chicago 23, Illinois

America's finest and most complete music systems