**Private TV’ Husky Baby for Industry**

Advertisers See Advantages in Picked Audiences Via Closed Circuit Screens

By BOB BERNSTEIN

NEW YORK—There’s a growing feeling that advertisers can and should restrict their audiences via closed-circuit television. As one ad agency executive puts it, “If you’ve got a product to sell to Wall Street, stockbrokers, why pitch to short-haired homesteaders? In addition to being a natural for firms who cannot ethically try to reach their customers through mass circulation properties, such as circulal newspaper, closed-circuit television has been tapped more and more by TV sponsors to reach widely separated, specialized groups and audiences, an entertainment-philosophy common to the days when closed circuit was chiefly used for sales purposes.

New Industry Wing

“Private TV” is the name coined by Visual Electronics Corporation for this thriving new wing of the industry. Visual’s closed-circuit operation, headed by Morris A. Mayne, has produced and serviced business, religious and political meetings and anticipates such events with 30 leading organizations as the Midwest Church of God which in 1966 will stage its first closed-circuit party in January. In all, it has produced a second (15 cities) and third (22 cities) in 1965, enrolling 140 commercials to a move closer to people and put them on entertainment far removed in subject matter from its products and the viewers of those programs.

Other films are in the works, including going toward Private TV this year Enos, Food, Chrysler, General Motors, Kodak, Imperial Gas and Electric, Atlantic Releasing and West End Pictures. Those companies in aggregate have staged such diverse events as a rodeo, opera, state fair radio, safari, review, feature films, epications of a syndicated comedy series, a guest lecture by a former Communist leader and a courtroom trial. In each case, sponsor identification did not intrude on the show proper.

One ad agency polled its clients and found the reason mentioned often was that the sponsor got a better return on his investment and interest in and budget for closed-circuit shows are growing. The show can be put on at all the specific locations and on the specific market, for only those people who will see it.

Will the network revolution? (Continued on page 12)

**Operators Estimate Juke Boxes Absorb Half of 45 Market**

**Billboard Poll Spotlights Soaring Dollar Power of Music Machines**

By BOB DIETMEIER

CHICAGO—Every other 45 rpm, single record sold in 1966 was a juke box. One out of every seven records of all kinds, including LP disks sold in 1965 was programmed on juke boxes. Of total 45 rpm sales, both singles and EPs, sold last year were sold to juke box operators. Nearly one out of every seven 78 rpm, disks sold in the same year were juke box programming.

Juke box operators during 1965 bought a total of 47,519,800 records, with a retail value of almost $45 million.

Dominant in Singles

These figures, pinpointing the dominant position the juke box occupies in the singles record market, are based on findings contained in the 1965 Juke Box Operators Poll, key results of which appear in this issue.

Publication of this data marks the first time that statistically reliable information has been made available on the number and kinds of disks bought for juke boxes. The following dollar figures for 1965 record sales are based on estimates developed by the Record Industry Association of America. All-origine single juke box figures are based on Poll findings

Unit volume estimates for 1958 record sales have not yet been developed by RIAA. However there were 1,248,000,000 45 rpm, singles sold in 1958 with a retail value of about $35,540,000. They also bought 2,851,000 extended-play disks retailing at $1,245,000.

Of total 45 rpm sales, both singles and EPs, operators purchased a total of 35,492,000 disks with a retail value of $34,850,000. Sales of 78 rpm records for all purposes amounted to a total volume of recorded dollar volume of $18,410,000.

Billboard poll, 9,062,500, 78.65, p. disks with a retail value of about $7,084,000 during the year. In dollar value this represents $993.3 per cent of total industry sales at $10,320 in 1965, 78.65 for per cent.

For the year, total dollar volume at retail of all disks bought by operators in 1965 would be nearly $245 million, or 14 per cent of estimated recorded music industry sales of $2,100 million.

Of all disks purchased by operators last year, 75 per cent was for 45.45 cent for per cent for 78s and 6 per cent for per cent.

Poll statistics, from which the above figures have been made, show that more than 2,900,000 juke boxes were in music machine stores. About two-thirds of these were bought after 1955 was $5,057.

Two Records a Week

An average of slightly more than two brand new records per week in juke box were bought by operators for the year.

Of great interest are the distribution of number of disks with... (Continued on page 149)

**Time Is of The Essence**

NEW YORK — Closed circuit telecasts are being set up on a Night Guide pattern, an offshoot of the traditional East West pattern which put audiences in as many as an different time zones. With meals and convenience considered, advertisers will want each reception point on the same floor.

General Motors made the switch after a dinner preceding a closed circuit show last month took place in West Coast cities at 9:30 p.m.

**NEWS OF THE WEEK**

**Target Time Again: Networks Brace for Senate TV Report**

Speculation is growing about the contents of the imminent Magnuson Committee report on its investigation of the TV industry. Changes and will substantially affect the network’s program restrictions by advertisers. Page 9

Major and Indie Record Labels

In Myriad Talent Search... Mail and leading indie record manufacturers are signing up an unprecedented number of artists in the industry’s 10 year frantic search for new talent. The four major packed out on record of 95 artists during the last two months, while over 60 were signed by the leading indie, and hundreds more indexed by the networks. Page 9

Columbia Records Aquires Bell & Howell Phono Lino... Columbia Records has purchased the Bell & Howell line of high fidelity radio-phone components, thereby giving former from an engineering background... Page 19

**Disk 1-Steps Tops for Ops**

CHICAGO — Record one-step machines are the number one disk buyers among the ranks of juke box operators. This finding also was formulated in the 1957 juke box operator poll.

Last year, nearly 70 per cent of music operating companies bought records from one-stops compared to 55.5 per cent during the two years ago 44 per cent bought from distributors. As a result, 71 per cent of operators purchased more records.

Other operator record buying data pointed up by poll: Monday and Tuesday are two peak days... (Continued on page 149)
**TELEVISION**

**SUMMER PROGRAMMING**

How Much the Loss Via Hiatus Shows?

HOLLYWOOD — How much does an advertiser and/or a net- work shell out for scheduling in- programing during the summer? Evidence is piling up that it's far more than a dip in ratings during the hiatus, and that shows which have been off the air for some weeks or more than a year have suffered quite a bit. The fact that CBS has had lay programs staying on the air during the summer with NBC sponsors went with renews or sub- stitute series.

The theory seems borne out by the evidence. Of 10 CBS shows which started in the summer, nine trapped the opposite during the season. First of these, Ed Sullivan, "I've Got a Secret," $960,000 in "Talent Scouts," and "Comedy Hall" appeared in the first 10 in the ratings book. The only one to make a showing was "Heart of the Matter." The network's "The Inner Circle" was also a success story, but ran for only five weeks.


The network may suffer a loss in the case of "The Whirligig Girls," which is being replaced by a CBC series.

**CBS Offered Patterson's Title Defense**

NEW YORK — CBS has approached to retest the most impressive, champion- and expected to be between the CBS and the NBC series. The title fight will be in New York on Monday night, with the”的 going off the air, the hope to retest "Even One" so firmly in the last 90 on the move. That next fall Monday will have switched on from a CBS to an NBC program.

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**LATE TV FLASHES**

**FACTORS-CHESTERFIELD EYE PEARL**

Max Factor and Chesterfield are considering a live comedy-with-music series starring Jack Pearl for their September 9:30 p.m. fall hour on NBC-TV. Pearl, a veteran radio star and vaudeville, would play a running character, not his famous Bix New York - Geriatricus Drug Company thru Young & Rubicam has been making programs in its search for feature films for next season's showcasing on ABC-TV. Adventure is now considering a combination of both hit features from Columbia Pictures thru its Seven Seas subsidiary and Warner Bros. product. Show would be a Samson-type soap (not yet officially released), the Commerce Committee was unhappy with the TV exhibit and bound to be a certain amount of overlap in the recommendations to the religious and the TV networks by the two committees. The questions cannot be answered yet by the Commerce Committee.

**REMINISCING EYES FRIDAY AT 8**

The National Broadcasting Company has decided to present a program on the present status of the Commerce Committee in the network's fall schedule.

**COLEGATE WEIGHS 3 SHOWS**

National Television Week has been set for September 8 to 14, 1955, and the American Radio-Television Model and Standards Rules and Regulations (ARTRA) is the topic of the program, with the three bars of NBC-TV, ABC and CBS.

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WELK SHOWS THE WAY

Full-Scale Musical Revival Looms For Coming Television Season

HOLLYWOOD — Not since television was a one-camera 20 by 30 studio operation will there have been a greater musical gathering than will come on the air as 11 p.m. on NBC this coming season. While only two years ago announcers were laughing off music as "something all right, but radio audiences will not stand another musical revival.

As of this moment it appears there will be a minimum of 15 musicals on the air in 1955-56, as well as others scheduled but putting on 20. What has happened to television to bring this about?

The content can be divided into two words: "Lawrence Welk"

In a half dozen years his show has come from the air 150 years ago on music was deadly. The show proved the sleeper of the 1955-56 season and has sustained remarkably well this year despite the electronic fatigue of the second hour musical, "Top Tunes and New Talent."

More importantly, the cost of the Welk show has been fantastically low, never topping $10,000. (The program has consistently headed The Billboard CPM charts with a latest cost per thousand of $1,950, and, in a industry where most programs can only be purchased on a season-by-season basis, this can only be the critical criteria.

NBC, which has already announced one CBS landmark, Jackie Gleason's "On the Waterfront, Come," is adding three and possibly four more new hour shows. The hour Bing Crosby does, the half-hour Gale-MacKesse show (live) and the half-hour "Sally," (film), Added to Enric Ford, "10th Parade" and "The Majors" gives the network some seven musicals for the fall.

ABC, now telecasting three and one half hours per week (the Welk shows, "Voice of Firestone," "Ozark Jukebox") adds Pat Boone and Gilly Mitchell, both live, and Frank Sinatra on film.

CBS, which has usually been the trend-setter, but, in this instance, has trailed, is going in with "The Big Record," with Maury Frank and music specials which may star on in the fall.

That musicals are not inconsiderable was proven by the Ray Anthony show this season, and will probably be emphasized during the next. The caxx of the major stations is to that the musicians must have the audience to keep them watched on the air.

It all backs to the early '30s, when Bing Crosby, Fred Waring, Kate Smith, Fibber McGee, Andy Kirk, et al, were making music melodies in front of the current.

2 Sponsors Eye NBC "Deadlock"

NEW YORK — American To- bacco and Singer Sewing Machine Company have purchased a half-hour each of the open alternate half hour of NBC's 7:30 hour which uses more talent quality than any other in the history of the medium, according to NBC. The addition of Welk, which is the trick of earlier talent is developing.

This has played the star, and, in a more real sense, the agent in the country.

The agent, in turn, has also become a package, in many cases containing the writer and producer. An agent who has taken on to a considerable degree, is the agent. The producer-agency agency played in the half-hour days.

The networks, and in some cases the advertising agencies, do not consider the agent. The producer may or may not be properly paid, which is the agent's role. The producer is less important to the network, and the producer-agency agency played in the half-hour days.

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The April National ARB, just out, shows: In daytime entertainment programs, NBC Television now leads the second network in 15 out of 18 competitive quarter-hours. In just one year, NBC Television’s daytime entertainment audience has increased 48%. This is the greatest one-year growth-story in the entire history of television.
Daly Takes a Look At Fall ABC News

NEW YORK—Interesting poli-
tics service series and status quo on the controversial subject of net-
work coverage of special news
events are foreshadowed by John Daly, ABC-TV, who is in charge of news
and public affairs.

A science series hinged to the
Coprophagous Year, which culmi-
nates in the launching of the first
spacelab satellite in 1959, is on the
web agenda, with all film shot in
color in anticipation of the web's
first entry later next year. A teen-
age round table will be tried for
the first time without adult super-
vision. A daytime news strip de-
drives on the extent of the alter-
native programming plan now
being formulated.

"We don't believe in going in for
social affairs specials without cover-
ing the before and after," says
Daly, referring to telecasts of Con-
gressional hearings, UN sessions
and similar topical happenings
which critics urge should be given
priority. The very newspapers
they write for print only excerpts
of the transcripts, which is exactly
what the networks do for proper
balance."

"ABC will be polishing its film
techniques, anticipating the arrival
of magnetic tape, but our news
shows will be essentially the same
next season. The combination of
live guests and film, a format we
are now trying with "Open Hear-
ing," will be adopted for other pro-
grams," the exec concludes.

Of ABC's rejection of WBBK's
Chicago request that the web carry
the Rock hearings last week.
Daly points out that harm would
be done if only the "juicy" hours
were used. With
ABC carry any network anti-knock
hearing? "We are still not allowed
into House meetings, by order of
San Rowman," says Daly.

The number of hours per week
dedicated to public affairs will in-
crease slightly next Fall on ABC
according to Daly, and a spotmonth
will be stripped at 5 p.m., with a
five-minute cut-off for local
sports news.

CLICKS

Jimmy Dean, 'Susan' Get Off Winging

NEW YORK — CBS-TV
cheating over ratings on two of
its newer shows. The first Nielsen
donny Dean, the CBS morning
entry, shows it with a 3.5 average
audience and 43.2 share of audi-
cence as against "Today," on NBC-TV
which hit a 3.3 AA and 32.7
Soa.

On May 11 "Susan's Show," the
CBS 11-11:30 a.m. Saturday
stunt, got a 9.0 Trendex and 51.8
Soa as against "Fury" on NBC
which received a 7.7 and 40.2
Soa.

ABC Joins Battle
On 10 P.M. Slot

NEW YORK — For the first
time in its history, ABC-TV will be
competing with the other net-
works in the 10 p.m. time periods
in a full week without and two
battling on the box, the
web will be making the 10-10:30
p.m. slot for the first time.

Set already are Mike Wallace
enlarged to encompass all
week; Larry Kane
on Wednesday; Michael Mays
(Thursday) for U. S. Roberts,
and Don Hewitt
in Revlon. ABC currently has multi-
plied interest in Fall and
ted either for "US 61" or "Man
Against Crime" and the Friday
shot for "The Fan Sats," and Ted
Mack's "Amateur Hour."

RATINGS INCREASE
Ford's Faith
In Himself
Is Worth It

NEW YORK — Ford Motors
sponsorship fails its Tennessee
Triennium, Thursday 9:30-10 p.m.
on NBC-TV, has resulted in the
department of one of the best new
nighttime properties of the current
season.

Ernie has been under under-
nerous pressure all of the history
of his slot time which pits him against
the first half hour of "Playhouse 90," which consistently shows a
large number of names against him.

Yet he has maintained a
rating from a 28.5 Nielsen Average
Audience in October to a 33.0 in
April.

During that time his rating has been as low as 23.4 last for
the first report of November and has
gone as high as 34.5 AA for the
last report of March. Ernie really
moved into the big time in Dece-
ember, when the first report gave him
a 30.8. The sponsor can possibly be
looked to for a even better
season next fall, when Ernie will
no longer be on NBC daytime and
can concentrate in full evening
his evening show. J. Walter
Thompson is the agency.

Pepsi-Cola Hunts
Network Property
In Next 4 Weeks

NEW YORK — Pepsi-Cola will
return to weekly sponsorship of a
network show if it finds the right
property within the next four
weeks. Its last buy was "Pepsi-
Cola Playhouse," an MCA-TV
drama anthology three seasons
back.

Since then, Pepsi has concen-
trated on weekend specials and spot
time, the latter costing $9,900,000 in 1958, according to
Television Bureau of Advertising.

Bergman to Make
Pilot on Lady Artist

PARIS — Ingmar Bergman will
make a film next week for
producer-packager Jean Paul
Blondeau. The series, aimed for
TV exposure, finalizes the
tales of a lady artist whose
portraits are a safeguard against
the troubles of her subjects.

That's practically half of the country's major markets.

The Big half ... million-plus audiences in Boston, Pitts-
bugh, Cleveland and San Francisco are watching WBC.

WBC promotion holds them ... WBC programming
holds them ... for your sales message.

Plan your most effective spot campaign by calling
the station direct. Or by talking to A. W. "Bink" Dannerbaum,
WBC VP-Sales, at MURay Hill 7-0608 in New York.

WESTINGHOUSE
BROADCASTING
COMPANY, INC.
**GUILD NET: 8G TO 1¼ MILL. IN 1 YEAR**

**Tripl.es Last Year's Sales in 6 Mos., Kaufman Reveals; 4 Color Series Set**

**NEW YORK** — A picture of phenomenal growth in the past year was painted yesterday by Ben Kaufman, President of the ABC Film Sales, Inc., when he revealed that in that period, that company sold 8,000,000 copies of its books, which were sold at a price ranging from 1.00 to 5.00 each. The total sales for the entire year are expected to reach $1.5 million, which is an increase of 50% over the sales of the previous year.

**Sub Drama Up With 12.9 ARB**

**NEW YORK** — "Silent Service" has been making slow but steady progress since its release last month, according to the American Research Bureau. In its April run, it has been averaging 12.5, making it the second ranking syndicated show in New York.

**Deal Almost Made**

**Exquisite, UA Cooling On Feature Package**

**NEW YORK**—Exquisite Films is close to a deal on a United Artists new package of feature films. The agreement appears to have been struck after the studio presented its offer to UA last week.

**WAL.A Suing Over Cartoon Sale Clash**

**MOBILE, Ala. — WALA-TV has used Associated Artists Productions charging breach of contract. The suit, brought in Mobile County, involves a package of cartoons from A.A.P. on April 24, 1957, to be seen on the 10 a.m. half-hour show. The suit asks for $11,000 in damages and an injunction against the A.A.P. for breach of contract. The A.A.P. has counterclaimed against WALA-TV for breach of contract.
WHERE'S YOUR COMMON SCENTS?
The human nose is being pushed around! It can't be sure of anything any more. And Science is to blame! Men spend long hours in the laboratories, inventing magic formulas for removing the natural odor of things. Others take equal time to devise ways of introducing fragrances and flavors into places where they never existed.

It's got to stop, say we! Let things be as they really are!

You'll be glad to know we're doing our bit. In "The Silent Service," our hot new syndicated TV film series about the men who man the nation's submarines, we really plumb the depths. We go to extraordinary lengths—on location, amidst the perils of the deep—to capture that true briny flavor. Why, you can practically breathe the diesel. The salt spray stings to high heaven. The pitch and roll, the sweat and grime, the sights and sounds and smells—they're all there, all real. And some scientist thinks he's going to filter the breath of reality out of our series? We'll see him inhale first!

And we've got friends, too. CNP, as more and more people are finding out, insists on giving local, regional and spot advertisers first crack at first-class product. But do you suppose that this is the reason "The Silent Service" has now been bought in more than 100 markets, including 21 of the country's top 25? Nonsense! It's the zesty savor of reality that gets 'em!

NBC TELEVISION FILMS a division of CALIFORNIA NATIONAL PRODUCTIONS, INC.
13 WINNERS RETURN
Only WCCC and WBNS
Repeat in Top Spots

NEW YORK—Thirteen of the winners in this year's Promotion Competition are returning for another round of their network program promotion this year. These are the only two that won both top hours this year.

The most prominent improvements ran backwards on this year's list. WBNS, last placed, had a third-place finish last year and came in strongly this year. And WAFB-TV, Baton Rouge, La., which had a second place for network promotion last year, was in the middle of the pack this year. WBNS, which started in the bottom three last year, rose to fourth. A number of other stations improved this year.

KTV, Denver, also registered some improvement in its promotional activity. Winner of a station-place award last year, it moved up to second place in the network promotion submission list this year.

Other award winners in both years' competition were WBST-TV, Winston-Salem, N.C.; WABC-TV, New York; WOR-J, New York; WTTW, Chicago; WATL-TV, Atlanta; WNYW, New York; WBSB, Philadelphia; WXII-TV, Rockford, Ill.; KUAT, Tucson, Ariz.; and WORAM, Garden State.

THE BILLBOARD'S
19TH ANNUAL PROMOTION COMPETITION
for the best audience promotion by stations and film distributors

Smaller Stations Key Quality Work Revealed in Competition Entries

The judges in The Billboard's 19th Annual Promotion Competition were impressed by many of the entries from smaller stations. Many of the big stations, however, got the nod.

In terms of quantity, the small-market entries lagged behind the big-market entries in terms of volume. The smaller stations were at an advantage in terms of quality.

It was noted that some of the promotions entered were obviously put together because the sponsors had specifically asked for them. This was especially true of the network programs category, where, it was remarked, a large proportion of the entries were on Callote sponsored shows. It was also true of some of the entries in the syndication department.

New Categories Added

Two new categories were added to this year's competition. Where last year there was one category for all locally originated film programs, there was one for syndicated film series and another for feature film programs. In addition, there was a new category labeled "general audience promotion." The latter was to cover such projects as public service, special events, letter connections, and special promotions.

For the first time, two divisions of film distributors, one for syndicated series and the other for feature film programs, were entered.

Several categories of entries will be considered and the board of judges will select the winners.

BOARD OF JUDGES

The following 15 advertising executives made up the board of judges for The Billboard's 19th Annual Promotion Competition:

Advertising Panel

- Chev A. Jackson
- Edrin D. Hensley
- Paul E. Chandler
- Stephen J. Schmidt

Film Distribution Winners

- Thomas McDermott
- Lewis Tilton
- Sam Northcress
- William Templeton
- Ted Bergman

Syndication Panel

- Steve Davis
- Horace Warner
- W. B. McCollum
- Walter Craig

Several categories of entries will be considered and the board of judges will select the winners.

WHERE TO FIND THE WINNERS:

- TV Station Winners
- Film Promotion Winners
- Syndication Winners
- General Audience Promotion

30 Hours of Cartoons on WABC Local

NEW YORK—WABC-TV has been programming cartoons for 30 of its 77 hours per week of local programming since July 1957, when "Cartoon Time" replaced the daily Merlin Block in the early 11:30 a.m. slot. Cartoons are giving WABC its highest ratings and lowest costs in every period in which they are placed, according to a station survey. Since the cartoons are being played at the beginning of the station's programming, the station's ratings are improving, and the number of hours may be increased beyond 30.

The 6:30 p.m. adventure show, "Buck Rogers," has been greatly transformed into more of the same with "Buck Rogers" replacing "Doctor Rhythm," extending May 22 to a Monday-Wednesday-Friday schedule in that time period.

WABC also programs cartoons on its "Time for Fun" show slot and carries the ABC network "McKay Mine Club" and "Disneyland," both of which are a large portion of its audience.

Study Courses Set for WPIX

NEW YORK—The Board of Education here will present a full week of daily adult classes, April 17-21, on WPIX next season for the Metropolitan Educational Television Association.

The course will be run on the NBC-7 "Newspaper" series, which will run for six weeks. The course will feature courses in:

- Science, Biology, English, Art
- Vocational guidance
- Advertising and Public Relations

Featured on the NBC-7 "Newspaper" show on the ABC network are "McKay Mine Club" and "Disneyland," both of which have had a large portion of their audience.

Rocky Jones' Hops From MCA-TV to Official Family

NEW YORK—Official films have taken over distribution of "Rocky Jones, Space Ranger," as that feature was handled here by MCA-TV. Official will have an option on all of the pictures in its early years, with the option being exercised as early as necessary.

The doctors were released by Roland Reed.
Colgate, ‘Millionaire’ Got Much Hoopla

The promotion value of a program with a strong hook that can capture the public’s fancy is strikingly illustrated in the use made by stations of "The Millionaire," the Colgate-Palmolive property on CBS. TV. One after another stations ran contests that took advantage of the get-rich-quick fancies of the public.

WCRS-TV used orthodox promotion during the summer to raise the showing. WABF-TV ran a mystery "Millionaire" contest with a Havana vacation as the prize, and thereby won a top prize winner. WRTV-TV created excitement by asking viewers what they would do with a $1,000,000.

A variation on this theme was used by WTRF-TV in "saying it’s a Great Life." A style show was created to sell both show and idea. Colgate-Palmolive also benefited by traveling its two daytime shows, "Strike It Rich" and "The Big Payoff," to Minneapolis and Milwaukee. WTVY, Miami, and WCCO-TV, Minneapolis, used the remotes for comprehensive promotions. WTVY ran a beauty contest to pick "Buy-Off" girls.

Public service was the keynote of WBNV-TV’s runaway winning entry, "Robin Hood" stars, Richard Greene and Bernadette O’Farrell, visited Columbus, O., where they made a massive contribution to the United Appeal. Public service was also the theme of WBNV-TV’s promotion of the polio convention. Dog lovers were cultivated by VISW-TV with a "Lassie" promotion.

KBTV, WSM, KWTV Boost Local Shows

KBTV topped the one-and-two-station markets with a public service project which sent newsmen Bruce Palmer to 92 European installations to interview Oklahomans in the Armed Forces. He made 13 shows out of the footage, with relatives and local papers notified each week.

WABF and "Beakskin Bill" also stressed public service, with dental health, Cob Scott and March of Dimes tie-ins. WIZG-TV got 265,000 entries in a baseball contest during its "Project Fenestores" support of the Red Sox.

Three-station markets were revealed for WSM for "Onion" in a runaway. Weeks of on-air teasers, 10 girls making daily phone calls and big ads lumbered "It Happens at Noon" to herald the new variety show. WLCV filmed "Big Bear Hunt" in 13 Alaskan episodes for sponsor Big Bear Supermarkets, brought two live bears into stores, gave away rugs and served beardedv. WJYF lined up a 35-unit military parade, jet planes, recuiting offices, menus, proclamations and newspaper contests to help the telecast delineating its new call letter and schedule.

In four-station markets, KBTV won by easily backing "Romper Room" with visits of clowns and letters to schools, wide giveaways of candy and hats and a lavish party at Eltit’s Gardens. CICBH used streetcars, billboards and bookbushwicks to promote "Mama’s 9th Son" games.

Vincent Lopez with outdoor electric signs, ads and a saturation-spot campaign.

Sponsors which have been on hit are now off or going off in KBTV-FM’s Darien, Richmond Oil Company, Olympia Beer, Christmas Company, Lord & Taylor and possibly Secoil Mobility.

In each instance the reason is different, and in most cases not connected with the station’s program.

"McNamara Clones," for example, proved "very satisfactory" to KBTV-FM’s Advertising Manager E. L. Vocleman. KBTV is faced with the problem of consolidating various brand names and, in Vocleman’s opinion, television’s too much of the advertising budget, partly due to the "Harry & the Henderson" trend which has required filtering of a different commercial. Vocleman will continue with spots in some markets, and once consolidation has been achieved, will playfully buy another show. At that show, however, Vocleman said his company will go into network programming. KBTV is an entirely different case. The firm bought "Messinger of the Tows" to publicize its conservation campaign, and Vocleman said that since this has been settled has pulled off of TV.

The series which has sponsored Douglas Fairbanks and "Sheriff of Cochise," is now looking into the possibility of going network national. On the other hand, there is an influx of network spot radio promotions. Alcatel-Soletex made its first spotting to a network radio station on a replacement on Olympia. The station will continue with spots as fall, they come back with another show. Vocleman has been experimenting with Signal Oil Company (The Whistle) and are similarly vague.

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Guild Net

*Canceled from page 7*

Jack London character, Smokey Stover, will, and deal with adventure in color. All new Guild series are being shot in color, Kaufman said. He is leaving for Ensenada on June 5, to conclude arrangements for the Richard Greene film shooting. He also said he anticipates bringing out an average of four series per year in the future, geared primarily for national sale.

Kaufman has just opened a Mexico City sales set-up, and has started dividing hits shown into Spanish. Kaufman said a Latin-American audience is the best way to boost sales across the country, which has no hurdles involving more money than previously paid for a U. S. pilot line.

Kaufman told shareholders that he is optimistic that his profit rate of net profit should be maintained. He has fixed the day-on-day sales closed this year will be placed off over periods running up to this show's three shows. He said Guild's production inventory now includes the four shows, 109 mystery-adventure, 200 comedy, 200 comedies, 300 popular shows, 200 cartoons, and over 500 children's, women's service, Western and top major studio feature films.

John J. Cole, Guild's sales vice-president, was a director of the company at the meeting.
REPEATERS 4 Awards To WAFB, to KTTV

NEW YORK — Seven stations were in more than one category of The Billboard's 1956 A.P.B.E. (Audience Promotions Bureau of Excellence) Competition. Biggest winners were WABC-TV, New York, and WTOP, Washington, D.C., which took awards in four categories. WABC-TV took top honors in two first-place awards. Its top award was for promotion of "Millionaires" in the network category and "Forecasting" in the syndication category.

The next biggest winner was KVLY, Fargo, N.D., which was awarded two first-place awards in the market division, both in film category. WCCO-TV, Minneapolis - St. Paul, took a first place in general promotion and a runner-up award in the "Handbook of Network Programming." KETV, Des Moines, took first place in its division for promotion of a local show and third place in the general promotion department.

WABC-TV, New York, was runner-up for syndicated film and the "Handbook of Network Programming." WRET-TV, Roanoke, Ill., won second in the network category and third place in the general department. KTBV, San Diego, and KTVQ, Anchorage, Alaska, had a second in general and a third in local.

Private TV On Upswing

Continued from page 1

 từ many advertisers, yet, this is a common belief, advertisers are supposed to maintain their present levels and the public want to advertising and promotions．This is because the show was on the air almost a year and thus had a longer track record than its competitors. Rosemary Clooney entry reviewed the volume of promotion support MCA gave the stations, including a Valentine's Day card, and a song book. MCA, MGM Win in Close Distribe Races

It was a close race in the syndication department. The key to MCA-TV's success seemed to be that it had the show on the air almost a year and thus had a longer track record than its competitors. Rosemary Clooney entry reviewed the volume of promotion support MCA gave the stations, including a Valentine's Day card, and a song book. It wound up slipping its big publicity breaks, including one in Life, and testimonials from the stations on their use of the MCA material.

TPA's entry on "Howlley," which had made its debut only a couple of months before, was also impressively there. Its most impressive element was its use of an Indian merchant. The cutest trick in Cos's "Wishkids" entry was the directory of helicopter promotions.

MGM-TV edged to victory among feature distributors with a three-volume "encyclopedia" of casts and synopses, an idea file, and a photo section, all packaged in a handsome replica of a TV set.

Newsmakers

MCA, MGM Win in Close Distribe Races

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NEW YORK — Not every TV film production is a hit, but one that is has been successful in the past. The making of a new property for sale only when he feels the idea is fully developed.

Disney’s “Gimmick” is the latest example of how McCadden’s gimmick has been so successful that the company has four shows comfortably on the air. One of them for firm on the main and one probable. Furthermore, it has no sales force to support, and it does not even have any fixed sales representation.

Each of its shows was sold out and the show, “Maggie’s Choice” by William Moris, Bob Cummings by MAC and “Panic” by NBC. Hence, McCadden’s thinking is relatively unencumbered by marketing considerations, its policies being almost wholly concentrated on production values.

The Billboard’s
19th ANNUAL PROMOTION COMPETITION
Judges Laid Out KTV for ‘Code 3’ Gimmicks
KTV was the unanimous first choice of the judges for its promotion of the “Code 3” gimmick. The attraction was a press preview party telecast prior to debut. The editors were summoned by subpoena, they were given minute by minute cards and promotional parking tickets were put on their cars during the party. They subsequently received gimmick letters enclosing headphones, stainless steel sunglasses, VCRs, etc.

Promotions Manager, Robert. H. Pett.

WABF-TV ran a four-week series of teaser spots saying “Whishbirds are coming when? Soon.” WREX staged a local hillbilly show to promote “Stars of the Grand Ole Opy.”

Race Tight on Features, Except for WFBG
It was a tight race in all but one of the one-station division, in which WFBG-TV, Altona, Pa., drew special praise for staging a large promotion in a small market. The Triangle stations won two first-place awards in this category for their individual promotions of the “World’s Best Movies.” M-G-M pictures got the heaviest attention from the three first-place winners, whose campaigns thus had a few things in common. One was the use of costumes from Metro movies.

KTV had them shown in department stores. WFBG ran a contest to find the girl who best fit the Marie Antoinette costume. Another was the use of a man in a lion costume. WFHL had him on local shows and at downtown stores distributing promotional cards and balloons.

Another thing you can get out of a horse and wagon. Triangle’s two small-town winners sent Leo thru town in it and thereby attracted loads of attention. WFHL, being in a big town, sent Leo down the street in a convertible. He was delivering the “Mrs. Miniver” print to the studio, and the signs let all the pedestrians know.

KTV’s no-holds-barred campaign for its “Colgate Theater” had lunious models visiting local editors, gimmick letters sent to same and a helicopter trailer for sky watchers. WBEK’s $120,000 campaign for “Moviestar U.S.A.” wound up with a Celeste Holm visit. WCAU-TV placed mystery ads, naming last night’s picture and asking, “What will be the ‘Million Dollar Movie’ tonight?”

AGONIZING REAPPRaisal
‘Risky’ Pilot Films Fall Into Disfavor

NEW YORK — The tradition of offering program series via pilot films across to be getting some serious reappraisal now that the favor of the selling season is being eluding to settle.

RKO-TV, which is about to move into the national sales field with a selection of properties, is pressing for foreign pilots in the initial stages of its sales effort on each show. According to Bob Mansby, vice-president in charge of RKO-TV, the 100-old pilot produced this season represent an investment of over $5,000,000, which the producers will universally pass on to advertisers. This is not sawnt business practice, as Mansby sees it.

Many of these pilots were produced under the auspices of specific sponsor requirements. Further, the pilot of itself offers too much potential and the originality of the program concept for the sponsor. Instead of making pilots for all promotions efforts, RKO-TV is looking to see if any agencies willing to help Mansby would rather make his own proposal with a paper presentation that would detail the promotion strategy. The actual shooting of pilots is being disapproved of actual shooting. He believes that a paper presentation can tell the prospect more than a pilot.

This is not to say that is dead again season, but it has been. If these initial promotions indicate that there is some specific sponsor interest, then the RKO producer will still offer the pilot film.

A different policy on pilots is also planned by California National Programming. Bob Levitt, vice-president, says CNP is getting out of the pilot zone, but will go on promoting when it believes a property has general market value.

CNP has offered a few promotions even without a sale, where RKO is still running. The key difference is that CNP has a fully developed syndication pattern behind it. RKO has a smaller pattern, which no doubt is happy to take over any series that might not lend a national sale. But RKO does not have that strong a syndication operation.

Winery Mulls ABC Return

Seven-Up Renews ‘Soldiers,’ But Set to Switch

NEW YORK — Mogen David, which retells “Tennessee HIght” in its summer series, is making a return to ABC-TV with “Panic and Fortune” talent. The series is not out of the mode for which the web made a pilot last January. Bu Don Draper, who hosts the live musical drama which would be shot weekday, 9:30-10 p.m., on September.

The wine company is also considering a syndication series on ABC-TV in the Monday 7:30-9 p.m. spot.

Italian Pie Series Launched by WSUN Sunday Matinees

ST. PETERSBURG, Fla. — WSUN-TV here last week started an Italian pie series for fall under the title “Clissifiable Theater,” it plays Saturday and Thursday as hostess Susan Wright, formerly assistant to Deena James on “Chance of a Lifetime” and “In Love.”

The coverage area of the station includes 154,000 Italian and Spanish-speaking people, but this is the first foreign language feature film program here.

The Billboard's 19th ANNUAL PROMOTION COMPETITION

STATION WINNERS
SYNDICATED FILM PROMOTION FEATURE FILM PROMOTION

MARRKETS OF FOUR OR MORE STATIONS

1. KTV, Los Angeles
   Promotions Manager: Robert H. Pett.
2. WABF-TV, New York
   Promotions Manager: Robert H. Pett.
3. WBNW, Indianapolis
   Promotions Manager: William F. Ray.
4. WSVN, St. Petersburg, Fla.
   Promotions Manager: Fred Sloan.
5. Warena, Rockford, Ill.
   General Manager: Michael Reisart.

ONE AND TWO STATION MARKETS

1. WABF-TV, Baton Rouge, La.
   Promotions Manager: George Nelson.
2. KSVY, Wichita Falls, Texas
   Promotions Manager: Robert Mann.
3. WREX, Rockford, Ill.
   Promotions Manager: Charles Blau.

MARRKETS OF FOUR OR MORE STATIONS

1. KTV, Los Angeles
   Promotions Manager: Robert H. Pett.
2. WABF, Chicago
   Promotions Manager: Robert Mann.
3. WBNW, Indianapolis
   Promotions Manager: Robert Mann.
4. WREX, Rockford, Ill.
   Promotions Manager: Robert Mann.

ONE AND TWO STATION MARKETS

1. WBNW, Indianapolis
   Promotions Manager: Robert Mann.
2. WREX, Rockford, Ill.
   Promotions Manager: Robert Mann.
3. WREX, Rockford, Ill.
   Promotions Manager: Robert Mann.
4. WREX, Rockford, Ill.
   Promotions Manager: Robert Mann.
5. WREX, Rockford, Ill.
   Promotions Manager: Robert Mann.

MARRKETS OF FOUR OR MORE STATIONS

1. KTV, Los Angeles
   Promotions Manager: Robert H. Pett.
2. WABF, Chicago
   Promotions Manager: Robert Mann.
3. WBNW, Indianapolis
   Promotions Manager: Robert Mann.
4. WREX, Rockford, Ill.
   Promotions Manager: Robert Mann.
5. WREX, Rockford, Ill.
   Promotions Manager: Robert Mann.

ONE AND TWO STATION MARKETS

1. WBFY, Altamaha, Ga.
   Promotions Manager: Walter R. Ragsdale.
2. WBEK, Binghamton, N. Y.
   Promotions Manager: George Schuman.
3. WBEK, Binghamton, N. Y.
   Promotions Manager: Robert E. Winter.
4. WBEK, Binghamton, N. Y.
   Promotions Manager: Robert E. Winter.
5. WBEK, Binghamton, N. Y.
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   Promotions Manager: Robert Mann.
5. WREX, Rockford, Ill.
   Promotions Manager: Robert Mann.
**BMI Issue Is Key to Anti-Trust Report**

Dissenting Statements Are Probable; Staff Report Could Be ‘Minority’

WASHINGTON — It now appears possible that the controversial House Anti-Trust Subcommittee's staff report on television may get out as a committee report, provided the BMI issue is omitted. Also, compromise would have to be reached by Congressmen on certain other features of the report.

Even if the opposing forces "mesh gears" on a final compromise report, it may carry dissenting statements by individual members.

There is still a chance that two reports will emerge from the smoke of battle if Judiciary Chairman Emanuel Celler (D., N.Y.) insists on retaining the BMI issue. Irrespec-
tively, the bloc-geek staff re-
port (The Billboard, April 29, May 6) would then become the minority report. The majority report would be written to reflect the views of the opposing party, to put both GOP and Demo-
cratic members in opposition to the present document, which is still officially unréleased.

A Final Decision

Chairman Celler, who is also chairman of the full House Judiciary Committee, told The Billboard last week (16) that only if the executive directors of the subcommittee will bring about a final decision. He had no comment.

**WPIX, WGN Take Runners of ‘Mama’**

NEW YORK—CBS Film Sales last week sold the rights of ‘Mama’ to WPIX, here, and WGN-TV, Chicago. Contracts with the two stations are said to have run well over $100,000. The dis-

**Schwallberg Joins NTA As Executive**

NEW YORK—Alfred Schwall-
berg has joined National Tele-
film Association's executive team. He will apparently con-
centrate on NTA Fiction, the

television distribution arm. It was not disclosed what he is doing with his previous company, Artists-Produ-
ners, but it was speculated he would bring it under the NTA roof.

**Brylcreem, Lipton Set ‘Hawkeye’ for 33 CBC Stations**

TORONTO — Brylcreem and Lipton Tea will co-producer "Haw-
keye and the Last of the Mohicans," on the Canadian Broadcasting Corporation. It will be slipped Fri-
da, 8-10 p.m., beginning Oc-
tober 4, and will play 35 stations.

A new supershow of "Haw-
keye and the Last of the Mohicans," Canadian production arm of Tele-
vision Programs of America, TPA is syndicating the show in the U.S., and has sold about 100 mark-
ets for it.

**New TV Program Packages Offered to FCC Study Committee**

WASHINGTON — The seven TV program packages that ob-

**New Mystery Series to Roll For Flying A**

NEW YORK — Mitch Hamil-

**Loretta Runern On ABC, Too**

NEW YORK—First return of the Loretta Young show will be aired this summer on ABC-TV as well as on syndicated NBC-TV. Kleiner and Armour are teaming with the new Replacement for their Danny Thomas show for CBS fall debut through Thursday, July 30, starting July 25.

The network of Loretta Young has been bought by ABC for its sale, but for Tuesdays, 8-9 p.m.

**NBC TV Films Get ‘Farrell’ Runners**

HOLLYWOOD—NBC TV Films last week bought the rights of the "Charlie Farrell Show" to air on syndication. The series is a 37 half-hour episodes in the program, filmed by Hal Roach Jr. as a reme-

**Royal McBee Takes Half of ‘Sally’ on NBC**

NEW YORK — The Royal McBee Corporation has agreed to sponsor half of "Sally," NBC-TV's new situation comedy, starring Joan Caulfield which is planned to run this fall. The show will be simulcast in the alternate sponsor of the show. Young & Rubicam is the agency for Royal McBee.

**Narloff, 46, Dies While On Road for Trans-Lux**

NEW YORK—Al Narloff, West Coast manager of Trans-Lux TV, died suddenly while on the road last Friday (10). He was 46.

He had been in the film and TV business years. He is sur-

**Videoex Top 15 TV Web Shows**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Program &amp; Distribution</th>
<th>Rating</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;The today Show&quot; (ABC)</td>
<td>12.7</td>
</tr>
<tr>
<td>2</td>
<td>&quot;The Tonight Show&quot; (NBC)</td>
<td>11.5</td>
</tr>
<tr>
<td>3</td>
<td>&quot;The Late Show&quot; (CBS)</td>
<td>10.8</td>
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<tr>
<td>4</td>
<td>&quot;Family Matters&quot; (ABC)</td>
<td>9.6</td>
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<tr>
<td>5</td>
<td>&quot;Seinfeld&quot; (NBC)</td>
<td>7.8</td>
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<tr>
<td>6</td>
<td>&quot;Roseanne&quot; (ABC)</td>
<td>7.6</td>
</tr>
<tr>
<td>7</td>
<td>&quot;Brooke Shields Show&quot;</td>
<td>7.5</td>
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<tr>
<td>8</td>
<td>&quot;The Oprah Winfrey Show&quot;</td>
<td>7.3</td>
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<tr>
<td>9</td>
<td>&quot;The Price Is Right&quot; (CBS)</td>
<td>7.2</td>
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<tr>
<td>10</td>
<td>&quot;The Ellen DeGeneres Show&quot; (NBC)</td>
<td>7.1</td>
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**Outrates all syndicated shows!**

**STAGE 7**

**Television Progress of America, Inc.**

46th Madison Ave., N.Y. 25 • Phone 6-2500

**All the news of your industry every week in The Billboard...**

**Copyrighted material**
**NEW TV SPOT CAMPAIGNS**

Contracts Set in Every Region
In Two Weeks Ended April 27

This chart provides the sales leads for TV stations and their own, and inventory announcements of TV spots by other companies. It is compiled from various sources at the close of the period listed, regardless of when the campaign begins airing.

**COMMERCIAL CUES**

Bar Service
Broadcast Newsletters Reports, Inc.

**TV Commercials in Production**

A Guide to TV Spot & Program Plans Of Competing Sponsors by Industries

This section lists TV commercials scheduled for this last quarter month, with all entries divided over the course of a month.

**Outstanding Ideas**

Commercials, Equipmen...

**80 OUT OF 15 SHOWS IN AUGUST, GA.**

Sets the pace in sympathy with...

Ziv shows dominate the syndicated field for February...
PULSAR RATING RATINGS FOR MARCH
THE TELEVISION INDUSTRY'S MOST COMPLETE INDEX OF TOP LOCAL TV PROGRAMS

RANGOR, M.E.
2 TV STATIONS...109,590 TV HOUSES
NET Worth...$147,914,000

CHARLESTON, S.C.
2 TV STATIONS...56,342 TV HOUSES
Net Worth...$8,627,000

ERIE, P.A.
2 TV STATIONS...48,604 TV HOUSES
Net Worth...$4,706,000

TOP NETWORK SHOWS

GRAND CHI.
5. 9.30-11.30, 6:30-8:30, 7:30-9:30
3. 9.30-11.30, 6:30-8:30, 7:30-9:30
1. 9.30-11.30, 6:30-8:30, 7:30-9:30

TOP MULTI-WEEKLY SHOWS

GRAND CHI.
1. 9.30-11.30, 6:30-8:30, 7:30-9:30
2. 9.30-11.30, 6:30-8:30, 7:30-9:30
3. 9.30-11.30, 6:30-8:30, 7:30-9:30

TOP FEATURE FILMS

GRAND CHI.
1. 9.30-11.30, 6:30-8:30, 7:30-9:30
2. 9.30-11.30, 6:30-8:30, 7:30-9:30
3. 9.30-11.30, 6:30-8:30, 7:30-9:30

TOP SYNDICATED SHOWS

GRAND CHI.
1. 9.30-11.30, 6:30-8:30, 7:30-9:30
2. 9.30-11.30, 6:30-8:30, 7:30-9:30
3. 9.30-11.30, 6:30-8:30, 7:30-9:30

Station Signals

By NORMAN MORRIS

In Philadelphia, WPTL-TV's meteorologist Francis Davis has a new "pup" that he found on the street. The dogs are harnessed to a weather station for measuring wind speed and direction. The station is one of the first of its kind in the world and can be used to study weather patterns.

In Los Angeles, KTLA-TV, the first 750-watt station in the United States, is celebrating its 25th anniversary with a special broadcast. The station has served as a prototype for other television stations and has been a leader in the field.

In New York City, WABC-TV has announced the premiere of a new program, "The evening news." The program will feature interviews with prominent figures in the entertainment industry and will be hosted by a well-known newscaster.

In Chicago, WGN-TV has introduced a new program, "The morning show." The program will feature interviews with local celebrity guests and will be hosted by a well-known morning DJ.

In Atlanta, WXIA-TV has announced the premiere of a new program, "The entertainment news." The program will feature interviews with local celebrity guests and will be hosted by a well-known entertainment reporter.

In San Francisco, KRON-TV has announced the premiere of a new program, "The weather news." The program will feature interviews with local celebrity guests and will be hosted by a well-known weather reporter.

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In Chicago, WGN-TV has announced the premiere of a new program, "The entertainment news." The program will feature interviews with local celebrity guests and will be hosted by a well-known entertainment reporter.

In Atlanta, WXIA-TV has announced the premiere of a new program, "The weather news." The program will feature interviews with local celebrity guests and will be hosted by a well-known weather reporter.

In San Francisco, KRON-TV has announced the premiere of a new program, "The evening news." The program will feature interviews with prominent figures in the entertainment industry and will be hosted by a well-known newscaster.

In New York City, WABC-TV has introduced a new program, "The morning show." The program will feature interviews with local celebrity guests and will be hosted by a well-known morning DJ.

In Chicago, WGN-TV has announced the premiere of a new program, "The entertainment news." The program will feature interviews with local celebrity guests and will be hosted by a well-known entertainment reporter.

In Atlanta, WXIA-TV has announced the premiere of a new program, "The weather news." The program will feature interviews with local celebrity guests and will be hosted by a well-known weather reporter.
MUSIC-RADIO
Communications to 1541 Broadway, New York 36, N.Y. THE BILLBOARD

MAY 20, 1957

Merc. Signs Del Vikings To Long Term

NEW YORK — Mercury Records has signed a long-term, group deal with Del Vikings, a group which is currently riding high on the best-selling pop chart with "Come Go With Me," an Okeh release. Del婴士 also have released an album, "Teenage Kicks," on which they are currently #1. The Del Vikings’ last album was produced by Bill Boone, who later produced the group’s first hit, "Come Go With Me." Boone has now signed a contract with Delfords, the distributing company of the Mercury label, to produce the Del Vikings’ LPs. Boone has already produced two albums for the Del Vikings, and is scheduled to produce another album in the near future.

Am-Par. Splits Production of LP's & Singles

NEW YORK — ABC-Paramount's singles and album production operations—hereafter referred to as ABC-Paramount—will be split into two separate departments. The ABC-Paramount head of production, who was previously in charge of both departments, will now be in charge of only the singles production, while the ABC-Paramount head of the album production department will now be in charge of both departments. This move is expected to increase production efficiency and output.

Wexler Gets "Popeye's Rights"

HOLLYWOOD — Paul Wexler, president of the Wexler Records, which is a subsidiary of Columbia, has purchased the "Popeye" rights. Wexler said that the company will soon begin releasing a new line of record albums, "Popeye," which will feature the characters from the "Popeye" comic strip. The first album in the series will be released next month, and will feature the popular characters from the strip.

Col. Buys B. & H. Radio-Phono Line

NEW YORK — Col. Records has purchased the B. & H. Radio-Phono Line, which is a subsidiary of Columbia. Col. Records is a subsidiary of Colpix, and is owned by Bob Elkin, a close associate of Joe Jonas, the head of Colpix.

RCA Label Makes Gala British Debut

LONDON — The RCA label made its debut in the British Isles last week. The initial release was kicked off with the newly released 10-inch record, "One Is a Lonely Number," by The Beatles. The record was produced by R. T. T. Lewis, chairman of the Decca label in London.

Friedlander To Epic Post

NEW YORK — Frank Friedlander, sales manager of pop singles for Epic Records, has been appointed the new sales manager for Epic Records. Friedlander has been with Epic for several years, and has been responsible for the company's successful sales of pop singles.

LIEBERSON GETS MUSIC DEGREE

NEW YORK — Goldfield Lieberson, Columbia Records vice president, was awarded the honorary degree of Doctor of Musical Arts from Temple University at Temple's Annual Musical Convocation last week. Dr. Paul Millard, music director of Temple, conferred the degree.

The citation landed Lieber- son for his many activities in the fields of music composition, teaching, as founder of the American Composers' Alli- ance, and as an executive.

Soundtracks From 3 Films To Imperial

NEW YORK — Imperial Records has acquired the rights to three new soundtracks from upcoming films. The first is "The Seven Year Itch," starring Marilyn Monroe, which will be released by 20th Century-Fox. The second is "The King and I," starring Yul Brynner and冬天蓉蓉, which will be released by 20th Century-Fox. The third is "The Pink Panther," starring Peter Sellers, which will be released by Columbia.

To Merge or Not To Merge? That's the Indie Question

Fabulous Recent Individual Successes Still Leave Future Security in Doubt

By BELL SIMON

NEW YORK — We emerge, should we sell out while we can, or should we continue to risk growing pains? These are the questions most frequently asked by the owners of the recording companies. The companies have never been so profitable, and the industry apparently heads into an era of rapid expansion.

Despite fabulous success enjoyed by several indie labels in the past couple of years, the future always remains in question. Only a few companies have come out of this with their financial futures secure, and perhaps more important, a strong, steady album line. On the other hand, certain of the indie companies, allegedly seeking higher profit margins, may be engaged in all manner of expansion, These are not to be discounted — that until they can ride out a smash single or two, they will never reach their full potential distribution. The more aggressive among them will continue to expand beyond a certain and successful single labels, they know, have been able to achieve and win high weight by the better indie distri- butions in all parts of the country.

Creative Vs. Business

Among the indies, there always have been certain companies owned and operated by men whose talents lay more on the creative than the business level. These might edge up with a great product and find that they don’t know how to promote or sell it. If they should promote a few spots and find that they can’t afford to ex- pand their organization last enough to reach in fully on this or that follow-up. It happens in nearly every business, where an indie comes up with a good thing, makes a nice, modest profit, and then has to decide if it wants to expand, then putting itself in hock for another long term, or to remain small. If it decides on the latter, the chances that it will find other companies will take over its ideas for a profit.

But there’s an increasing pre- sence of creative ability in the field, and in order to obtain certain types of personnel, some of the independents may find that they have to take over an entire indie com- pany, but that means an investment of money in the potential talent.

On this page, we will try to highlight a few of the companies that are expanding in different areas, and see if we can get a feel for the field.

New Ideas Seem few. There’s a little doubt that, as new 45s are released (Continued on page 14)

Low-Priced Album Line By Aladdin

HOLLYWOOD — Aladdin Records will shortly introduce a new low-priced album line, the latter to be aimed at young girls, both parents and publicists.

First release on Score is sched- uled in two weeks and will com- prise six packages, with wax by Leo Feenix in a Chopin set. Murray Head will conduct.
Diskeries Talent Search
Make for Artists Market

BY JUNE BUNNY
NEW YORK—The search for new talent continues, and the
frantic. Majors and leading indies
are not about to give up on finding
a number of artists. The approach is
a backslap one—winning the fans
who in turn will continue to come out of left
tfield. The techniques differ, but the
手法s are similar. Capitol, Decca, Capitol, and Columbia—and
their subsidiary labels alone perform are
the latest two months, while
well over 60 artists were signed by
Mercury, M-G-M, Cadence, Liberty, ABC-Paramount, Dot, Im-
perial, and Atlantic.

A survey of this group of artists indicates
in this segment of the market in which
distinctly the future of the new and rising artists
from rockally or rock or roll
working types. Some veteran artists
(Carlton Gibbons, Billy Eckstein, etc.) are represented but in
the main the performers are still
unknown. In line with this, The
Billboard’s pop best seller chart last
week, which moved upwards by 10 or
rockably or vibbly—saw a number of artists
of the pop list.

Court Gives
Ampex Nod In
Goody Suit

NEW YORK—A suit brought last fall by the Ampex Corporation against
Columbia Broadcasting Inc., has been settled in favor of
the latter. As announced earlier, the
Goody’s sale of Ampex’s model 600 and
601 tape recorders, for prices
$30 and $25 per cent below the last
traded list tags of $345 each. Ad-
vertised per sale was taken place the
in The New York Times. A tem-
porary injunction was granted the
plaintiff on October 19, 1956 in
Supreme Court here.

In last week’s decision, the in-
terest was made permanent. No
damages were awarded, but since
the plaintiff had previously withdrawn his case. Even the
Goody’s was never a signatory to a
fair-trade agreement with Ampex, the
plaintiff could not press his in-
terest to any other Ampex products
which are normally fair traded.

Coast Distri-
Assn. Formed

HOLLYWOOD—Approximately 20 independent radio
stations have joined to form the
Coast Distribution
Association, a non-profit corporation.
Group is currently drafting its by-
laws by which it will be
organized. Don Warren, Central Radio Sales
Company, is secretary-treasurer.

The organization is
being planned for June 3.


Talent Scouts Turn Out for All-Army Show

NEW YORK — Talent scouts from major TV shows and booking agencies turned out in considerable numbers Saturday afternoon for the All-Army entertainment contest held at Fort Lee. The turn-out, unusual for a soldier's ball, was in fact so heavy that one of the competition's winners last year—Peter Palumbo—a singer, had to lead in Broadway hit "Li'l Abner.

Victory was claimed by Ed Sullivan, who will feature winners in all categories on his CBS show. The big talent scouts were present from the Wil-kins & Carter agency. Sullivan will produce his show and Lawrence Welk. Sullivan's vocal category last Thursday (the 10th) night was SFC Carl Maslach, of S. Army, Europe, while first place in the vocal group category went to the Cavalry, first U. S. Army. Judges: (Continued on page 29)

Indie Label Boom

Cues Distribit Ith

BY RENN GREGG

NEW YORK—Mushrooming of indie record labels and the production of a variety of Andrei Agid, who produce- ing activities, is the other way to create new shows. For instance, the first step in creating a new show is to find a producer who is willing to take the risk. Once a producer is found, the next step is to assemble a team of writers, directors, and performers. This team will work together to develop the concept for the show and to create the final product. The team will then present their proposal to the network for consideration. If the network approves the proposal, the show is scheduled for production. The production process can take several months, and the show is usually taped in front of a live audience. The show is then edited, and the final product is presented on the air. The success of the show will depend on a variety of factors, including the quality of the material, the audience's interest, and the network's support. If the show is successful, it may be renewed for another season or even expanded into a series. If the show is not successful, it may be canceled, or the network may decide to make changes to improve its chances of success. The success of the show will also depend on the audience's response. If the audience is interested in the show, they will be more likely to tune in and continue watching. This will lead to higher ratings, which will attract more advertisers and ultimately result in more money for the show. If the audience is not interested in the show, it may struggle to find a following and may be canceled after a single season.
**Enter the First Annual National Golf Tournament Now!!**

**Sponsored by the Disc Industry Scholarship Committee (DISC)**

**Who is Eligible:**
If you've connected with the creation, promotion, distribution, sale, or the reproduction, or in any way have contributed to the production of phonograph records, you're eligible. If you're not, we're going to make the case for you.

**How to Enter:**
Fill in the application blank and send it to Disc Industry Scholarship Committee, Room 1400, 127 W. 57th Street, New York, N. Y., postmarked no later than November 1st. A copy of the broadcast will be made payable to Murray Huff, Treasurer, 12 E. 45th St. Each entrant will be notified as to the location of the course, etc., and the time within which he must arrive, play the game, and complete the first nine holes. At the completion of the first nine holes, each entrant will receive a certificate of recognition, containing full details about the organization and the golf tournament.

**TOURNAMENT DETAILS:**
Plays are for the rest of the season, to be played on the course at the earliest available time. The winners will be designated as a qualifying phase. Following the qualifying phase, there will be a competition between the 15 top players, who will compete in a final tournament. The rules of the tournament will be determined by the Disc Industry Scholarship Committee.

**ADDITIONAL ENTRY BLANKS AVAILABLE FROM HENRY G. LA WILL, CHAIRMAN, SCHOLARSHIP COMMITTEE, D.I.S.C., ROOM 1400, 127 W. 57TH STREET, NEW YORK, N.Y., AT ANY TIME UNTIL THE TOURNAMENT IS CONCLUDED.**

**ENTRY BLANK**

**First Annual National Golf Tournament**

Sponsored by Disc Industry Scholarship Committee (DISC)

**Three Stables Linked in New Managemt. Firm**

**NEW YORK—Three stable managers have joined forces to form a new management firm. The firm, to be known as the New York Race Track Management Association, Ltd., has gone into business here, consolidating the operations of the Althea, the Star, and the Berkeley.**

**KAPP'S CAT TO FIDDLE ON WAX**

**NEW YORK—Paul Kapp's book, "A Cat Cusses Fiddling," is about to be made into a record. The song collection, featuring songs in original and new settings by the veteran music man, will be recorded for five discs by vocalist Ed McQuade.**

**Dott's 'Dark Moon' Disks Make Charts**

**HOLLYWOOD—The Dotten label has covered its own hits in the past, and has sold millions of copies when both versions have turned out to be hits. Now it is issuing the Dot recording of "Dark Moon," with versions by Bonnie Guitar and Carol新生儿. The record is one of Billboard's Best Sellers in Charts in stores and radio stations.**

**WBAP Preemmed Some Greats**

**FORT WORTH — Messages poured in from all over the nation the past week, congratulating the WBAP management for making a "febrile" selection for a program increase.**

**VICTOR S-O-R June Listing**

**NEW YORK—These are RCA Victor's S-O-R On-Records coup for June.**

**In the classical category, the list reaches to the highest levels, with Arthur Fiedler and the Boston Pops Orchestra special, the "Sketches By Sketch", featuring the compositions of Tchaikovsky, Copland, Satie and others.**

**Mercury Signs De John Sisters**

**NEW YORK—Mercury's Eastern and West Coast representatives, Harold Shad, has signed the De John Sisters, two folk artists. Also added to Shad were the Jazz Fiddles, vocal group and a new rock group known as the Little Beets.**

**Copyrighted material**
Jamaicans Dig
• Continued from page 21
figure. Among the Yankee artists in top demand here are Frank Loesser, Lanny Balcer, Elia Kazan and Lawrence Tajnello. From England, Tennessee Ernie Ford, Vera Lynn and Dick King are tops from that sector.

Recently the Islands began getting American artists for personal appearances, which have been in short supply in the United States. This year Laverne Baker, Oscar Peterson and Jess Stacy are scheduled to show here, and Louis Armstrong is due this week, to be followed by Bill Haley and the Comets. This year, Ray Charles especially look forward to seeing Dominos, but haven't been able to work out a booking.

Elly, if he obtains rights for the American disc, will use the facilities of two local production plants - Teena, which has two presses and currently does work for Mercury, Argo, and United Artists, and Decca. Each is equipped with a new kind of cylinder disk.

Various facilities on the Island are limited, and the only quality work at present is being done by Radio Jamaica.

Local observers note that the Island music industry is rapidly developing into a hybrid in which the strongest elements are calypso and rock and roll.

Low-Priced
• Continued from page 19

"If" by Shirley and Lee is the American single record this week of the week.

Flows also include the release of some of the sets thus normal distribution channels at the low price.

Modern Records recently entered the $1.49 package field and thus reports enthusiastic response to their material. Other coast firms in the field are Topps Records, veterans of the low-price disc business.

THE LOVELY LADY
PARAMOUNT MUSIC CORPORATION

All the news of your industry every week in The Billboard...
Royal American Uncovers Greater Ride Show Power

By HERB DOTTON

Memphis, Tenn. — The 1957 edition of the mighty Royal American Shows, long acknowledged as the world's top vaudeville presentation, is continuing to grow and expand. It is expected that the entire show will increase in size to over 25 acres this year.

The Royal American has established itself as the world's leading performer in the field of vaudeville. It has been the tradition of the Royal American to produce world-class shows that have thrilled audiences for over 50 years. The shows are known for their unique blend of talent and entertainment, and are consistently rated among the top attractions in the world.

The show's success can be attributed to a number of factors, including its commitment to excellence in talent acquisition and presentation, its innovative use of technology, and its dedication to providing a high-quality entertainment experience.

As the Royal American continues to grow, it is expected that it will continue to set the standard for excellence in the vaudeville industry. With its rich history and commitment to innovation, the Royal American is poised to remain a beloved and respected attraction for years to come.
"THE TWISTER IS HERE TO STAY!"  THAT'S WHAT TWISTER OWNERS SAY

Allan Herschell Company, North Tonawanda, N.Y.

Gentlemen:

Each year prior to going into our fair season we are continually looking for some outstanding rides that we can offer to the public in the way of new amusement.

We had been getting good reports on a new ride called the Twister, and in turn we have heard several big bands that have been using the Twister in their operation and they informed us that it was getting top money on their midway.

Our order was placed with you so that we would get delivery in time to open our fair. Our Canada, engagement. Delivery was received in time for the opening.

Gentlemen, the Twister ride was everything that we had heard about. The ride was too money at every fair played by the World of North Shore during the season of 1956. It had ride appeal to both the children and grown-ups. The construction was good, solid and well balanced. It proved to be a good capacity ride and was fast loading and unloading. Your lighting was excellent and the Twister was a bright spot on the midway.

In closing, may we say that the Twister ride is here to stay and will continue to be one of the top mid-way rides on any midway.

Very truly yours,

George P. Sutterfield

WORLD OF N.setStrings SHOWS

Mr. Lyndon Wilson, President
Allan Herschell Company, Inc.
104 Oliver Street, North Tonawanda, N.Y.

Dear Mr. Wilson:

As you know, one of your Twister rides was here at Jefferson Beach Park for the 1956 season. As I told your Mr. McKeon and when he was here himself and spoke of his experience with the Twister ride we both felt very happy one. It certainly deserves the award it was for being the most marvelous new device on the market. It is the kind of ride that we are proud to have in your park because it brings so much enjoyment to your customers who ride it and also adds to the safety of pick-up and passengers alike and has the capacity to ride them all. It is not only the experience itself of being on the Twister ride, but the safety one, it is also a rugged, dependable construction which makes it trouble free and a joy to run.

You may use this letter and its contents in your advertising, as we have no doubt that it will truly benefit from my experience with this wonderful ride. It is nice. With kindest regards.

Very truly yours,

LAKESHORE AMUSEMENT COMPANY
Harry Sholl, President

THE SPINAROO

290-292 West 42nd Street, New York, N.Y.


King Amusement Co., Inc.
P.O. Box 308
Mt. Clemens, Mich.

when answering ads . . .
Say You Saw It in The Billboard

NEW MIDWAY ATTRACTIONS!

CRAZY HOUSE

Climb 200 feet in a minute, upside-down-Jump 12 feet in one minute-Climb 200 feet in a minute, upside-down-Jump 12 feet in one minute-ride 300 feet in a minute, upside-down-Jump 12 feet in one minute-

5 POPULAR, PROFITABLE, MINIATURE TRAINS

For Parks and Kiddeiland Capacties 14 Children to 240 Adults!

MERRY-GO-ROUNDS, TRAINS, KIDDIE RIDES

For amusement parks, fairs, World's Fairs, concerts, carnivals, etc.

H. E. EVART COMPANY
377 East Granville Street
Calumet, California

FREE SAMPLES ATTACHED

MERRITT MINIATURE TRAINS

For Parks and Kiddeiland Capacities 14 Children to 240 Adults!
**Six Musicals Set At Dallas Fair Auditorium**

DALLAS—State Fair Musicals, Inc., opens its post-show summer season June 10 to State Fair Auditorium here. Each show will run from 11 a.m. to 4 p.m. for five weeks.

The season includes the "Judy Garland Show," opening June 10, and 10:30, variety act; "Fanny," June 24-July 7, with Bill Hayes, Nadela Muroca; "Heim Show," June 24-June 30; "Texas, Lilt Darlin," July 8-21, starring Jack Caron, with Danny Schell and Jet McDonald; "Annie Get Your Gun," July 25-August 29, starring Cassie MacKenzie, with William Scheller; "South Pacific," August 5-18, starring Patricia Monroe, with Earl Wrightson, and "Rose Marie," August 19-September 1, starring Anna Marie Alexander, with John Reardon and Alice Pearce.

Advance sale of season tickets has been good, according to Managing Director Charles B. Merker, who said tickets have selling at a priority basis for tickets for the auditions shows at the 1957 State Fair of Texas, October 5-20, which this year is "My Fair Lady."

Ticket prices for summer season range from $3.75 down to $1.50 in 1,126-capacity Auditorium.

**Fire Destroys Building**

PORTAGE LA PRAIRIE, Man.—A two-story stone exposition building was destroyed by fire on the Minnesota State Fair Fairgrounds here recently with less estimated damage of $7,000. The building, owned by the Portage la Prairie Civic Association, was unique except for free tables and benches. No other buildings were damaged.

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**Arena Recap**

Detroit Commission

**Detroit**—Space rental rate of 25 cents per square foot has been negotiated by the Civic Center Commission for the new permanent horse exhibition building. The building is expected to be completed in about three years.

Live Show, Rodeo

In Montana Field House—BOZEMAN—Little International Livestock Show was at the new Montana State College Field House May 17-18. Earlier, the new arena held the 1st College Rodeo, with 101 participants from 13 colleges.

Tennessee Coliseum

NASHVILLE—State Fair grounds Coliseum here was put to a new use since last year. Some 1,200 persons were served at a formal dinner in the building. Catered

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**Showmen Turn Out at Memphis**

MEMPHIS—Visitors to the Royal American and Ringling Bros. shows at the Memphis Cotton Carnival included Clyde Byrd and Pat Ford, secretary and concession manager, respectively of the Arkansas Livestock Show. Mr. Byrd was here May 14-16; N. S. Harris, J. M. Dean, secretary and sales representative, respectively of the Mississipi State Fair, Jackson, Miss.; Casey Con cuddin Company, Chicago, Mr.; and Mrs. Charles Moss of Dallas, Field Chairman of the Stetson River of the Olson Shows, C. W. (Bill) Wynne, manager of the South Fair, Memphis, and Cliff Wilson.

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**B. C. Arena Men Elect Elliott**

VANCOUVER, B. C.—Jack Elliott, manager of the Kerrisdale Arena, has been elected by the management group of the British Columbia Arena Managers Association. He was elected at the annual official meeting, which was May 4 at Vernon, B. C.

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**THE BILLOBOARD**

MAY 20, 1957

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**ARENAS & AUDITORIUMS**

**Norfolk Guests to See Amusement Cross Section**

BY TOM PARKINSON

JOSF CREECO, Ringling Bros., "Ice Capades," Grand Ole Opry, and Lillian Hampton—are that's a pretty fair cross-section of American entertainment. And that is also just part of the program scheduled for the International Livestock Review at Norfolk this June 17.

The naval review, in turn, is just part of the summer-long Jamestown Festival, being celebrated throughout the James River area of Virginia and throughout the year. The Queen of England and the President of the United States are expected to be among the visitors. There will be 5,000,000 spectators during the year.

**THE NORFOLK MUNICIPAL AUDITORIUM, managed by E. H. Barr, will have one of the high points of the event for the naval review. At that time the U. S. Atlantic Fleet will be on parade.**

---

**WHIRLWIND**

Candy Floss Machine

Here's the machine that pays for itself by half a week or less as soon as you get the idea of selling them. Top Production. Varieties of Flavors. Economical. Building is lightweight, long, Easy to Run. Outfit Complete. Priced $275.00.

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**SAVE $30 ON THIS PORTABLE FOLDING MACHINE**

**CONCESSION SUPPLY CO.**

9625 SECONd AVENUE, SUITE 10, CHICAGO 39, ILO. 304

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**EVEVS**

GRILL—CAR RENTAL—FLIGHT YOU CAN BANC ON

Now in Full Production for the

**American National Bank**

High Speed, Chrome Diamond Wheels, 1000 lb. Capacity, $40.00.

**Eagle Bank & Trust Company**

1000 lb. Capacity, $40.00.

**EVLIS**

PORTABLE Fss COE.

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**ALUMINUM MILK BOTTLES**

Last lesson before of any

**American National Bank**

3 lb. 24.00. ADDITIONAL VES. 4%.

---

**FOR SALE QUICK**

140 Polk Publishing Classified Advertisements, 12×2 inches, $35.00. 30×6 inches, $45.00. 60×8 inches, $50.00. 120×8 inches, $65.00. 180×8 inches, $80.00. 360×8 inches, $125.00. 720×8 inches, $225.00. 1440×8 inches, $450.00. CASH WITH ORDER.

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**FURLS PARK & CARNIVAL CARDO SERVICE CO.**

1910 N. Harker, Eureka, Ill. 11, 6

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**SHOOLING GALLERIES**

At stands for Eastern and Western Type Galleries. At stands for Eastern and Western Type Galleries.

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**TERPENING**

187-189 Ninth St., Owensboro, Ky.
FOOD DEVELOPMENTS:

Nat'l Concession Assn. Stresses Bigger Sales

CHICAGO—Increased concession sales at drive-in theaters, better quality and new fast food equipment were major subjects discussed at the Midwest regional conference of the National Association of Concessionaires here Monday (8) at the Hotel Sherman.

The one-day program was split into two sections, a morning one that dealt with conventional theaters, and the afternoon which treated the facts relative to ‘‘pop-up’’ picture establishments. Angie Schmitt, (Mrs.) Popcorn & Supply Company, served as moderator of the latter.

One of the high points of the session was a presentation by Bert Nathan, Theater Popcorn Vending Corporation, Chicago, who described the operations of a new 30,000-unit automatic drive-in-theater system recently opened on Long Island.

A conventional indoor theater is located in the center of the drive-in area for year-round operation. The movie theater also serves to care for overflow crowds by permitting parking space outside the theater and parking the patrons in come in and are the indoor movie. Thus, when the show is over, they are permitted to bring their cars into the indoor section and see the same picture on a bigger screen.

Big Food Set-Up

The concession stand, as described by Nathan, is vast and covers a five-block 90 by 90-foot section that handles a wide variety of food and drink items. In addition there is a roof-top restaurant with all stainless steel and French clocks, and there are vending machines near the play ground that dispense candy, popcorn, hot dogs and a variety of beverages. The menu of the roof top restaurant consists of chicken and beef, with steak sandwiches and hamburgers.

Dr. Marvin Sungold, owner of the Drive-In in Indianapolis, registered big with his enthusiasm for the systems. He demonstrated a sales pitch that rivaled any talker in outdoor show business with his remarks all aimed to capture patron’s appetites. The concession and drive-in gap was whizzed when Sungold explained that for every 65-cent admission, he grosses an additional 90 cents on food and drinks.

“Create a carnival atmosphere,” he said, “is the way Sandorf put it. Special promotions fit well, he said. Some of his includes an Easter egg hunt, the giving of double license plates for $1, each which permit free admission on certain nights, and an all-night movie the night before it was due to close. What is interesting is the data facts on how Mobile Office units can work for you.

THE ECHOLS IMPROVED ICE SHOWER FOR BETTER SNOW CONES

Serve up to 500 ladies and gentlemen with the Echols, improved ice shower, which is the only available machine in the world that makes a uniform shower of all kinds of ice, even the finest particles. This machine will produce an ice shower of uniform size and shape and it will not clog or freeze, because the ice is not allowed to touch any part of the machine. The Echols, improved ice shower is guaranteed to make a uniform shower of all kinds of ice, and it is the only machine in the world that makes a uniform shower of all kinds of ice.

THE ECHOLS IMPROVED ICE SHOWER FOR BETTER SNOW CONES

Serve up to 500 ladies and gentlemen with the Echols, improved ice shower, which is the only available machine in the world that makes a uniform shower of all kinds of ice, even the finest particles. This machine will produce an ice shower of uniform size and shape and it will not clog or freeze, because the ice is not allowed to touch any part of the machine. The Echols, improved ice shower is guaranteed to make a uniform shower of all kinds of ice, and it is the only machine in the world that makes a uniform shower of all kinds of ice.

MOBILE UNITS FOR VENDING STORAGE - TICKET OFFICES - MOBILE TOILETS

Whatever your requirements, there’s a Mobile Office that can meet them.

Built to withstand years of rugged use, these units can be moved wherever business takes you. We will gladly send you a descriptive catalog giving facts on how Mobile Office units can work for you.

MULTIPLE FAUCET CO.

1400 Ferguson Ave., Dept. B, St. Louis, Mo.

Self-Contained Dispenser

Draws two different mixed drinks–

COKE or PEPSI and ROOT BEER

Bottled arm draws PLAIN CARBONATED WATER and any other combination. These units are completely automatic and are ideal for filling fast food units, movie theaters, bowling alleys, etc.

WRITE FOR INFORMATION

MULTIPLE FAUCET CO.

SNO-KONES–CANDY FLOSS–APPLES–POP CORN

Serves from 5,000 to 10,000 patrons an hour. Milk, water, or other drinks may be added. The equipment is complete, ready to go and includes all the necessary ingredients to make this popular food.

WRITE FOR NEAR YOU

BRONTE PUPS

America’s Original “Hot Dogs on a Stick”

“Pritos Pups” and “Pups” are replated.

Food Concessionaires... Sell PRONTO PUPS Big Profits–Big Volume

WRITE TO WEST

PRONTO PUP CO.

1154 N.W. 56th St. Portland 15, Oregon

“Snoball” Ice Shave

A Style and Size for Every Need

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WRITE FOR FREE INFORMATION

GENEAL EQUIPMENT SALES, INC.

555 Indiana Street

Indianapolis, Indiana.

R-B Has Traditional Slow Start in Boston

BOSTON—Ringling Bros. and Barnum & Bailey Circus opened yesterday (14) at the Boston Garden for a six-day, 15-performance (1412) stand and is keeping the usual slow opening.

The theater managers pulled out all the stops to attract the 12,900-seat Garden. The weather was all in favor of good attendance, but the night stars picked up only as little. Wednesday’s matinee was opened by a 12 by 14 color table that showed signs of more patrons in attendance.

Garden officials reported the ad

for the weekend was strong, with the midnight radio shows almost sold out.

Garden Manager Edward Power

said he believed last year the Garden grossed $300,000 and he expected to be set to anywhere in the neighborhood.

This is the first year that the Garden is handling the cash as well as joining in the public relations department. Lee Stunt, Garden press agent, was working with Howard T. Bury, Ringling Bros. and Barnum & Bailey press agent last year, and brought in $200,000 and he expected to be set to anywhere in the neighborhood.

For the first time, a party was thrown for the press, on Monday night. The party was held in the Garden, and nearly every newspaper was represented.

It was reported that the Garden was set to open the Garden, and nearly every newspaper was represented.

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HENDERSON  
DENTON

TUCKER—James W., 61, former vaudeville and stage comedian, May 6, at a hospital in Chicago, Ill. He was associated with Ruth Orta Show, which closed recently. Early in his career spent 10 years as an acrobat and man with the Al C. Field Minstrels. Survived by his widow, Ruthi; a son, Don, of Des Moines, lowa; and two sisters, Mrs. Betty Smetter, Los Angeles, Calif., and Mrs. Dorothy Griffith, Madison, Wis.

Eastern Midways

continued from page 54

Cirque du Soleil has been performing in Middlebrough, Ont., its traditional premieres. Houston Sains Show is a good one in Fair Park, Pa.

Elsewhere, the James E. Strobel Show, St. Helens, Ore., is a good one in Washington, South Platte, N.D., and Wilmington, Del. A show that is not presented here in full is the 12th annual Zip-A-Doodle-Doo. The show is well established. The Zip-A-Doodle-Doo is the result of a great multitude of people who are interested in the show, and are interested in having the shows come to their area.

Gold Sprint shows a good spread of America's two-week show in Lebanon, Pa. Loyalty is a real asset in that community. Good shows always work for the outlaw and the outlaw always goes for the outlaw.

Working its way north in better shape than usual was the Ringling Bros. Traveling Show, which passed through New England on its way west. The show is well established. The 80 by 400 foot big top that Pan Am owns needs to be moved to the community's fair on time.

Any admission charged. Will make a nearby stop and use the one-on-one set-up, there will be a few where a stage is used.

The three-ring circus is enjoying very good business, a Pan Am representative in that company. The Pan Am is being given in a three-ring circus.

The main events of the annual show will move into Central California with Salinas and Watsonville as the main venues from the local headquarters.

The looping-up with both circus and carnival is taking place on the tarpaulin. The three-ring circus has a good record. The three-ring is often found in the larger cities. The three-ring is often found in the larger cities. The three-ring circus has a good record. The three-ring circus has a good record.

Standing rules in the area will be held the first week in June. The event will be presented 13 times during the 18-day celebration.

When the event is held in conjunction with the annual Dixie Daze show, it will be held in conjunction with the annual Dixie Daze show.

The event is held in conjunction with the annual Dixie Daze show. In the intervening years, the show has played Cleo and Other Attractions.

At the same time, Thayer announced that the circus is ready to open a new $75,000 auto parking area and to handle an additional 500 cars.

A second new parking area will be ready by the fall season, and it will accommodate 1,000 cars. This new construction will bring the parking accommodations to a total of 3,500.

Harry Allen manages the unit and arrangements.

On the first unit as a free attraction, are Betty Williams, a circus attorney, and Lois Voss, Liberty pony drill, Karl and Joyce Laxier, tightwire; Lyle Scott, topers, and Nicky Francis, clown, comedy unicycle and marvellous. Karl and Joyce Laxier will be back next season.

The Tilley Brothers, a four-rider circus, and Darwin Covin, in charge of concession on the two units.

The Tilley Brothers, a four-rider circus, and Darwin Covin, in charge of concession on the two units.
Old Orchard Banks
On Acts, Gimmicks

OLD ORCHARD BEACH, Me. — Palace Playland opened its 56th season earlier this year in order to win early school parties. The Entex spot is not new to Palace Playland which has been operating on weekends since 1926. The opening day is the usual opening time, park owner Barry Oster stated. Local business groups are doing successful as that program is being continued this time. Acts with the Sky High Alices, July 4, and include the Trista Troop, highwire August 13, Orion, high wire poles, August 10, and the Trista Troop, August 20.

Spot is using a strong program of promotion that is tied to its area. Wednesdays are kid's days and all rides go for a nickel. Bike rides give rides from Coca-Cola and are scheduled for July 4 and July 5.

NAAPB Starts
Selling Spots

CHICAGO — Both arrangements were made for the trade show of the National Association of Amusement Parks and Attractions. The NAAPB convention has been changed, NAAPB Secretary Paul V. Gleenbrook reported last week.

The show will be December 1-4 at the Holiday Inn Hotel. Arrangements with the NAAPB convention and other sections of the annual outdoor show business conventions.

Hendropol pointed out that the NAAPB is not one of the few that and that some additional booths and arrangements have been made in that the numbers identifying various booths have been changed from those past years.

NAAPB headquarters has been located for the sake of the show.

LaSourdville Bows
School Picnic Plan

MIDDLETOWN, O. — LaSourdville Lake’s school picnic plan, effective June 30, has been adopted by the local school district. It offers free admission, two free rides, additional rides at half price and price concessions on the sweeter rides.

The park’s first special event of the season will be the May 30 Monster Show. May 20, under sponsorship of the Middletown School Children’s committee, prices and trophies will be awarded in a variety of games, in which the church leaders and church-boys will be awarded in a variety of events. It will be on display along the railroad.

New Jersey Games
Open With Auspices

NEW YORK — New Jersey amusement spots are opening under sharply changed circumstances this season after offering a full range of games and attractions for the coming summer.

One outcome of it have come under the auspices of the groups growing literature from the State.

The decision followed a visit to one location where numerous problems had been worked out, dealing with space and other” questions.

Additional features include a Kutztown exhibit by concession operators, a street roller coaster, a gas stations, a hot dog stand, and a cotton candy stand.

Big Picnics Set
For Buckeye Lake

BUCKEYE LAKE, O. — Thirteen large picnics have already been booked at Buckeye Lake Park by Robert J. Synder, manager.

The park, equipped with full-time operation following its extensive expansion, will be featured at the lake.

This year is the 3rd time Buckeye Lake Park has been open.

The capacity of more than 300 parkers is being added to the sales lines of Buckeye Lake Park.

The park is open under management of Buckeye Lake Park.

Tie-ins are being worked out to advertise the park and have been added to the sales lines of Buckeye Lake Park.

The albums are available in two rides and are produced by Arthur Paul and are sold at the park.

Dazeys Хостс
Trade Folk

MIDDLETOWN, O. — Nearly 250 members of the TV, and press from fifty miles around, are expected at the Lake Park here Tuesday. The Daily Picnic Day saw in its debut.

The former set up a picnic and that this park is open for the first time.

Additional features include a Kutztown exhibit by concession operators, a street roller coaster, a gas stations, a hot dog stand, and a cotton candy stand.

Dazeys hosts the gathering annually and is open for the first time.

Denver Starts
The races will be held.

DENVER—Stock car racing at Ben Kramer's Lakelands Park got its annual season May 16, and the usual late May opening. More than 30 cars were entered in the opening night races that for a time were threatened with inclement
Roller Rumlngs
School for Teachers Formed by Buckeyes

SANDBUSKY, O—The Ohio chapter, Roller Skating Rink Operators' Association of America, and the Buckeye State's chapter of the Roller Skating Teachers of America have joined forces to organize the Professional Roller Skating Teachers' Association. The first meeting of said association was announced here last week by Lou J. DeBenjak, of Sandusky Roller dome.

Object of the association is to promote understanding between professionals and operators and to raise the standards of professional teachers of roller skating. Said DeBenjak, will be acquainted with all phases of the trade and will fill the need of more professional teaching.

The school's governing body will consist of six duties, there to be supplied from professional taxation from other operators, by the faculty to be re-invested in the form of professional taxation for the benefit of the operators. The school will be open to any one interested in becoming a professional. It will operate on the professional plan, and the faculty will be rezoned to fees for training. A complete list of students will be kept on file.

First class of the school is expected to be held as early as July 25-26 at the Skating Rink Operators' Association of America, which was announced last week by Lou J. DeBenjak. The association will be held at 313 East Main Street, Sandusky.

Skiing Needs Operator Support, Says DeBenjak... SANDBUSKY, O—Lou J. DeBenjak, of Sandusky Roller Rink, announced last week that one of roller skating's most pressing needs is for professional support on all phases of the trade's various activities.

This comment was made after reading an article in the May issue of The Billboard by C. V. (Cap) Selseifer, manager of Cincinnati's Prize Hill Roller Rink, who urged the school to provide a trade place by professional teachers of America.

In connection with the above, DeBenjak suggested the following plan: a) A professional association of approximately 50 members. The association will be held at 313 East Main Street, Sandusky.

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DeBenjak was appreciative of the association's interest in the proposal, but suggested that roller skating needs an operator support of the best-qualified men and women. He also noted that the association's benefits for the benefit of the operators.

WANTED: SKATING RIDES

For Our Fairgrounds

KIDDIE RIDES

140 W. Fourth St., Baraboo, Wisconsin

FOR SALE OR LEASE

20,000 sq. ft. floor space, 12' high, facing south, 24' frontage, located near all city traffic, ample parking. Located near downtown. Walking distance to all. Excellent location for any type of business. $250 per month.

Contact: John W. Meggs, Manager, Taylor's Department Store, Baraboo, Wisconsin.

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Beatty Straws 2 on Staten Island

Three Shows Given in One Day at Hampton; Zoppo Riding Act Joins; Dorsev Out

BROOKLYN, N. Y. - Clyde Beatty Circus played to three big crowds in a single day at Hampton, Va., and later added two more house shows in a two-day stand at this location.

Business has improved steadily, it was reported here. With the success of the company’s 15th anniversary, ticket sales have been from fair to very good.

The Monday night was the biggest of the season to this point. Advance ad said it would be $14,000. Show had police scepters, more injuries, 7 shows, and shows pulled a full house. Two performances were needed to handle crowds and one was reported to have been full for next night.

Prior to that was Portsmouth, Va. (8), a quarter-hour show and one hour show on the following two days at adjacent Norfolk. After Hampton came Richmond.

Annapolis, Md. (9), had a right afternoon and near-full finale. Annapolis, Md. (10), was held where the audience and fair house at night; won seats were sold out.

Sidewalk on Island

Wilmington, Del. (11) had a right finale and a half house at night. It was a good show. Shows during the day and the Straw Shows were in town.

Business Big
On Hagen, 4 Shows in 1 Day

LITCHFIELD, ILL. - Hagen Bros. Circus has been playing to tremendous business, show on Monday and other observers report. The circus gave two performances Monday, and one on Tuesday, identical, according to the setting up. All was clear sailing, however, the show did not use its big top and instead side-walked. The company has plans for size, as a result of the present time of the year. Hagen Bros. have been a big success this year, according to the initial experience.

Litchfield, Friday (10), had two straw houses with Kiwanis auxiliary aid. The straw houses were northwest of Litchfield in Illinois with Chicago shows set for Monday.

Famous Cole
In Illinois

NEWTON, IOWA - Famous Cole Circuit appeared at Wednesday (15), with other Illinois stands of shows by it. The shows were set for the state. This is a big show in Illinois with Chicago shows set for Monday.

Cristianis Purchase
Christensen’s Animals

ZANZIBERG, O. - Clyde Beatty Circus has purchased the mixed band of animals of Jurgens Christensen and added it to its line of shows. Mr. Beatty’s show has been a success over the past few years, and the show is popular with audiences.

Winters Frames
Shopping Area
Show in Texas

HOUSTON - James Allen Winters' business enterprise is setting up a shopping area and center stands such as a trade stimulus.

McGaw Reveals
Thrill Circus
Plans, Staff

NEW YORK - Bill McGaw, president of the Festival of the United States, has announced plans for a second show along with the thrill show and circus Tentoon. The show will be held at the Ford Motor Company. It is a new venture. The show will be held this week and will be the first in the United States.

Horne Remains
In Animal Biz

THOUSAND OAKS, Calif. - Tinker Horne, for many years an employee of the Horne Circus, was a partner in the World Jungle and is now in the Festival of the United States. Horne will continue in the wild animal and circus business.

Kirkwood, Tuesday (7), where they pulled the crowd of 2,000 to 3,000 at an average age of 18. Each show was sold out.

Litchfield, Friday (10), had two straw houses with Kiwanis auxiliary aid. The straw houses were northwest of Litchfield in Illinois with Chicago shows set for Monday. This did not get started until 4:30 p.m.

Kelly-McCoy
Play 101 Millers’ Area

FONCA. CITY, Ola. - Al C. Kelly & McCoy Bros. Circus is in the process of building another show. The company is in the town of 101 Millers’ area in the Rockford, Ill., area.

McGaw's Wild West continued to draw well, the show reported.

Rock & Roll Packs
All-American Show

MAYSVILLE, Ky. - A rock ’n’ roll quintet, the Berrys, was hired as a substitute for another act to make up for the All-American Indoor Circus recently. The cast of 2,500 covers a crowd of 2,500 teenagers in the afternoon and a noon audience at night. 10,000 people were estimated at the show.

The acts vary because of movie or television commitments.

Hamid-Morton
Wins Crowds
At Harrisburg

HARRISBURG, Pa. - Hamid-Morton’s Shrine date here played to a near full house in a crowd of 3,000 to 3,000 at 2000 East in Harrisburg.

The acts varied from 3,000 to 3,000 on April 25, 4,000 to 4,000 on May 9, 5,000 to 5,000, and 7,000 to 7,000, May 4, and April 8. 7,000, May 4, 7,000, and Май 4 were reported.
Della Zoo, in the process of raising its famous animal for buyers, has taken delivery on a swing goat, brought to the farm by Fred J. Zechendrueber.

Visitors on the Amanda Big Top report and fact that the late Lila Miller, a son of the show's owner, and Fred Merrick, retired band leader who gave the late Charles Miller his start in the circus music scene, Billy McCabe visited with them. This occurred at the Palm Tree Flamingo, Sarasota, while the show was in Lancaster.

Glen J. James, writing from Kelly-Miller, states that the Kelly Millers and daughter, Karen Kay, and James visited 101 Ranch at Ponca City, Okla.

The Paul M. Conways, who came from a convention in Colorado, stopped off in Memphis for the Cotton Carnival.

The Charles Delaney and Dick Montgomery families, the latter caught Mill Bros. at Royal Oak, Calif., and recently arrived to this city. diced; Central Pennsylvania had just had Hamilton-Morton at Harrisburg, and the Kelly Millers and daughter, while Beatty will be at Lebanon the day after tomorrow. They are here in 10 miles away.

At the Beatty show in Alexandria, Va., were the Melby Millers, the Dr. William Millers, Mr. and Mrs. Watson, the Funk Mullers.

**WANTED**

Want Circus Performers

All around Men and Women of all ages, who can make a good living by doing a good job.

Contact Paul Laughlin, 943 Chicago Ave., South Bend, Ind., for details.

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phone: 4-1542

phone: 4-1542

phone: 4-1542

phone: 4-1542

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Hagen Bros. 'Circus'

WANTS

Double Drummer and Elephant Man

Contact on next route.

**PHONEMEN**

phone: 4-1542

phone: 4-1542

phone: 4-1542

phone: 4-1542

phone: 4-1542

phone: 4-1542

**WILD WEST CANTOP**

Must be good in every respect.

Will receive starting pay of $25 to $50 per month.

Contact Paul Laughlin at 943 Chicago Ave., South Bend, Ind., for details.

**PHONEMEN**

phone: 4-1542

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**WANT Circuses**

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Wants

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**CIRCUSES**

**PROMOTERS**

To start work now for full season or at will, after May 24.

**JACK LA PEARL**

Oak Manor Hotel, Oak Park, Illinois

4-8900

P.S.: Wally Crabtree, Hamburger, Bill White, please answer.

**WANTED**

for SARASOTA CIRCUS

Ground, Aerial and Animal Acts.

Cincinnati, O., with bull, lion, bison, pepper, mule, pony, donkey, caravan.

**R. LARKIN**

Brighton, Ala., 50-51; Bloom, Minn., 52-53; Cape Girardeau, Mo., 36-37; Harvey, III., 37-38.

**CHARLES KYLIE**

1944 Broadway

**BENSON BROS. CIRCUS**

**WANTED**

Wanted Character Dancers, Strong Men, Strong Women, Fairground Workers, Ants, Ringling Bros. and Barnum & Bailey Circus.

**CHARLES KYLIE**

1944 Broadway

**GARDEN BROS. CIRCUS**

WANT AT ONCE

Eisen and Lithgow, and Big Shows and Big Acts. Please write:

Address c/o CIRCLE A' RANCH

541 Church St. Toronto, Ont., Canada

**ACROBAT WANTED**

WANTED WEIGHT 120 to 125 lbs. Year round work starting at $900.00. Age 16 to 21, $60.00 in Buffalo, $50.00 in Western States. Excellent talent, no money needed, no tattoo, or any other marks. Odd才 and one private room and all meals included. Address c/o HERB RODES, 300 Main St., Buffalo, N. Y.
Miss. State Pushes 300G Bldg. Program

Jackson, Miss.—A $300,000 plant-improvement program, being launched at the Mississippi State Fair here next week, involves the construction of two exhibit buildings, as well as the erection of a new entrance, including the construction of new walls and walkways, and the installation of turnstiles at the main entrance.

The two exhibit buildings are each to be 90 by 160 feet. One of them will be used for agricultural exhibits, the other will house commercial exhibits. Construction of these buildings is well advanced. Both will be clear-spanned structures.

The addition to the livestock barns will be 50 by 160 feet and will handle 200 head of cattle, thus doubling the fair's facilities for livestock. The building is to be built on the front of the others, and will have a roof.

An old frame exhibit building has been razed and the land is occupied to be provided with walkways and the other space freed will be used for commercial exhibits.

Three turnstiles are to be installed at the main entrance. Plans for the new entrance are made for it to be bright and attractive.

---

MAPS PLAN:

WFA Skeds Meets, Names Turnstiles

Sacramento, Calif.—The Western Fair Association adopted and approved an annual operating budget of $1,000,000, and President Everett R. E. Van Heuven named the commission for the annual meeting this year at the west-end meeting.

Attraction-wise, the fair this year will present an ice show for the first time, having arrived in Ice Vagons of '47. For many years the fair offered a traditional ice revue in front of its grandstand.

The Royal American Show again will be on the railway.

---

alleged that Bob Kennedy is being passed over.

Alleged that Bob Kennedy is being passed over.

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Homestead, Calif.—E. G. Smith, later P. O. Melton, Melton, has an old tobacco nucleus that will be re-established.

The tobacco is being grown in the county and will be sold to the tobacco company.

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U. S. DEPT. OF AGRICULTURE

WANTED MIDWAY RIDES AND SHOWS

August 5 through 10, 1957

KNOX COUNTY FAIR

ERWIN D. SCOTT, Sec.

Bicknell, Indiana

CARNIVAL WANTED

for SARP COUNTY CENTENNIAL CELEBRATION

Week of August 5 thru 10

Sampson, North Carolina

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Calif. Bill Proposes Mandatory Kid Days

Sacramento — At the request of members of the State Fair and Exposition here last year.

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Attention to the promotion side of the entire year-round operation.

Physical improvements this year are being made on the livestock building and the $300,000 Administrative Building was completed after the 1956 fair. A new camera for the Nikon camera, once being installed.

Agency Named For Syracuse Ads, Publicity

SYRACUSE, N. Y. — A new public relations agency has been chosen to represent the New York State Fair for the 1957 season. It is Daniel J. Carrell, agricultural consultant and on various boards of Syracuse and Utica.

The agency, a major one in Central New York state, is headed by J. B. Coolican, Richard C. Coolican.

The brothers, who have been in the business since 1951, resigned their operations with the agency in 1958.

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McBeath Quits La. State Post

Des Moines — N. W. McBeath has resigned as treasurer of the Iowa State Fair and William E. McBeath has been named his successor. McBeath has been treasurer of the fair and a member of the board since 1951. He resigned due to poor health.

Hirz, vice-president of the American Dairy Association, president of the Iowa Dairy Association, and director of the National Dairy Shrine Club.

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Detroit Adds Board Member

Detroit — Jack W. O'Connor, harness racing manager, has been named to the Michigan State Fair Commission by Gov. G. M. Milliken. The appointment has been confirmed by the Senate.

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Grounds Superintendent Resigns at Ind. State

Indianapolis — Jesse DeWar has resigned as grounds superintendent at the Indiana State Fair the past 23 years, will resign from the staff effective May 31.

DeWar, who was well known for his ability to ensure the return to his 80-acre farm in Tippecan,
WOM Spruces Up
For May 28 Preem

RICHMOND, Va. — A major equipment program is being under way at the World of Mirth Shows’ winter quarters. The amount of materials and the personnel involved in the project promises to be the largest for the opening stand, May 23, at Plainfield, N. J. The effect is the happy outlook of Frank Bergen, general manager, and the show personnel. Bergen forecasts an excellent year, based on the sound financial condition of the organization.

Work and wages continue at record highs and, as always in the past, the organization is routed this year for the Industrial East for its last dates. It is here that wages and spending generally reflect some of the show’s pre-tax earnings.

Paint Via Tire In
At 4:30 50,000 worth of paint, ac-
squired through the show’s art producer, plus an almost lavish amount of new building materials, makes this the biggest pre-opening work program in the show’s history, undertaken in several seasons. All of the painting work is being done by hand, or by hand and machine, chipped and repaired. The work is done by the Yardley Ltd. in coordination line effort with Jim Bergen, assistant to his uncle, supervising the entire job.

Flat cars have been chipped and redressed in every respect. They have been painted silver and the show title, in 100 different colors and letters, is being added to each.

Bernard (Rocky) Allen, concentration manager, says that the show’s equipment is excellent shape. The show’s superintendents are in full strength with the office file numbering under the direction of George (Bert) Solberg, secretary-treasurer.

A strong line-up of show attractions is promised, with features ranging from clowns to a complete group of wild animals.

Joe is Continental

Allen acknowledges that the show has been exceptionally good, there is no reason to believe this will not continue outside the late opening. In the interest of saving costs, Bergen several years ago decided to open at the beginning of May and avoid a month of operation that more often than not brings rain, mud and cold, which he maintained that the money saved could be put to better use, an improvement in show attractions.

Early weather dates are reported strong, with all shows having several New England dates. The show will have seen a show of this size. On the opening stand, May 31, in Leipserville, the show is anticipated to be well attended because of the opening stand, May 31, in Leipserville, the show is anticipated to be well attended because of the

County Show

South Plainfield.

Thomas Meets
Tricky Weather
In Nebraska

NORTH PLATTE, Neb. — The Air Tight’s first 31 Shows, which this season had its earliest opening on record, has been getting its staff in full swing. Robert P. Thomas, owner-manager, reports that the opening stand on April 21 in Grand Island, Neb., has been done business in the show’s history.

Still dates will be on the schedule until early May, when the first celebrations will be played, and then the show starts its far trek westward.

Aida, Anna, June 27. All of the dates out on the route include those of Peru, Colo.; Hoxon, S. D.; Le-
pre, Kansas, Sumner, Ia., and

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Farrow Opens
With Expanded Ride Line-Up

MEMPHIS — The Wallace Bros. Shows, owned and managed by Erin Farrow, opened its 57th season at the Memphis Cotton Carnival (Beale Street lot) with two new show-owned rides, a Scrambler and a Rock-o-Planes.

Attention is called to these two new rides adding the already 10 office-owned major rides. The other rides are Man-Grounded, Ferris Wheel, Tilt-A-Whir, Octopus, Tower of Power, Round-A-Planes, and Liddle Dipper. Also in the line-up is a Pretzel, owned by Ronnies Farms.

Seven shows worked under the Wallace banner this season. They included E. H. Wood's Gorilla Show, John Wallander's Snake Show, Art Eddins' Flamingo Shows, and the Last Supper and Animal Show, both owned by E. Barry.

The show moves from Memphis to Carbondale, Ill., then into Piasa and La Salle, Ill., before traveling into Wisconsin where it will remain until September 9th. Its first stand in Wisconsin will be at the Fond du Lac Celebration June 10.

After winding up its Wisconsin dates, the show will jump into Arkansas for two weeks and then into Mississippi for three weeks, closing October 19.

The show's fair-route, with the one exception, is a repeat of last year's tour, with the Monroe County Fair, Aberdeen, Minn., replacing Pine Bluff, Ark.

Offering purchased from Robert R. Parker was rerouted in Wisconsin between dates, and given a new interior, one portion of which was re-done in malignity.

Besides Erin Farrow, other staff personnel consists of Leroy Findley; puller, Mrs. L. E. Ries, ticket taker; Bradley Sutton, ride superintendent; and Gene Cain, business manager.

Ride foremen are: Martin Knopp, Man-Grounded; Bradley Sutton, Ferris Wheel; Kenneth Smith, Liddle Dipper; cardboard; Tilt-A-Whir; Bob Hackney, Rock-o-Planes; Octopus; Spinn'l; Walt Andrews, Choke-Planes; Marvin Fard, Scrambler; Carl Waisman, Little Dipper; Short and Sky Flight; Piespin; Eatspin; Under Cutting, and Frank Carter at the show painter.


Raines Bowls
In Mena, Ark.

MENA, Ark.—Raines Amusements tied its all-time show date May 20 under auspices of the local firemen.

The show, owned by Mr. and Mrs. Albert Raines, has booked a season of fairs thru Arkansas, Oklahoma, Kansas and Louisiana.

The addition of ponies to the ride line-up that has been brought the number of kids attractions to four. All four amusement employees are being overhauled here.

C & H Amusements

The other shows for this year are: C & H Amusements, the city show of Denver, Verson, Iowa May 25; C & H Amusements, the C & H Amusements, the city show of Denver, Verson, Iowa May 25; C & H Amusements, the C & H Amusements, the city show of Denver, Verson, Iowa May 25; and C & H Amusements, the city show of Denver, Verson, Iowa May 25.
WANT RIDE MENS-SMALL-DRIVERS
Can place at once. Persons for Wheel. Clarksburg, Riddle Riders Wanted. Large or small. Will pay best rates for good ones. 304 S. Market, Clarksburg. Phone: 3122.

ARE YOU A GOOD RIDE MAN?
If so, I have wonderful job for you. Must drive, positively no drinking. Have been doing it some time Film. going, like it. Call at office, 304 S. Market. Will pay best rates for good, dependable man.

Bill Geren's Rides
Ride Office, Park Shopping Center. Springfield, Ohio.

GRAND OPENING - SEMI-CENTENNIAL - MIAMI, OKLA.
7 - BIG DAYS AND NIGHTS - JUNE 3-9 INCLUSIVE
A FULL WEEK OF ENTERTAINMENT-BANDS, DRUM CORPS, PARADES, ACTS, ETC. FREE GATE
THEN JOLIUP, MISSOURI, TO FOLLOW
WANT FOR THIS CELEBRATION AND BALANCE OF SEASON, INCLUDING WISCONSIN, ARKANSAS AND LOUISIANA FAIRWAYS.

ARE YOU A GOOD RIDE MAN?
If so, I have wonderful job for you. Will drive, positively no drinking. Have been doing it some time Film. going, like it. Call at office, 304 S. Market. Will pay best rates for good, dependable man.

Bill Geren's Rides
Ride Office, Park Shopping Center. Springfield, Ohio.
**W.G.-WADE SHOWS**

**OPENING MONDAY, MAY 27**

**EMMETT STREET, BATTLE CREEK, MICHIGAN**

**TODAY'S SPECIAL**

**ALL CONTRACTED REPORT**

**CAN PLACE**

**SHOWS**—Due to disappointment here opening for screening for Circus Show, use the shows from the West Coast of Michigan. Good program of DROS and one more BALLY SHOW.

**CONCESSIONS—**Deluxe, Photos, Jewelry and French Fries. Can place Hunky Parks of all kinds.

**HELP—**For Press and OAS and OAS. Also 2nd man for both. Want him to handle new set of four Kiddie Rides. All must be experienced and prefer semi drivers.

All replies Western Union only to

**D. WADE, W. G. WADE SHOWS**

1110 Woodrow, Detroit 19, Michigan, until May 24; then all replies to W. G. WADE SHOWS, of Western Union, Battle Creek, Michigan.

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**WILLIAM T. COLLINS SHOWS**

**LAST CALL LAST CALL**

GLOBE, 1295 FIFTH AVENUE, MANSFIELD, OHIO

HELP—Want Foreman who has.AspNet's for Firemen for TVSW, Dealers, Wheel, Ohio. Must give me a very smart, honest, reliable man. Also any ticket salesmen, Ohio. Also Press and Extra Office. Send Photos.

**WILLIAM T. COLLINS SHOWS**

1110 Woodrow, Detroit 19, Michigan, until May 24; then all replies to W. G. WADE SHOWS, of Western Union, Battle Creek, Michigan.

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**SMILEY'S AMUSEMENTS**

Crawfords, Pa., Firemen's Celebration, week of May 27-29: 1st: then all Firemen's Celebrations in Pennsylvania until Labor Day.

Want Bell Gangmen for French fries, also Concession Agents. Capable Ride Help can always be gotten. Want Bell Gangmen. All communications to:

**STEVE DECKER**

FAIRBROUNDS, SPOKANE, WA, THIS WEEK

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**WANTED**

Good Teller, also 2 Baby Girls, must be steady, for only show of its kind in the

**BOB SNOWDEN or TIMMY CLAMAN**

**R I O Y A L A M E R I C A N S H O W S**

**HUB LIEBERS NEW OWNER OF IDEAL RIDE**

Wants for Fair and Carnivals. Favorites for new shows and also for all Rides. Also better Help on all Rides. Will give "Art" for seasons for Five Lounges, Photos, High Sidewalks, Novelties and Tieves. Offers:

- All riders: Hub Lieber,
- C/o American Leaper, Embassy, Ind.
- P. & H. Roads Chicago and Joind Ager.

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**PAGE BROS.' CARNIVAL & CIRCUS COMBINED**


Bowling Green, Ky.; New York, New York next week.

P.S.: For Sale—Ticket Trader and Ticket Wheel with Concessions—Big complete, 100 rides.

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**WANTED**

**GRIFTS AMUSEMENT COMPANY**

Want capable Foreman for last Midwest #5 Wheeler. Salary plus bonus. Second Men and General Help that drive. Can place Pazzaro, Apis and Fleet, Bell Cars, Gold Fobs. No ors or question.

Contact BILL GRIFFITHS, c/o Hummer's Tender, Follin, Middletown, Pa.

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**HELP WANTED**

Best job for Ticket Offices with wheel gear. Salary plus bonus. Send same details. Call Mr. smiling face and friendly.

---

**WANTED**

**FOR ANNUAL STREET CARNIVAL**

1000 Rides need Ticket Office. Must have experience. Location in stock cities.

**ATTENTION: CIRCUS MANAGERS**

**GRANADA CARNIVAL**

Hummer's Tender, Follin, Middletown, Pa.

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**HELP WANTED**

Best job for Ticket Officer with wheel gear. Salary plus bonus. Send same details.

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**WANTED**

**FOR CIRCUS MANAGERS**

1000 Rides need Ticket Office. Must have experience. Location in stock cities.

**ATTENTION: CIRCUS MANAGERS**

**GRANADA CARNIVAL**

Hummer's Tender, Follin, Middletown, Pa.

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**HELP WANTED**

Best job for Ticket Office with wheel gear. Salary plus bonus. Send same details.
Johnny T. Minsley Shows

*"A MOTOREC OF MODERN AMUSEMENTS"

NOW CONTRACTING     

For our last set of 150 (15) shows Idle Fears in Mo., Tenn., Ark., La., Mo., Iowa and Minnesota. For dates and terms, call your showman.

St. Louis: The show is ready. Call the office. In Ohio: The show is ready. Call the office. In Pa.: The show is ready. Call the office. In N.Y.: The show is ready. Call the office.

**JOHN T. MINSLEY SHOWS**

**WANT**

**TWIN WHEEL FOREMAN WANTED**

For one of the largest mechanised Shows. Good salary and percentage. Must be reliable, absolutely sober and sober. Openings also for Idle Fears who drive shows and for mechanics.

**PHONE**: 334-334  
**WIRE**: 334-334

**WESTLAKE AMUSEMENTS**

**CARNIVAL WANTED**

**ST. LOUIS BEET BOX**

**"CARNIVAL OF DEATH IN THE GARDEN"**

St. Louis is the last date and Conce...
WANT FOREMAN AND SECOND MAN
Sober, experienced operators. Top salary, Penchant and Social. Year-round work.
J. E. MACHAMER
Ollon Shows, Hot Springs, Ark.
Phone: National 94513

WILL BOOK OR BUY
Any or desirable, must be everything-

H. J. ANDERSON
P.O. Box 114, Chicago, Ill.
Telephone: 862-3520, 862-0072, 862-2201

PARAKEETS
85c
Minnesota Birds, 65 Birds.
CAGES 50c EACH
Shipped Daily—J.O. Los Angeles, Calif.
24-HOUR SERVICE
Burke's Bird Farm
9977 E. Gelston Rd., Pico, California
Phone: OXFORD 9-2219

WANT ROCK-O-PLANE

ROYAL AMERICAN ROSTER
MEMPHIS — Rooster of the Royal American Shows, which opened for the season at the Mem-

Don Carrol, Carnival, includes:

STAFF
George Hamilton, junior manager; George Wilson, senior manager; John Arnold, general supervisor; Frank Miller, ex-

Electrical department—T. E. Adams, foreman; Bob Smith,胸怀; Tom Neely, helper; Bob Fulmer, George; Eddie

William Fulmer, William Johnson, Delbert Kershaw, John Bradford, John W. Mitchell, Jimmie Shaw, John

Seth Duckworth, Mel Rockey, Joe Smith, Jack Martin, Carl McComb, Rube Lowery, Joe Hines, Joe Burris, Elroy

Truck department—John A. Brown, electrician; John W. Smith, meter reader; Bob Fulmer, assistant

WILLIAM T. L. AND HOOPLA, ROCK O'ROUND, NAT MIC.
50c
F.O.B. Los Angeles, Calif.
Then on to Oklahoma City
Theater
Then to Houston, Texas, at 7 P.M.

NAT MIC. (V.

STEPP'S SHOWS
199 East 12th St., New York
Phone: Garden 5-3946

RIDES FOR SALE

F. W. PAULI
Carr Sales, Amusements

WANT AGENTS
For Flesch-Wig-Wig, Robinson and Estes Shows, etc.
Wants to represent you. Would like to speak with you.
F. E. McCandless, 218-221, Chicago, Ill.

WANTED
AT STOCKTON, ILLINOIS

FRANCIS M. CONVY, Sec.
Phone: 1-3-6-5, Brookfield, Ill.

Buck Shows wants agents

MULLINS ROYAL PINE SHOWS
Due to disappointment, want Side Show Operators for newly formed Side Show, including P.A. Car. Can place Popcorn, Candy, Floss, Candy, Apple, Cycles, Cotton, etc. on your show. Wires or write. Include information. W. M. MULLINS, Farnley, Iowa.

HOWARD BROS.' SHOWS WANT

BIG FOUR AMUSEMENTS
OPENING WINDRIDGE, HARBOUR, ILL., JUNE 5-9; THEIR HOLY ROBOT CHURCH

FOR SALE

TEX ROBERTS WANTS
For wire, Court Shoe, Six Cars and Rascal Shoe Agency. Chicago Red, come in. Can use Life and Revenue cars. Also cars for Stills. Want any shows except Girl Shows, with own transportation. Address: T. S. EYRE'S OLD RELIABLE SHOWS, HAZARD, K.Y., MAY 22-23.

FOR SALE

KEITH CHAPMAN
109 SHORESBY ST. (Phone: 5-1731) HOT SPRINGS, Ark.

AGENTS—HEITH SHOWS WANTS—AGENTS
For Wire and Riding Shows, etc. Address: W. H. ORTNER, 107 Superior St., 8th Floor, Chicago, Ill."
Hill Early  
Takes Okay  
Despite Rain

ALBUQUERQUE, N. M.—The rain last week after getting its last business of the early season at Farmington, N. M., the previous week.  
Alfonso—it moved all day Sunday and most of Monday at Farmington and Farmington, N. M. (Paul) Hill was ready with straw, and the concession department constructed a bridge, which permitted all spectators to go into the fair area half an hour after the rains stopped.  
All riders are keenly anticipating the Saturday and Sunday programs and a re-enactment of the famous pre-fair period.  
Farmers and visitors in June in North Dakota at Cudjo, Rugby, Rolla, Bottineau, Flashon and Crosby.  
The show moves from North Dakota to Montana and后再New in Missoula, Miss. Bus. South Sth & will play FAIRS at Caribou Hill's Great Show—picked best of the West.  

In addition to Hill, is included Mrs. H. H. Hill secretary—manager, Mrs. J. K. O. Leke manager; A. R. Whitehead, concession manager; Maxwell Kane, con- 

Newport News  
Winner for  
Manning Show

PICKPEEPSE, N. Y.  
Tom Beck with parking and the Boss Manning Shows a potential good week on the Petersburg (Va.) Fair. Resultant business in a few house- 

SHOWS:  

THOMAS JOYLAND SHOWS


ADDRESS: Bealcy, W. Ya., this week.

AMERICAN BEAUTY SHOWS

Want Booths Trade of all kinds for Illinois, Iowa, Nebraska, May 4th. Will go to States. Call here.  

Want agents want  
PLACE AGENTS FOR THE FOLLOWING:  

Two Big Army Camps and 1st Class Fairs to Follow

JOIN NOW FOR A SEASON OF PROSPERITY

Want first-class Concession Help, especially for Ring, Rides and Games. All kinds of all kinds.  

Answer: J. L. LITTLEFIELD

Carnivals

Carnival shows  

DOBSON'S UNITED SHOWS WANTED

Due to disappointment want nice Live Pony Ride to join at Anio, May 30.

GEM CITY SHOWS

WANT BINGO

Good proposition for Bingo Help. Can place Mix helpers and others.

All Replies: THOMAS D. HICKS MONTGOMERY, TEX., THIS WEEK

GIVE TO DAMON RUNYON CANCER FUND


Contact: L. O. WEAVER, Mgr.

P.O. Box 1294, Mt. 

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**MERCHANDISE**

**Communícations to 2160 Patterson St., Cincinnati 22, 0.**

**MAY 20, 1957**

**FABULOUS PACKARD BEST SELLERS!**


1950-1952-2-PC PACKET SECRETARY BALL PEN SET—Cylindrical slim-line silver tip ball pen with metal stop, packet secretary with pen and pressing panel. A great gift. $7.20 per doz. $84.00 per gross.

1950-1952-2-PC PACKET LAVISH-BALL—Cylindrical slim-line ball pen pen in Black, Blue, Green, Red with metal caps. Fine curb and clip fits into pocket covers. 4.50 per doz. $45.00 per gross.

**ALL PACKARD PENS ARE FULLY GUARANTEED TO BE LEAKPROOF AND SMDUGEPROOF!** Refills available—$3.50 per 100. Send 25% with order, balance C. O. D.

**PACKARD BALL PEN CO.** 20 East 22 Street New York City 10

ONLY $6.90 FOR SAMPLE KIT #101
10 of our latest and HOTTEST promotional items. Record just the items you desire. You must be delighted with our sample kit or money refunded immediately. Send us $6.90 today for your kit or write for FREE LISTING.

When in Chicago Visit Our Modern Showrooms

**DIVISION SALES**
3241 W. Roosevelt Rd., Chicago 14, Illinois
Phone Lawrence 5-2977

**DECO DECORATION DAY SPECIAL**

Plush Bears and Pandas

**LEVIN BROTHERS** 2201 W. Washington Blvd., Chicago 13, Ill.

**Catalog Now Ready—Write for Copy Today**

**MERCHANDISE TOPICS**

Semi-moist half-pans of paint are now available in the new Craft-Glo No. 6 water color cake kit just announced by Craftloft Manufacturing Company, 1815 Holland Avenue, Cleveland 10. The brilliant transparent colors are the latest prod- ucts developed by the company's research laboratories and are scientifically formulated for school use. It is claimed that the colors are up to five times brighter than ordi- nary, and are most receptive for decora- tions, beginners, posters and hobby work. Available in red, yellow, orange, cerise, chartreuse, orange and green. The pans are packaged in a sturdy three-color Ralphilip metal box with mixing palette lid and brush. The kit retails for 98 cents.

A new fountain toothbrush is being introduced by the Adams Company, 325 Water Street, Toronto 10, N. Y. Now you can brush teeth with the latter of squeezing tubes or flossing with club shape. Dentifrice looks like a standard toothbrush with large nylon bristles, but its secret is in the handle. Inside this handle contains a four-week supply of dentifrice. You pour down the brush merely by shaking it over or twice. When the supply is used, the scene in handle is discarded and a refill inserted in seconds. Dentifrice is always ready for use. It is practical for travel, office or school. Write for the complete price structure on this product.

A new game that is creating a sales sensation in Ohio and Canada is Cardiograms. Cardiograms re- turn all the enjoyment of dominoes but adds a third dimension of fun to the game. The game's durable, attractive cards are packed in bright eye-catching boxes. Toy, novelty, gift and variety stores find it a ready sale for the popular Cardiograms. Specialty salons are getting new customers with the game. Additional information is available from H. J. Schoon Company, 140 W. LOCUST Street, Canton, III.

1-Shade is a protective visor and shade design for women's and children's rep- tition glasses. It is made of polished optical grade cellulose acetate with special cellulose acetate featherweight and shatterproof. Children's and women's glasses. It is made of polished optical grade cellulose acetate with special cellulose acetate featherweight and shatterproof. Children's and women's glasses. It is made of polished optical grade cellulose acetate with special cellulose acetate featherweight and shatterproof. Children's and women's glasses. It is made of polished optical grade cellulose acetate with special cellulose acetate featherweight and shatterproof.

**PIPPES FOR PITCHEN**

**By BILL BAKER**

JIM POOLE ... reports that the recent Bronit Bar- bor (Mills) Blossom Festival drew a full contingent of pitchmen.

The dates were: Jake Buchanan with a full crew. My- sylvania, Ohio; Frank Khale with help from Jimmy Looy, Frank Larson, Nellie Reaman, Solly Oubsker and Blackie Marks. Poole also said word that Allen Sluflower visited to make the pitch and to deliver a Pop-Rose show and that Coviington Brown took delivery on a Cadillac. Mac Haden- man made the date with a crew but was thrown for something of a lous when floor of his wokers were arrested for having an im- poverished woman. Andy Fox was late in town in time to make the Blossom parades. Bill McNally was unsuccessful in getting the exclusive on pestles during the date. Poole would like to read pies from Fatty Mason, Bill Seaville and Bill McVey.

**WORKING THE**

Hamilton (O.) Race Track are Bill Weiss, working soft drinks in a night race last week. Roy Walters, Bob and Little Dan, working old soft drink dealer, was very pleased to read a few pies from Red Las, Paul Delano, Wally Spry, One- Eye Stein and Joe Mark.

**ONE THING**

is certain. Whatever may be the pitch trade, it is not sufficient to satisfy the writer's cramps. Pies to the best have been few and far between in the past. A good friend, let the ink start flowing. A good friend, let the ink start flowing. A good friend, let the ink start flowing. A good friend, let the ink start flowing. A good friend, let the ink start flowing. A good friend, let the ink start flowing. A good friend, let the ink start flowing.

Years Ago

In Pitchdom

W. G. Remes, our new publisher, took over the publishing business in 1945. Remes is at the present time the manager and publisher of the newspaper.

First, the name of the paper was changed to New York... City, ... Mac Carl, the British pitchman, was a recent arrival in the U. S. in 1945. He pitched in various parts of the country and became interested in the game.

**Five Years Ago**

**In Pitchdom**

W. G. Remes, our new publisher, took over the publishing business in 1945. Remes is at the present time the manager and publisher of the newspaper.

First, the name of the paper was changed to New York... City, ... Mac Carl, the British pitchman, was a recent arrival in the U. S. in 1945. He pitched in various parts of the country and became interested in the game.
You Can't Beat BRODY for Merchandising

We have a Complete Line of DRESS, SUIT - CLASS - NICE - ECONOMICAL - SMART - SAVVY - FASHIONABLE - BEAUTIFUL - WASHABLE - DURABLE - Textiles that are Guaranteed!

THE BEST SALES BOARDS

45 RPM Records

THE BEST SALES BOOKS

ESSENTIAL SALES BIBLIOGRAPHY

JAR GAMES

Write for information and prices.

GELLMAN BROS.

The leading manufacturer of Improved Dishes on the market today.

MILLS SALES CO.

SEND TODAY FOR YOUR FREE COPY OF OUR GENERAL CATALOG

FREE! 325 PAGE CATALOG

GEM Sales Co.

WRITE FOR CATALOG

[Advertisement layout with various sections and images]
CLASSIFIED SECTION
A Market Place for Buyers and Sellers

REGULAR CLASSIFIED ADS
Set in equal rate-paid style, one paragraph, no display. First occurrence $1.25 per word, additional words $1.00 each. Earn level same rates 5c per word.

IMPORTANT
In determining cost, be sure to insert your name and address. When using a New Number of the Billboard, allow $1.25 per insertion in addition to normal cost of handling.

RATE: 20c a word—Minimum $4. CASH WITH COPY

FORMS CLOSE WEDNESDAY FOR FOLLOWING WEEK'S ISSUE
Send all Orders and Correspondence to 2160 Patterson St., Cincinnati 22, OHIO

NOVELTY SCATTER PINS
In attractive boxes.
18 different designs each in dozen, assorted colors, 8 one assorted, 36 per box, 50c per box, 3 for $1.00. Also

CLOSEOUTS
Barret, single piece, assorted colors, 12 each, 10c per box, 10 for $1.00. Also

PRINCE'S FASHIONS, INC.
1 Washington Ave., Dept. C

JEWELRY CLOSEOUTS

ACTS, SONGS & PARODIES

NEW ENGLAND JEWELRY BUYERS
124 Empire St., Dept. E Providence, R. I.

To Order Your Market Place Ad USE THIS HANDY FORM TODAY

1 Type or print your ad in this space:

2 Check the heading under which you want your ad placed:

3 Indicate below the types of ad you wish:

4 Complete the authorization block and mail promptly. Classified ads must be approved by the Editor. The authorizations that you use must be approved before the ad can be established.

The Billboard
2160 Patterson St., Cincinnati 22, Ohio

Please insert the above ad in

Name
Address
City

FAMOUS MFR. CLOSEOUTS

WINNIE THE POOH CLOTHES
GOOD HILARITY SONGS FOR SALE—COLLECTIBLES

FAMOUS MFR. CLOSEOUTS

1920 CHESTER STREET, PHILADELPHIA, PA.

SHHERMAN MISTRA WOOD FANTED
PRODUCTS

THE FIRST "NEW LOOK" PENNANTS
In over 2,000 towns

COLUMBIA RACE CARDS

199 Jackson Ave., Knoxville, Tenn.

COOK BROS. CINCINNATI OFFICE

WALTER "SUPER" SPALDING

MEYER MATTINGLY, PROP.

COOK BROS. CINCINNATI OFFICE

199 Jackson Ave., Knoxville, Tenn.

COOK BROS.

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COMING EVENTS

Alabama

Washington-Beachy, Nov. 28-30

Anchorage-Weimer, Oct. 18-19

Cedar Rapids-Des Moines-Storm Lake, Oct. 21-23

Memphis-Nov. 3-5

New York-Central Park, Oct. 25-26

San Francisco-San Jose-San Gabriel Valley, Nov. 1-2

Phoenix-May 26-28

Tampa-Oct. 30-Nov. 2

Indiana

Dayton-Grand Rapids-Lansing-Ann Arbor, Oct. 18-20

Cincinnati-Oct. 25-27

Chicago-Nov. 2-4

Louisiana

New Orleans-Oct. 22-24

Kable-Nov. 29-30

Minnesota

Minneapolis-Oct. 20-22

Wisconsin

Milwaukee-Oct. 16-18

South Dakota

Sioux Falls-Oct. 23-25

PEN PENCIL COMBOS

A combination of a new fountain pen and pencil. A unique design. Complete with a black or gold cap and a black or gold barrel. Available in blue, red, or green ink. Each combo comes with a matching pencil. $5.95 each. Buy two and save $1.00. Order now for the holidays.

SPRINTS

Sprints are a fast-paced, high-energy activity that combines elements of running, jumping, and throwing. Participants race around a track, performing various athletic tasks. Sprints are a great way to stay active and improve fitness. Join your local sprint team today! For more information, visit www.sprintstoday.com.
In its 10th year, Music Operators of America is at the crossroads in its development. It can follow one of two courses:

1. Continue offering the same services as now (which is by no means bad) and pretty much stop growing.

2. Shape the association to fit a broader area of need in operator services and continue growing, both in size and effectiveness.

We believe the latter course is the better one. But whatever is decided, MOA's leadership should be aware that it is making something—or by taking action or not taking action—and be prepared to explain why to its membership.

The last ten years of MOA has confirmed that there is a place for it. But today there is an indication from MOA of what that place should be in the next ten years.

MOA today has the makings of a great national association which can do far more than it already has done, important as that may be.

In the Black

This year for the first time in its history, it will wind up a fiscal year in the black.

It has the largest membership in its history, which is considerable.

Most important, it has a promising group of leaders in its officers and directors who are willing to work for it. These men have the capability and knowledge to make of MOA what they wish.

But potential is not to be confused with accomplishment.

MOA has proved itself. It has provided a defense on national legislation. These two jobs are of tremendous importance in bringing MOA up to the present. But they provide nothing in terms of growth for the future.

Other Services

What more could MOA give operators than it does now? And how can it raise the money to pay for them?

These two questions must necessarily shape present thinking of MOA's leaders about the future of their association.

We think there are several things MOA's leadership should do in mapping the association's future:

First, MOA should ask its members what they want.

Members normally provide necessary tax and legislative information to its members. On a national level, MOA does this now. On a state or municipal level, it does not. Do operators want it? What kind and how much information?

Public relations is another topic which many associations tackle. MOA should thereby investigate this area, too, as we suggest elsewhere in this section.

Operating Procedures

How much MOA—or any associations—can do to help members strengthen their businesses by advising them of successful business procedure is debatable. But it is a fact that it is this specific area of business procedure where operators must receive help.

Dollars-and-cents procedures that enable an operator to know where he stands in terms of gross and net could be suggested to operators. It is not possible, for example, to tell an operator how to operate a marginal location or buying more new equipment if he isn't sure where he stands in terms of gross and net. Show him how to tell. Then tell him on practices which will benefit him.

Top management in this issue gives some advice on operating practice. It's sound talk. It will be helpful to other operators who can translate it into action. But the only ones who can be those who can translate it first into dollar-and-cents for themselves in order to tell how much action is possible for them to take.

Depreciation & Taxes

One of the marketable areas for operators still lies in depreciation and taxes. This, too, is another area where MOA would do well in leading operators a hand. These areas of the principal areas MOA could expand their services into.

To provide such services to operators will not cost money. It will cost more than MOA now has. Once MOA's leaders have decided—on the basis of operator response—what services MOA can provide, then they must decide how much they will cost and how the money will be raised.

There are two major avenues of association fund raising. One is membership fees and special assessments or contributions from members; the other is the convention.

We believe that the present membership fee of $25 could be raised if operators were to get more for their money. Even the $25 fee for what members now receive is not high. This will provide more money, but probably not enough.

The convention last year was sold out weeks before convention time. In order to get bigger, it will have to be moved to bigger accommodations.

Convention Funds

We suggest that now would be a good time for MOA to review the basic purpose of their convention.

An association holds a successful convention if it can deliver to the exhibitors the buyer important to him (in this case the buyer is, of course, the operator).

The most important exhibit to MOA should then be record manufacturers. And alike many have exhibited since MOA conventions were started, the number is limited. And how much those who do exhibit get out of the convention is questionable.

An MOA convention to be successful in growing must necessarily concern itself primarily to two things in its business sessions and in its exhibit sales.

1. How to operate joke boxes. This was done in various forum meetings last year and this year but they need be beefed up considerably along lines we've already discussed.

2. Records. This is not touched on at all in business sessions. Informal discussion between some operators and record companies on the exhibit floor is the only place it is. This doesn't seem to be enough.

We suggest that if MOA concentrated on these two things in its business sessions, it would get more record manufacturers to exhibit.

MOA has grown to the point where it cannot get much larger in the future by offering only what it does now. It has shown that it has the essential ingredients of what it takes to get much larger.

But for MOA to grow, its leadership must make some basic decisions soon.
Howdy!

Thanks so much for all your wonderful help.

Happy days in Chicago.

Patt Boone
This is the 10th consecutive year The Billboard has conducted its Annual Juke Box Operator Poll. A comprehensive report of music operating management, this year's Poll contains the same type of data as previous ones, differing from them largely in the addition of new questions, in the reshaping of standard ones. Statistical analysis to test results is the most complete to date. The 1957 Poll represents a big undertaking. Work began on the questionnaire last October. Eight-page questionnaires, containing 87 questions, were mailed to 3,500 operating firms throughout the country in February. Results are based on replies from 310 companies. Almost as much data was developed from the Poll that is still to be published as appear in this issue. Questions were prepared by The Billboard's coin machine editorial staff with the advice and under the direction of Edwin Goldstein, Chicago market research consultant. Preliminary tabulation was done by The Billboard's research division, with final tabulation and statistical analysis prepared by Goldstein.

Most Operators Operate Full Time

Where They Operate: All Sizes of Towns

- A slight decrease in part-timers in the last year. There has been no significant change in the ratio of three full-time operators to one part-timer in the last three years.

- Figures clearly show even distribution of operating companies in every size town and city. Number of operators in towns 25,000 and under equals number in cities 100,000 and over.

Years Operating In the Same Area

Most Operators Built Their Juke Business

- The stability of music operating business is graphically shown in this breakdown. Over one-third have operated in the same area 15 years or more.

- Reflects unusual opportunity for building an operation in the immediate post-World War II years. Because competition is tight today, most newcomers buy existing routes.
Operator Poll, Part 1

Most Do Not Have Long-Term Loans

- Few operators could afford to successfully operate burdened with long-term loans, in addition to new equipment financing. Of those who do, the majority are thru banks.

Three Out of Four Routes Are Self-Owned

- Juke box operating is small business. Less than one to 19 companies are large enough to take advantage of tax benefits under corporate status.

Average Number of Juke Boxes Per Operator

- A steady decline in average number of units per operator from 1954 thru 1955 appears to be checked. Slight increase may be due to mergers. Few big companies boost the average.

Most Operators Have 49 Juke Boxes or Less

- Above the average is 53.4 jukes per operator. 61.4% operate 49 jukes or less. This clearly shows the overwhelming effect on the average of the 4.3% who operate 200 or more.
Thank you operators for making Round and Round go... And keep an eye open for...

the girl with the golden braids

by my little baby

RCA Victor

GENERAL ARTISTS CORPORATION

www.americanradiohistory.com
Majority Operate Other Coin Machines

- Diversifying lends itself easily to operating. It is advantageous to both location owner and operator to have one operator handle most coin machine requirements.

Types of Other Coin Machines Operated

- Many operate two or more types of other coin machines. No appreciable change in the past year except in "other vendors," a category that bears watching. Games, rides constant.

Most Have No Income Other Than Operating

- More operators have other income—stocks, bonds, investments—than have other businesses. This fact explains big rise since "income" was asked in 1956, "business" in 1955.

Of Those Who Do, Many Have Stores

- No significant change in group whose other income is from other businesses they own. One-third still rent records. "Other" category runs gamut of small business enterprise.
"ONE FOR MY BABY"

gets a standing ovation from America's record buying public -
as sung by...

TONY BENNETT

Thanks Ops: you rate a standing ovation with me always -

Tony

Current Single
ONE FOR MY BABY
b/w
NO HARD FEELINGS
Columbia 4-40907 • 60907

BEST SELLING ALBUM
TONY
CL 938

COLUMBIA RECORDS

Currently
Chez Paree, Chicago
**Operator Poll, Part 1**

**Few Operators Offer Background Music**

- **Do**: 12.0% in 1955, 13.3% in 1956
- **Do not**: 88.0% in 1955, 86.7% in 1956

*Since question was last asked in Poll covering 1954—there has been no change in number offering background music. Of those who do, three in four use hide-away units.*

**One in Three Operators Belong to Associations**

- **Do**: 31.3% in 1955, 30.5% in 1956
- **Do not**: 68.5% in 1955, 69.5% in 1956

*Number of association members remains very constant. Of those who are, 49% belong to MOA, many also to State and/or city groups. 41% belong to State, 45% to city groups.*

**Most Employ Fewer Than Three People**

- **None**: 36.1% in 1955, 36.1% in 1956
- **1**: 28.1% in 1955, 25.4% in 1956
- **2-3**: 24.5% in 1955, 25.4% in 1956
- **4-5**: 8.8% in 1955, 7.6% in 1956

*No change in number of people employed. Notice that over one-third are one-man operations; nearly nine out of every 10 firms employing three or less.*

**Most Employees Get Straight Salary**

- **Salary only**: 79.7% in 1955, 82.0% in 1956
- **Commission only**: 4.1% in 1955, 7.2% in 1956
- **Salary plus commission**: 16.2% in 1955, 10.8% in 1956

*Number getting a salary only remains unchanged in the past three years. An interesting shift from salary-plus to commission-only was not explained in results.*
Just look! Exclusive Show Stage Lighting! Attracts, holds attention to your music everywhere on location. No hash glare out at players. Concealed lighting is inward.

3-D Title-O-Rama! Puts all 200 titles at eye level instantly—all of the time. Widest expanse of unobstructed crystal clear glass wrap-around of any juke box!

ShowBox Design! Slick, sleek, clean-lined contemporary styling. Generous chrome... Copper-hued grille... Jewel Case colors back-lighted in a stainless steel trim shield... mar-resistant trim skirt... Halo Glow!

Exclusive Music Hall Sound! Only the ShowBox "H-200" gives you multi-horn high fidelity. Now with AVC.

This is the SHOWBOX H-200

Plus All These Exclusive AMI Features - fastest record changer — by far - complete accessibility - easiest service - simplest, easiest to play, fastest selection system with no drums to turn, no books to page - pocket-level play and half-dollar pay right in the same coin chute with quarters, nickels and dimes.

See... Hear the ShowBox "H-200" Now at Your Distributor's!

AMI Incorporated
1200 Union Avenue, S. R.
Grand Rapids 2, Michigan

Originator of the automatic selection juke box in 1927—known to operators for quiet dependability since 1927.

Licensee: Jensen Music Automaker-building the FBA-AMI-Juke Box Model. Chicago, Illinois; Designers, Copenhagen, Denmark.
Only the Tune-Selling "H-120" gives you this combination of money-making advantages. All the distinction of design and superiority of mechanism of the "H-200"—with a lesser number of selections to fit your programming needs.

Exclusive Show Stage Lighting! A new concept in juke box lighting; light is directed inward.

Flexible title changing: individual racks, separately removable for speedy servicing.

Exclusive multi-horn high fidelity... frequency dividing network... gravity needle ride... AVC optional... high-output amplifier with built-in pre-amp... GE variable reluctance cartridge.

Instant, eye-level visibility—all of the time. Widest expanse of unobstructed crystal clear glass wrap-around.

Simplest selection system. No books to page... no drums to turn. Fastest record changer—by far.

See... hear the "H-120" now at your distributor's!
THIS IS THE LOW COST-HIGH PROFIT H-100

VISIT OUR BOOTH AT THE MOA CONVENTION, MAY 19-20-21, AT THE MORRISON HOTEL

Only The “H-100” Gives You So Much—For So Little! This jukebox costs less—and earns more—than any other limited selection jukebox available today. The “H-100” is the only jukebox to give you all the design and engineering advantages of the “leader”—at much lower cost.

Exclusive “Dial-A-Disc” Selection System easy for patrons to understand and play. A fast-action system to end delay during peak hours.

Dependable Mechanical Action. Fewer parts... lowest parts inventory... simple, easiest service... lowest maintenance cost.

Single Price Play. Ideal for operators who require single pricing... single programming.

Dial the disc and press the button. Simple, easy to play.

Plus All The Advantages of new Show Stage Lighting... Direct lighting inward... instead, eye-level visibility of all 100 titles—all of the time.

Exclusive multi-horn high fidelity... frequency dividing network... Gravity needle ride... AVC optional... high-output amplifier with built-in pre-amp... GE variable reluctance cartridge.

See... hear the "H-100" now at your distributor’s!

AMI Incorporated
200 Union Avenue, S.E.
Grand Rapids 2, Michigan

Originator of the automatic selection juke box in 1937... known to operators for non-operated music equipment of unequal dependability since then.

Operator Poll, Part 1

Most Operators Replace Jukes Every 5 to 7 Years

- This chart and the one that follows shows that operators are stepping up their buying slightly. Notice sharp drops between fifth and sixth year, sixth and seventh.

Most Jukes Operated Are in 100-Play Range

- Nearly 60% of jukes operating are 80, 100, 104 and 120-selection types. Big operations buy 200's heavily, tend to pull up average. Nearly figures show more big-unit buying.

Actual Replacement Catching Up to Ideal

- To maintain route in top condition, a replacement of every five years—18.4%—is necessary, operators believe. Their actual—every 5.7 years (17.5%)—is up.

Nearly All 200-Play Juke Boxes Are on Dime

- Actually, full results showed 100% of 200's on dime play. But it is known a few do operate at a nickel. Surprising statistic: 69% in 100-play category now on dime.
current release

YES, TONIGHT
JOSEPHINE

and

NO WEDDING
TODAY

COLUMBIA 40893

exclusively...

COLUMBIA RECORDS

personal management
BERNIE LANG

gratefully...

Johnnie Ray
Few Operators Still Cling to 78-Disk Jukes

- Poll results indicate that even today, 19% of the disks sold to operators are 78's. Marginal and part-time operators account for the bulk of this sale results confirm.

- Average Weekly Gross Per Juke Box Is Up

  - This is third consecutive year results indicate operator share of average weekly gross collections rising. Reflects direct play growth, 1954: $9.59. Note wide range.

Restaurant Locations: Best Per-Unit Return

- Although 45% of the juke boxes are located in taverns, they account for 43% of the gross collections. 32% of the jukes in restaurants account for 36% of total collections.

Taverns Biggest Type Of Juke Box Location

- Taverns slipped 5% in the past year but still remain the biggest type location for juke boxes. Category includes cocktail lounges, bars. Stores include candy stores.
Dear Coin-ops: You're tops!

Thanks for making this the biggest year in our history...bigger than any other record company ever had!

From all your friends at RCA VICTOR

P.S. While at the NMA Convention, come visit us in Exhibit Room #24 at the Morrison Hotel.
THE MUTUAL ADMIRATION SOCIETY
LAS VEGAS CHAPTER

exchanges greetings

Tropicana

WORLD FAMOUS THE DAY IT OPENED
MONTE PROSER PRESENTS
EDDIE FISHER IN THE TROPICANA REVUE
NAT BRANDWYNNE & HIS ORCH CUISINE BY

"Just Wonderful — This Is BROADWAY BIG TIME!"
—Walter Winchell
Dear Eddie:

May I tell you that you're merely sensational! You've kept the room sold out every night, for every show, since the fabulous opening.

It's a comfortable feeling to have your contract for the next five years tucked away in the vault. See you in August.

Monte

And

GREETINGS TO THE

THE EDDIE FISHER SHOW
ALTERNATING EVERY OTHER TUESDAY
WITH THE

GEORGE GOBEL SHOW
NBC-TV • 8 to 9 P.M. E.D.T.
Starting September 24th

Dear Monte:

Who wouldn't be a success in front of a show like this? You were producing hit shows while I was still shooting immies in Philadelphia, but if you ever dreamed up one greater than this, nobody has told me about it.

Thanks, Monte; to quote a chap I'll be talking to on TV this Fall..."They don't hardly make producers like you any more."

Eddie

MUSIC OPERATORS OF AMERICA . . .

. . . meeting in Chicago . . .

THANKS FOR YOUR FRIENDSHIP!

Eddie

RCA VICTOR RECORDS
BIRD'S EYE VIEW: FINANCES

What Economic Facts Must A Juke Box Operator Know?

By LEO L. KANER

The purpose of this article is to explain to you why an accounting, depreciation, and taxes system is essential for your music operation to be successful.

I say bluntly that in the area of taxes alone, $1 lost in taxes in your music operation can equal $10 in additional productive income.

During this year, I will explain in detail these pages from accounting, taxation, and insurance which you can use in explaining to your board of directors the best method of procedure.

This article, then, is simply a bird's-eye view of why these three areas of your operation are essential to you so that you can understand why the operation of your accounting as efficiently as possible is to ensure the maximum maximum on invested capital.

In subsequent articles this year, I will explain how this can be realized by showing specific types and sizes of operations by using hypothetical examples to show exactly what I am talking about.

Account

The key management tool in measuring day-to-day results as well as to the continued growth of a business is an effectively operating accounting system. This is designed to provide accurate financial data, which is necessary for effective decision making.

With this tool the operator is in a position to evaluate location and sales data, to compare fixed and variable costs, to determine the effectiveness of management's control over expenses, and to record the effects of both increasing and decreasing sales.

In an adequate accounting system will provide results from which properly classified financial statements and tax reports can be prepared.

It cannot be too strongly stressed that proper financial statements prepared by the operator and/or his accountants are vital to the continued growth and success of the industry. In today's highly competitive economy, the marginal operator is falling by the wayside. Only the efficient operator will survive.

As in other industries, two organizations will require the same accounting system as this "tailor-made" to the operator's peculiar needs of growth. New methods and the end result is the same: An efficient measure of yield on invested capital with maximum cash flow and a minimum tax bills within the statutory requirements.

Some of the other points an accounting system should provide to management are internal checks up to the honesty of personnel and locations as well as the broad scope of operations which management must set in motion over a longer period of time.

Depreciation

No accounting discussion can be closed without definite compensation tax, location li-
cences, sales and tax income tax. They are imposed by municipal, county, State, Federal and independent taxing bodies making funds with which to provide specific public services.

If matters not to whom these payments are made, it matters only that these revenues are produced to tax the landlord and still provide a "reasonable profit" on invested capital.

Unlike mercantile and manufacturing industries, the phonograph operator is rendering a service the price of which cannot be reduced without encountering tremendous consumers' resistance.

Under these economic conditions, the operator must function at peak efficiency and constantly be on the lookout for waste tax dollars.

The more vital questions that present themselves are these: Whether to operate your business as a corporation, individual or partnership?

Whether to invest little in capital and raise added funds by to invest more in capital and equipment thus long-term obligations.

Should you segregate the various operating functions into separate entities or keep them under one roof?

What method of depreciation should you use for equipment?

Should you keep books on the cash or accrual basis of accounting?

Should you trade in equipment or sell the old and buy new equipment?

Should you rent instead of owning outright the equipment and the music in your operation headquarters?

Should you grant pension, profit-sharing and other employee fringe benefits as incentive?

Is it wise to insure the lives of executives?

Are you considering estate tax impact?

All are vital questions that can only be resolved after the deliberation and consultation as to tax consequence.

Now is so simple that its tax statements are prepared without any study for a while that I stated earlier, $1 lost in taxes equals $10 in additional productive income.

The various taxing bodies, in most cases, require repeats at specific intervals.

The accounting systems must be so designed that the reports can be prepared and subsequently compiled within a minimum of lost time. Further, management must be aware of tax implications on specific transaction before decision on a projected course of action.

It is at this juncture that outside tax, accounting and legal aid should be consulted for an "ounce of prevention will be worth $1,000 worth of cure." Lawsuits are costly and can be avoided by sound business and tax planning.

A successful phonograph operator, like any other business man, is an individual who takes an interest in local affairs and community problems. He provides a strong and steady hand at the helm of his particular business.

He is aware of good employee relationships and is ever seeking to improve them. He is astute and gains no opportunity to meet his competitor, to meet the man at the same time as his local community and professional council.

The meeting that competition today, the operator should review his operating procedure in the areas I've outlined.
"OH, THOSE 50-CENT PIECES
-HOW BEAUTIFUL THEY ARE"

WURLITZER 200
HITS HIGH EARNINGS
IN JERRY JABEN'S
SPECTACULAR
KANSAS CITY
NIGHT CLUB,
"THE INFERNO"

You should hear Wurlitzer Operator Charles Bengimina tell it. He put a 200-Selection Wurlitzer with half-dollar play in "The Inferno," a red hot new spot in Kansas City, Missouri. "It's been playing like the devil was after it ever since! Wonderful! And the flow of fifty cent pieces has been as beautiful as the music."

Just one more example that a Wurlitzer Phonograph PLUS half-dollar play is coin-operated music's greatest money-making combination.

SEE A WURLITZER DISTRIBUTOR NOW

WURLITZER
PIONEERS OF 50-CENT PLAY

WURLITZER • NORTH TONAWANDA, N.Y.
ESTABLISHED 1856
**Operator Poll, Part 2**

**Most Operators Buy Records From One-Stops**

<table>
<thead>
<tr>
<th>Distributors</th>
<th>1955</th>
<th>1956</th>
</tr>
</thead>
<tbody>
<tr>
<td>52.8%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>41.4%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>One-Stops</th>
<th>1955</th>
<th>1956</th>
</tr>
</thead>
<tbody>
<tr>
<td>44.3%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>55.6%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- One-Stops continue to gain in this category. Operators find service better, can use time and find the one-stops more helpful in programming juke boxes.

**Few Operators Delegate Record Buying Job**

<table>
<thead>
<tr>
<th>Owner</th>
<th>1955</th>
<th>1956</th>
</tr>
</thead>
<tbody>
<tr>
<td>72.6%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>75.5%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Servicemen</th>
<th>1955</th>
<th>1956</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.6%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14.3%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- More operators and servicemen are doing the buying than heretofore. They give more personal attention—a wise move in view of the disk business' fast pace.

**Few Operators Order Disks By Mail, Phone**

<table>
<thead>
<tr>
<th>Buy in Person</th>
<th>1955</th>
<th>1956</th>
</tr>
</thead>
<tbody>
<tr>
<td>58.3%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>57.7%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Order (mail, etc.)</th>
<th>1955</th>
<th>1956</th>
</tr>
</thead>
<tbody>
<tr>
<td>38.5%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>42.3%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- Most operators are doing their buying across the counter than last year, again showing the importance of being close to the quick changing tastes of the public.

**Monday, Tuesday Are Big Disk Buying Days**

- The pattern of buying in this respect is stable. Purchases are made through the week with Monday, as it was last year, the most active buying day.

**Graph**

- The graph shows the pattern of buying with Monday being the most active day, followed by Tuesday, and then decreasing throughout the week.
THE MONEY SONG OF THE YEAR!

OLD CAPE COD

BY

PATTI PAGE

Coupled With A Most Enchanting Waltz

WONDERING

MERCURY 71101
### Most Operators Change Records Every Two Weeks

<table>
<thead>
<tr>
<th>Frequency</th>
<th>% of Operators</th>
</tr>
</thead>
<tbody>
<tr>
<td>More than weekly</td>
<td>2.2%</td>
</tr>
<tr>
<td>Weekly</td>
<td>26.3%</td>
</tr>
<tr>
<td>Every two weeks</td>
<td>67.2%</td>
</tr>
<tr>
<td>Monthly</td>
<td>4.3%</td>
</tr>
</tbody>
</table>

- The time between changes of records is still predominantly a two-week cycle. This answer hasn’t changed by as much as a function of a percentage point from 1955.

### New Records Per Change: Not Actual Number Bought

<table>
<thead>
<tr>
<th>Type Machine</th>
<th>No. of Records</th>
</tr>
</thead>
<tbody>
<tr>
<td>200 selection</td>
<td>6.0</td>
</tr>
<tr>
<td>80 to 120 selection</td>
<td>5.5</td>
</tr>
<tr>
<td>40 or 50 selection</td>
<td>4.3</td>
</tr>
</tbody>
</table>

- New record changes do not reflect new disk purchases. All disks—including new ones—are often changed from one juke to another. For disk purchases, see chart on 1956 buying.

### Operators Are Increasing Total Records Per Change

<table>
<thead>
<tr>
<th>Type Machine</th>
<th>No. of Records</th>
</tr>
</thead>
<tbody>
<tr>
<td>200 selection</td>
<td>7.7</td>
</tr>
<tr>
<td>80 to 120 selection</td>
<td>6.1</td>
</tr>
<tr>
<td>40 or 50 selection</td>
<td>4.9</td>
</tr>
</tbody>
</table>

- Average total number of disks used per change includes library records. Smaller units show 5% to 10% change as compared to 30% on 200’s. Why? More EP standards on 300’s.

### Average Number New Disks Bought Per Operator 1956

- Operators bought an average of slightly more than two brand-new disks per juke box per week in 1956. A total of 47.5 million disks retailing at $44,816,000.
MAY 20, 1957
THE BILLBOARD
MOA CONVENTION SECTION

My grateful thanks, Ops

CURRENT BEST SELLER
"LOVE IS A GOLDEN RING"
col. *40856

NEATEST COLUMBIA RECORD
"GUNFIGHT AT THE O.K. CORAL"

as sung by Frankie Laine in the Hal Wallis production of the same title
b/w "WITHOUT HIM"

NEWEST COLUMBIA ALBUM
"ROCKIN"

COLUMBIA RECORDS

Exclusively

Distributed

GENERAL ARTISTS CORPORATION
New York • Chicago • Beverly Hills
Concord • Dallas • Hollywood

Personal Management • CRESS COURTNEY
Public Relations • HELEN FERGUSON
Press Relations • JEWEL SMITH

www.americanradiohistory.com
One-Third of All Jukes Are Equipped With EP's

- Healthy increase of 11.1% in number of operators using EP's in 1956 over 1955 due to increased EP usage.
- Percentage of total number of EP's:
  - 28.3%
- Operators using EP's:
  - 56.7%
- Total EP's in 1956:
  - 307.3

One-Third of Operators Using EP's Charge 15c

- More than two-thirds change EP's no oftener than once a month or longer. The average number per change of 5.3 disks of all types.

200-Play EP Program Is 400% Bigger Than 100's

- The 200-selection machines, with their emphasis on 20 and 15-cent plays, are naturally the heaviest EP users and by a very comfortable margin the Poll shows.
- Percentage of EP's in 200-play programs:
  - 74%

Most Operators Using EP's Change Bimonthly

- Frequency of change:
  - Weekly: 1.8%
  - Every two weeks: 9.6%
  - Monthly: 19.9%
  - Bimonthly: 27.7%
  - Every four months: 21.1%
  - Other: 19.9%

One-Third of Operators Using EP's Charge 15c

- With more than a third already getting 15 cents for an EP play, the possibilities for the future are marked. EP is clearly the lever for upping operator dollars in 1957.
one will do

but it's better

with two...

Thanks, Opa
You've been wonderful to us...

LES PAUL and MARY FORD

Gibson Guitars

Capitol

Gray Gordon—Mel Shauer
37 W. 57th St., NYC
TE 8-2746
Most Operators Are Using More EP Disks

- EP package promotions by a juke box manufacturer and some juke distributors; some hit tunes available only on EPs; dime, 15-cent play: key factors in 1956 increase.

Trade Charts Head List Of Record Buying Aids

- Statistical data counts more heavily with operators this year than location requests and/or personal opinion. Biggest percentage increase is seen in actual machine count.

One Out of Three Use No Printed Title Strips

- There is no important change in the answer to this question with reference to the answers of a year ago. Number of operators not using printed title strips is still 39%.

Only One in 10 Use Location Juke Display

- Either display material available in 1956 was not effective or manufacturers haven't sold operators on its benefits. In either case, number using it shows sizable drop.
MAY 20, 1957

THE BILLBOARD

MOA CONVENTION SECTION

73

MAY 20, 1957

THE BILLBOARD

MOA CONVENTION SECTION

73

"What do you mean me and my Atlantic records? What else can a guy do on a raft?"

ATLANTIC HAS A RAFT OF HITS!

Ruth Brown
When I Get You Baby • One More Time
1140

Chris Connor
Trust in Me • Mixed Emotions
1138

The Clovers
I'll Love You • So Young
1139

Joseph Brown Baker
Jim Dandy Got Married • The Game of Love
1136

Chuck Willis
C. C. Rider
1130

Ivory Joe Hunter
Empty Arms • Love's a Hurtin' Game
1128

Clyde McPhatter
Just to Hold My Hand
1137

Joe Turner
Red Sails in the Sunset • After A While
1131

The Drifters
Fools Fall in Love
1123

Ray Charles
Ain't That Love
1124

ATLANTIC

RECORDING CORPORATION

157 West 57 Street, New York 19, N.Y.
America's Ambassadors of Rhythm!

With a New Smash Release!

ROCKIN' ROLLIN' BILLY GOAT

(You Hit the Wrong Note)

DECCA 9-30314

BILL HALEY and his Comets

Personal Management
JAMES H. FERGUSON
129 East 5th St.
Chester, Pa.

Direction
JOLLY JOYCE

Thanks, ops:
For all those plays

Bill & Gong
Top Music Operators Tell
How to Cut Costs, Up Net

Explain Costs
We sold dime play by having good newspaper publicity. We went to our newspaper and explained all our rising costs. We got them to take a picture of a local celebrity, who was Miss Rockford at the time, inserting a dime in the juke box. We also ran ads in the newspaper explaining our costs. We sent each week to the location a mimeographed form, different each week, stating what we were going to do in dime play, how much money they would make, and how much better equipment and service it would get.

The most important thing in switching to dime play. When an operator decides to go to dime play, he must make up his mind he is going to dime play, and not let up for any location even if he loses a few locations. He still winds up with more money in the beginning.

The best way to widen a narrowing profit margin is with dime play. Of course, it is essential to operate only good equipment with the best of record. Even then the equipment must be kept clean and changed regularly so that each location gets a different machine at least once a year.

Next: buying new machines, labor is our biggest cost in this business; and naturally this has to be watched very carefully to see that each man is doing his share of the work and does a reasonable day's work.

As far as unions are concerned, we pay our employees on a commission basis that is much more than the union scale. This business doesn't seem to fit into any category since a union would be of any value to us without making a publicable black eye. The current national scandal certainly it would answer this question as to whether we want unions in our boat for. Finally, our business is too small to be of much value to a union.

Mid-West Distributing Company
Rockford, Ill.

Practice Basics
For a long time I have felt there was a message of fundamentals about the music operating business that should be expressed. But there never has been anyone, especially operators, who were remotely interested in either fundamentals to be understood or how to improve our business as a whole. Since our music operating business is really no different underneath than any other business, the fundamentals and ideas are not so different that they are for any other business.

I am a former member of an association from which we came, because the whole thought seemed to be promotion by co-operators rather than Lumberman's.(?) How to sell dime play: Talk personally to all customers. Tell them the truth that inflation affects our business just as it does all others and along with trying to get more customers you are anxious to get more for him.

If there is any question in his mind ask him to try for a reasonable time with the understanding you'll return to 5-cent play at the end of the trial period if he wants to. Usually dime play has a better chance with a new or newer machine and the best chance is with a 200-play machine. You'll do a better job than any salesman at first, so go along with locations bringing in enough revenue on nickel play if necessary. Before you don't forget to follow up the regular customers because many things are happening publicly that make everyone more and more conscious that inflation and the devalued dollar are here and will unquestionably stay awhile.

Don't worry about what other operators are doing or saying because in the long run that has no bearing on your sales or the general welfare of the business. If a location is willing to try dime play but needs help and suggestions, give them, especially this, if a good customer complains tell him you'll try the juke box for him but he's just a good customer, and do it. He won't ask many times.

In my personal experience with one route, one dime play following this has increased 79 percent increase then a drop to 40 percent, rising up to 69 percent. I expect 80 percent by the end of 1938, and 100 percent by the end of 1938.

I don't think it will be worthwhile for anyone to be in this business past the end of 1938 unless they are on the way to converting to dime play.

How to widen a narrowing profit margin: Sell, or at least start selling dime play. Analyze your route as a whole and individually. What is the cost of maintaining a location (leasing depreciation)? What is a necessary income for you to set the minimum you are willing to accept, especially in the small trades. Then make arrangements for a greater share of the gross or a rental for at least your minimum or move out. This is another way to worry about what the other operators are doing.

Then with a competent auditor and tax man figure out your entire picture of buying new equipment so that you benefit most, comparatively service wise, tax wise.

Just one note here to note, if an operator is invested $2,000 in equipment for a location and gets certain return, that return is cut in half if he also loses the location $2,000.

Don't forget all businesses are working on a much narrower margin of profit than ever before, and you will have to do the same thing, but there is a limit to how narrow you will allow it to get.

You'll do no harm.

What place, if any, unions should occupy in the operating business: That is certainly up to the locality and unionism, of course, a union should be to any business and its employees the same as an operator should be to a location, such as any time you cease to be good for each other spiritually, financially and emotionally, they should shake hands and part ways.

Any good employees should receive more compensation than the minimum required by a union. Any poor one should be allowed to leave and try some other field, he may do better. The above is with or without a union, because it is good business.

What happens to locations to the fact that our juke box business is fundamentally the same as any other business, but like any other business, it requires new customers (locations). To replace the old note that fades away into nothing. This requires work and sales effort, not tricks, but instead, it is better and will continue to be done by progressive operators.

Harold S. Meeker
Harold S. Meeker Company
Indianapolis

Sell Five Ways
Here's what I think you must do to sell dime play:
1. Sell yourself if you are not sold by now, by checking at all costs of dime business.
2. Sell your location on the fact that with the same amount of music daily on dime play their income from machine will be doubled. Even if the machine plays only half as much their take will remain the same. So the location cannot lose by going to dime play.
3. The location may say that their customers will leave and go down the street to John Jones's tavern because their juke box has nickel play. This has been proved false; a customer will remain a customer regardless of this. It's the man or woman behind the counter or bar that keeps the customer, and not a few pensions required to play the juke or buy a beer.
4. Ask your location owners where he would stop trading with their bookies or druggists just for a few cents. His answer will be no. The same applies to dime music. A customer who wants to play music will pay music regardless of the price per tune.
5. Suggest to location the change from nickel to dime play with three for a quarter. If you find the location has complaints, then change to dime play, live for a quarter. This meets the demands of those wanting nickel play. The location can then say to a customer you have nickel play with a quarter deposit.

The switch has been in effect 69 days arguments against it will be mostly forgotten. As each new machine is placed on location be sure to order your equipment. Last, but not least, make sure the location uses puts him to blame for the change to the operator.

J. D. Chandler
Richmond Amusement Sales Company
Richmond, Va.

Use Distributor
Two and one-half years ago greater Jacksonville, which has a population close to 500,000, converted to dime play. At the time the move was made, our guess was that the site was about 80 cents nickel play. With 25 operators participating, the area was converted to 80 cents on dime play.

Since then, there have been a few locations converted back, but very, very few. All of the time that the move was made, we were surprised to find out just how simple it was to convert.

The chief contributing factor to the success of the movement was the fact that both the operators and the locations believed that dime play would make them more money, and once the operators were confident, and were able to convince their locations that no other location would endanger them, they were happy to cooperate in the movement. This was accomplished by newspaper advertisements and printed pamphlets, which further strengthened the locations that the movement was general.

I am of the opinion that this conversion can be speeded up tremendously if every operator that is friendly toward the operators, initiates the (Continued on 76)
move, rather than have the move initiated by a fellow competitor. A distributor is in an ideal position to make this decision.

There are a couple of other things that I would like to mention. Don’t make exceptions, such as toward an operator who claims to be in illness or other legitimate trouble, a lot of disinclination as to the status of the location. Don’t expect any increase in your want location. The biggest boost is from the opening and top bracket locations. Give the plain time to develop. At first, resentment from the customers hinders the full potential of your business. In the situation, you don’t believe that dime play will not go in the colored locations. Some of the biggest increases are in them.

J. B. Barnett
Bush Distributing Company
Jacksonville, Fla.

Know Locations

In the first place, I believe every operator with any judgment will always keep the best equipment at his best location. So then a location asks me to put in new equipment for him and he will quit his present operator, I know with almost no question of a doubt that the location is not as good or he wouldn’t need some other operator to install additional equipment. I know the distributor knows how good the location is and I don’t. We do not need 10% in poor locations.

In the second place, the distributor will make a phonograph playing 50 to 100 plays and make it really a machine of beauty and performance the operator wants to remove or upgrade it. It’s very, very difficult for an operator or route manager to keep record costs within reason and with all the new labels today we get our share of defective records which sometimes makes a service call necessary.

It’s the likely most important and hardest to correct problem, is getting more equitable commission arrangements.

The distributor, looking to operate on dime play, I thought wouldn’t work in my community. Only two other operators had any phonographs on dime play. I asked them to let me try it because most other areas were on dime play and it would result in more profit for both the location owner and the operator. Now, I honestly believe the locations will rather change operators than go back to nickel play. Dime play is established as a price in any other price in our daily living.

Bill Hallinger
Hallinger Music Company
Delphos, O.

Plow Back Profit

There appears to be no definite pattern to selling dime play that can be laid down for use by all customers and route operators. We have kept our customers in the communities we serve. We have used the installation of new machines followed by the moving down through our entire route so that all locations get a change.

We have also found that some teen-ager spots have required new equipment. In the locations where it has been found that there is less location resistance, as well as customers appreciation when a combinaton of one play for 10 cents, four plays for 25 cents and 50 cents and accompanying this is the fact that they don’t have to deal with, if any, different in color boxes total where the play was one for 10 cents or three plays for 25 cents.

When this type of an operator should concentrate on putting his business on the soundest operating basis with an ever-present cost consciousness in the back of every employee so that at any time are serviceable miles, employees’ time, or general slipage of goods or spinning of wheels accountable.

The operator should look about him with view to absorbing thru purchase or otherwise merging small mus that can be from the less operating efficiency with the area served.

Most important of all is to concentrate on getting some type of an equipment that you have. This can be accomplished in part by proper programming of records and to do this you must follow closely the employees, turn out or be a student of the public tastes so that you may eliminate an over-purchase of records.

Perhaps the outstanding way to increase profits is to be ever ready to plow back into the business a good proportionate share of earnings thru the purchase of the newest equipment.

Living as I do in a strongly unionized community, I have observed the good that can be accomplished by everyone helping out a weakly organized labor union in other fields or industries.

The results of a well-operated labor union express themselves in many outstanding community and civic projects, intelligent programs, development of better school systems and the insistence on emphasis on the concept of health and welfare improvement.

I am, therefore, convinced that there is a place for unions in our industry with emphasis on the theme that both employer and labor must agree that they are full partners in every problem that confronts the industry, and that neither shirk his responsibilities great good can come from such action thru a union for both operators and mechanics.

John Wallace
Wallace & Wallace
Oak Hill, W. Va.

Buy New Jukes

We operated at a loss in 1934 and 1935. We realized that the time had come to divorce ourselves from the musical machines and make some drastic changes at once. Looking back, seeing all the mistakes in the past and realizing the seriousness of the problem, we feel we made the right decision. But to manage our affairs like any successful business is managed.

We converted to dime play, 20 per cent com- mission to locations costing $40 per week or more and all under $40—40 per cent to the location. We abandoned all locations ranging $50 per week. In certain instances, in clubs or where economy dictated, we retained all of the money from the machines. We are now in the process of obtaining certain small gross locations at 75 per cent to the company and 25 per cent to the location.

Record costs must be kept under 10 per cent of gross collections. Invest 20 per cent of music collections each year in new equipment. Move your older machines to your next best locations or add new business with machines replaced. Do not sell old stock. Make the older machines help pay for the new ones.

I have believed for many years and now there is not the slightest doubt that if you, the owner, are a pessimist and believe or have any doubt that these things can’t be accomplished, then surely will not be. Our entire position and future success and all equipment are housed in the buildings of business men. Never be influenced by the man that has no unsecured position. We believe that the competitor has nothing to make investment and you look for a profitable one.

When interviewing or hiring a prospective employee, make every effort and be sure that he is an optimist. Then you will have a salesman that the location owner will think more of and would hate to lose more than the investment of getting along the wall.

We see no place whatever for the need of unions among the small and independent businessmen.

James K. Hutler
Hutler Vending Machine Company
Martinsburg, W. Va.

Pare Commissions

We first sold our competitors who operate in and adjacent to our territory on these play. This did not present too much difficulty in this particular season of the year.

Then we persuaded the location owners to go along with us by showing them the mutual advantage of this procedure and the results. There were a few that were hard to convince, but as we made our conversions they fell into line and others are sold I believe last period in the first two or three weeks when the locations get the kicks from public reaction.

After that everything runs smooth. Of course, our competitors changed at the same time we did. We have been operating on a 5% basis for the past 20 years. To begin with our competition gave us a rough time, but in the long run we won out.

Because we operate at a profit in contrast to the majority of our competitors, we have been able to give better service and furnish newer and better equipment over the years. In a few cases our competitors or our location run our business, and have always treated everyone the same with regard to manufacturers.

We firmly believe that we are in business with each location for our mutual advantage and have been able to prove it.

We are not qualified to comment on unions because they have never been an issue in our business in this part of the country.

Pete Weh
Pete L. Wehly Company
Haver, Mont.

Change Machines

Dime play must be sold. You can’t just change the coin chute to dime-three-play and consider the job done. You must remember that doubling the price for your product, That, to the public, is an awful jolt, so there is definitely a selling job to be done.

First of all, the juke box must be changed. We all know that new and different equipment attracts attention.

The public is not likely to complain nearly so loud over putting a dime in a machine if it would if it were still the same old model. It doesn’t need to be a brand new juke box. Even a newer model isn’t absolutely necessary. It could be a different, nice, clean and with a good program.

The next step is to sell the location owner on dime play.” This is not as tough a sell as you might think. Any reasonable, good businessman will understand.

He realizes that the cost of operating a new machine has greatly increased both in the last 15 years, just at the cost of operating his own business has increased. It’s something no one of us has any control over.

We are merely trying to stay in business, and it seems to be the only way possible. Be sure he understands that he will get complaints, and help him plan ways to combat them. For instance, if a customer complains about paying 10 cents for only one piece of music, the merchant might give him another dime telling him to play that along with his, and he will still get two selections for his dime. This may tend to make the customer feel a little foolish and he will eventually play dimes without complaining. In some instances, the operator may reinforce the location owner, but in most cases he will not.

Be sure to sell dime play to the employees in the establishment and try to make them see that it is their job to sell it to the public. It is pretty difficult to sell dime play. Make the public realize what a state of health and welfare is against you. Have a talk with them and try to convince them to be on your side.

Be sure to keep the juke box nice and clean. Polish it from top to bottom, inside and out, once a week. Keep your machine looking like new. By doing this you are showing the merchant and his customers that you don’t want something for getting dirty. Don’t neglect your program. If anything, give more records than you ever did before and keep a good current program. Send over back to get his approval. If you are trying to give them money’s worth, these are very simple unwritten rules. We at Coin-A-Mate follow them through our entire surrounding area, and have had very little trouble changing to dime play. After 80 days the public had accepted it and he was getting about 40 per cent in revenue.

The business of operating music has changed vastly in past few years. The margin of profit has become so narrow that the operator must change his system of operation.

Diversifying is one way. In most cases we add other lines to his operating without altering his own sound. The service departement, for instance, or organizations, if under proper management, can take on a little more service without additional help. There are many other ways he can place in his location and service at the same time he services his music machine.

A central location is an answer in metropolitan areas.
Current release:
"FRENCH FRIED POTATOES and KETCHUP"
and
"GOODEYE, SO LONG, I'M GONE"
DECCA 30300 & 9-30300
Watch for new album
"SAMMY SWINGS"

Exclusively on

DECCA

Personal Management:
WILL MASTIN
Direction:
WILLIAM MORRIS

Publicity:
JESSIE RAND  JAY WESTON
BILLY ROWE
How to Cut Costs, Up Net

 Continued from page 76

Boss Your Route

I watched the conversion to dine play all over the country the last two years and arrived at the following conclusions when it came time to convert to dine play here in Albuquerque, N. M.

If an operator attempts to talk to all of his locations he is buying himself a tremendous amount of work as he must make many callbacks to find the owners, in, or talk to all partners.

The minute he asks the locations if it is all right to convert to dine play, if he doesn't immediately get a no answer, he at least sets up a negative situation. When the operator starts his long tirade as to why he has to have the dine play the location is bored, as he has troubles of his own to worry about.

I came to the conclusion that the only way to change over was to go out and change without saying anything. The location did not ask the operator if it was all right when he raised the price of beer or hamburgers. My thinking was that 80 per cent of the locations would accept it, and that would leave only 20 per cent to talk to.

The employer here in Albuquerque concurred in this thinking. We started our conversations without talking to any locations. Over 500 locations were changed with a total of seven "opales" or less than 2 per cent. Today Albuquerque is 100 per cent converted to dine play with 100 per cent return of the locations and a big percentage of the customers.

Keep on Selling

Dine play is easy to sell. Keeping it sold is the hard part. Many music machines have been changed to 10 cents per tune and in a few weeks changed back to 5 cents because the location's customers objected.

Many location owners are told by how to do their own repairs: patron recruitment. He should first avoid argument with anyone who objects to the price raise. Offer to play any tune (he or she) would care to hear. Second, he should point out that with 10-cent play, better equipment, better service and better music must be more costly. Every EP is used that a still buys two good tunes.

The operator should change equipment when he can get machines that are the best possible. The use of some EP's will help, especially at first. Change records often. Public announce- ments and user TV's are also used. These will cost. This is the best way to inform the public of the reason that make 10-cent play necessary, and about the technical side of a player conversion.

The operator of a city or territory should all again to keep his machines in good operating condition. A good trade association can assure smooth sailing all the way in the price raise process. All the operator needs is to be conversant in dine play simultaneously with impunity because of economic necessity. However, caution need be taken not to violate laws designed to insure free enterprise. A group of operators planning 10-cent play together can be changed with less trouble.

Most all operators are in favor of dine play and have been for a long time. And it has been proven over the years that the people who like the 10-cent play are willing to pay 10 cents per tune. The reason dine play is so slowly becoming general is that survival is still not quite evident. Play whose cost is old and games and vending machines help pay expenses of the operation.

There is usually some resistance by the music operators with equipment made in the 1939's should have to sell their music at prices made in the 1920's. Ten-cent play is the easiest way to increase the music operators' profit margin.

Ted Nichols
Kyes & Nichols Music Company
Fremont, Neb.

Cut Costs or Else

If someone were to come and ask me, "How can I sell dine play to my locations?", I honestly could give him a set of instructions to convince all his locations alike because he must deal with each location as an individual. Reasoning that will convince one will not always convince another.

It is therefore very important that the operator or the man who acquires the location convinces the location owner that dine play is inevitable, especially if he insists on good equipment and prompt service. Here are some of the instructions:

1. The operator must have—and the location owner could use—one income. The owner must be told that in order to get more play at a dine—or maintain the same level—it will be necessary for the operator to set a better machine in the location.

2. The new equipment manufactured at the present time are built to operate on dimes and three for a quarter and are very expensive. Therefore, they cannot be bought at existing prices profitably.

3. If the location owner wants and is entitled to a large piece of equipment, properly maintained and prompt service, he can and should be convinced that it is impossible for the operator to supply all that at nickel play.

4. At nickel play the average juice box can take in no more than 51 per hour and the fact that the hours when the locations are busy are dwindling, the fact that an operator's costs for equipment and labor are going up makes a better machine play is required.

5. The operator can guarantee every location that he will return at least the same amount of collections that he receives during the past year and he will get a better machine to boot.

The present average juice box operator must do these things as a matter of fact in the operating business: Cut all unnecessary expenses, trim all necessary expenses, operate only on dine play, pull all unprofitable locations, and try as many new machines as he can afford, operate only good clean equipment, give top service so that he can expect and get the most out of every location. If he does not do these things, he must get out of the operating business. Because he is only a question of time before he loses most of his profitable locations to a more progressive operator who can afford to buy new equipment.

The average operator hates to give up locations where he collects $3, $4 or $5 per week because he figures that the equipment in keeps on these locations is probably worth $30 each and if he collects $3 or $4 per week he gets $130 or $200 per year. But I wonder if he ever figured out his expenses per location per week on those old $50 machines how much better it would be to concentrate on the better locations or spend it looking for new locations?

I wonder what would happen if he tried out a new machine to play music in some of those poor locations? Or is he going to wait until some enterprising new operator will set a new machine into the same old machine? In those cases, he may find that at the end of the week some of those locations aren't really bad, but that he was just asleep at the switch.

How to widen a narrowing margin of profit? In other words, how does an operator get more money and spend less?

First and foremost, you must operate only on dine play. Second, the operators must be convinced that all types of coin operated equipment into every location where they can be operated profitably and can be serviced by

the same man at the same time. By all means do not operate any unprofitable locations.

Try to set up a system of keeping and collecting all locations blindly instead of every week. It will save about 40 per cent an labor and 25 per cent on post. The same operator who now doers' two weeks will do better on a two-week collection. On a two-week collection, an operator would be able to give good pay a larger sum of money to his employees and as a result have a happier merchant to deal with.

What place-of-any unions should occupy in the operating business. As an example, the coin machine business as president of the Miami juke box association and for many years as director of the National Association of Competition, I have found that human beings need organizations. Human beings being what they are, 'an organization will have to "shoo angels" if they believe they will be able to get away with it. But they may not try it if they can have by somebody watching what they are doing.

Therefore, I am in favor of any legal help or remodeling, we as an industry can receive so that the coin machine industry can survive the constantly rising cost of equipment on one hand and the unfair competition on the other.

Willie Blutt
Sucker Distributors
Miami

Fix Commissions

If a music operator finds his operating expenses are getting out of control, he must check his com- mission basis. He must do so in order to provide good programming, good equipment and good service.

Unprofitable commissions can be remade in many cases. One way it a guarantee of much a week and then a division after the guarantee. A graduated scale might also solve the problem.

In our operation, we cut the commission from a graduated scale of 25, 40 and 50 per cent to the location, and we feel a graduated scale is one of the best methods. By this method we have a location that grows from $400 and up per week would be receiv- ing 50 per cent, which in this case they are entitled to.

Remember, a small number of machines operat- ing in a location is of little advantage or creating a large number of machines at no profit. The larger the operation, the more difficult it is to operate on a profit, unless a very careful check is kept.

I can see no need of a union in the coin-operated machine business. Many operators have a small operation and do not employ any employees, and many others only employ one or two.

The employer here in Albuquerque concurred that this is a specialized business that an operator must pay wages to acquire and hold capable and reliable servicers or collectors. Thus no question should arise regarding a union being able to secure more wages for an operator's employees.

If an operator has an undesirable employee for his employment, without a union to deal with, he can dispense with this employee's services with much less trouble.

In my estimation, the advantages of a union in the coin-operated machine business are nil.
HIT AFTER HIT!!!

THE PLATTERS

MY DREAM

featuring TONY WILLIAMS

It's Another "MY PRAYER"

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The Inimitable Sound of
LITTLE MISS
BRENDA LEE
Singing
Dynamite
and
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A NEW WORLD OF SOUND
THE HITS

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MILLS BROS.
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ONE AND ONLY
EDDIE FONTAINE
30333 • 9-30333

SAD CALYPSO
RUTH WALLIS
30336 • 9-30336

MISTER LOVE
ERNEST TUBB WILBURN BROS.
30305

A NEW WORLD OF SOUND
Juke Taxes Keep Going Up: More Cities Charge More

ALABAMA
Birmingham. The annual license fee per machine is $10.

CALIFORNIA
Los Angeles. The annual license fee per machine is $10.

COLORADO
Denver. There is an annual license fee of $12.50 per machine.

CONNECTICUT
Bridgeport. There is an annual city license fee of $250 per machine.

FLORIDA
Jacksonville. There is an annual license fee of $12.50 for each 10 machines.

GEORGIA
Atlanta. There is an annual license fee for each 10 juke boxes. This license is effective from January 1 to December 31 and cannot be prorated.

ILLINOIS
Chicago. There is an annual city tax of $25 per machine.

INDIANA
Evansville. There is an annual city license fee of $3 per juke box.

IOWA
Des Moines. There is no license, tax, or regulation on juke boxes.

KANSAS
Kansas City. There is no license, tax, or regulation on the individual machines. However, each operating company pays the annual tax of $12.50.

LOUISIANA
Baton Rouge. There is an annual license fee of $15 on each juke box.

MARYLAND
Baltimore. There is an annual license fee of $10 per machine for each additional 10 machines.

MASSACHUSETTS
Boston. There is an annual license fee of $50 per machine for Sunday operation and a $50 per machine tax fee for weekday operation.

SPRINGFIELD. There is an annual city tax of $20 per machine.

MICHIGAN
Detroit. The annual license fee for operating one juke box is: $15 for one machine; $25 for two machines; $35 for three machines; $45 for four machines; $55 for five machines; $65 for six machines; $75 for seven machines; $85 for eight machines; $95 for nine machines; $100 for 10 machines.

MINNESOTA
Minneapolis. The annual license fee per machine is $14.

MISSOURI
Kansas City. There is an annual license fee of $12.50 per juke box.

MOBILE. There is an annual city license fee of $10 per machine.

NEW JERSEY
Newark. There is no tax, license, or regulation on juke boxes.

NEW YORK
Albany. There is no city tax or regulation on juke boxes.

BUFFALO. There is an annual city license fee of $20 per machine.

New York. There is a $1 occupancy tax on each location. Rochester. There is no city tax or regulation on juke boxes.

BOISE. There is an annual city license fee of $15 per machine.

NEW JERSEY
Westfield. There is an annual city license fee of $25 for first machine, $7 for each additional machine.

SACRAMENTO. There is a license fee of $25 for the first machine, $7 per each additional machine.

San Diego. There is a $25 license or regulation on juke boxes.

San Francisco. There is a $10 license per machine.

SACRAMENTO. There is a license fee of $25 for the first machine, $7 per each additional machine.

Taxes and Licenses

Cities in Brief

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</tr>
<tr>
<td>State College</td>
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<td></td>
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</tr>
</tbody>
</table>
Thanks Ops,  
For Your Wonderful Support.

Cathy Carr  
WATCH FOR MY NEWEST RELEASE  
the Original  
"SPEAK FOR YOURSELF JOHN"

fraternity #765  

fraternity RECORDS  
413 RACE STREET  
CINCINNATI 2, OHIO
States in Brief

State Tax Average of $15 Per Unit Tops Cities $12

ALABAMA. There is an annual State license fee of $8 per machine. A license fee of $10 per machine is required for every such box. Plus tax, machine may not be transferred from one machine to another. These licenses are non-transferable and must be permanently affixed to the machine. A license obtained after January 1 of any year shall be one-half the annual fee or $5.

ARIZONA. No tax or regulations on juke boxes. Costs receipts are subject to 2 per cent tax, however.

ARKANSAS. The annual license fee is $9 per machine, payable to the Department of Revenue.

CALIFORNIA. No tax or regulations on juke boxes. These are subject to personal property taxes, however.

COLORADO. No tax, license or regulations on juke boxes. 

CONNECTICUT. No tax, license or regulation on juke boxes. The inspector of sales and/or use taxes. 

DELAWARE. A license fee of $4.50 per machine is required for the annual license fee for juke boxes. A license is issued to the owner of the machine, which the operator is a resident.

DISTRICT OF COLUMBIA. No tax, license or regulation on juke boxes.

FLORIDA. Each machine must have a license which costs $7.75. This license is a combined State and county occupational license and is purchased from the county tax collector of the county in which the machine is to be located.

GEORGIA. There is no tax or regulations on juke boxes. Total income is subject to sales tax, however.

IDAHO. Juke boxes operated in Idaho are subject to assessment by the local assessor as personal property at an assessed value of approximately 25 per cent of the current and new price of the machine. The actual tax will vary by county and taxing district within each county. There is no State tax or license fee on juke boxes.

ILLINOIS. No tax, license or regulations on juke boxes.

INDIANA. No tax, license or regulations on juke boxes. Cross income subject to gross income tax, however. Current rate is 1 per cent.

IOWA. An operator of juke boxes must hold a retail tax permit and report the gross receipts received from the operation of each machine and pay 1 per cent tax thereon. The operator must place a sticker on each juke box which is to be operated within the State. These stickers must show the retail sales tax permit number of the box. Juke box shall be operated within 3 ft. of the sticker being attached in a prominent place.

KANSAS. No State license is levied on juke boxes. Gross receipts are subject to 2 per cent sales tax, however.

KENTUCKY. A license of $10 per machine is required for every such box. Plus tax, machine may not be transferred from one machine to another. These licenses are non-transferable and must be permanently affixed to the machine. A license obtained after January 1 of any year shall be one-half the annual fee or $5.

LOUISIANA. There is an annual State tax of $10 per machine, payable to the Circuit Court of the State of Louisiana, in the city in which the machine is located.

MAINE. Juke boxes are subject to local property taxes as if all other real estate and personal property. There is no State license fee, State tax, or State regulations on juke boxes.

MARYLAND. An annual license fee of $10 per machine may be issued by either the clerk of the Circuit Court of any county or the Clerk of the Court of Common Pleas of Baltimore. Also, an additional $1 must be paid for each independent coin-operated speaker delivering music from an amplifier on the same premises. Each machine or device licensed shall have affixed to it a metal tax tag issued by the Clerk, showing that the fee for the current year has been paid.

MASSACHUSETTS. There is a $5 per machine tax for Sunday operation. In addition, machines are taxed under local personal property laws.

MICHIGAN. No payment of a license fee to operate juke boxes in this State is required. However, the purchaser is required to pay a 3 per cent tax on the cost price of any equipment brought into the State for storage, use or consumption. This tax must be paid directly to the Department of Revenue at the time the equipment is first purchased.

MINNESOTA. There is no tax, license or regulation on juke boxes. These are subject to personal property and income taxes, however.

MISSISSIPPI. The owner of the juke box which the machine is located must buy an annual license from the State Tax Commission. For each machine that required 5 cents or more and less than 10 cents, the license is $1. For each machine that requires 10 cents or more and less than 20 cents, the license is $2. For any machine capable of playing records having more than one record and of which the market of the tax shall be the multiple of the coin required.

MISSOURI. There is no State tax, license, or regulation on juke boxes.

MONTANA. There is no State license or regulation on juke boxes.

NEBRASKA. There is no State tax, license or regulation on juke boxes except for a personal property tax which is the same as on any other property.

NEVADA. There is no State tax, license or regulation on juke boxes. This is done on a county level.

NEW HAMPSHIRE. There is no State tax, license or regulation on juke boxes.

NEW JERSEY. There is no State tax, license or regulation on juke boxes.

NEW MEXICO. This State licenses juke boxes only from the standpoint of license and use tax, plus tax, andjuke boxes brought into the State. There is an emergency schedule and the rate of 2 per cent on gross receipts.

NEW YORK. There is no State tax, license or regulation on juke boxes.

NORTH CAROLINA. There is an annual license fee of $100 for each operator having any juke boxes or more. Juke boxes in operation. In addition there is an annual license tax of $10 per machine. This license is to each machine having a different serial number and is not transferable from one machine to another. The tax year is from June 1 to May 31 of each year. Half-price licenses are issued for only one machine in the establishment. These licenses are subject to no business operation on the first January 1 and prior to May 31. Licenses must be renewed at the expiration of the term. There is an annual license fee of $15 per establishment. The license fee is payable to the Licensing Department, Office of the State Tax Commissioner.

OKLAHOMA. There is no State tax, license or regulation on juke boxes except a personal property tax which is 7 per cent of the true value of the machine.

OREGON. There is no annual license fee of $49 per machine issued by the Oregon Tax Commission, effective July 1 and June 30 of each year. This is a 2 per cent use tax due on all juke boxes brought into this State from outside of this State for storage, use or other consumption. In addition there is a 2 per cent sales tax due on the gross receipts taken from the machine located outside of this State. The operator is required to pay this license fee annually as per the Oregon taxing code. This license fee must be paid to the State Tax Commission. The receipt for this license fee must be affixed to each machine brought into this State to be used in Oregon.

PENNSYLVANIA. There is no State tax, license or regulation on juke boxes. However, Selective Sales and Use Taxes are levied on the machines.

RHODE ISLAND. There is no State tax, license or regulation on juke boxes.

(Continued on page 165)
Dear Ops—

The MOA Convention gives us at ABC-Paramount a chance to deliver a loud, long “THANKS” for your favors and cooperation all year.

We’re sincerely appreciative, gentlemen, and hope you’ll find time to drop by Booths 22 and 23 so we can tell you so in person.

Anyway, thanks again—and here’s hoping you enjoy every minute of your stay here in town.

Yours for continued prosperity,

Samuel H. Clark

President, AM-PAR Record Corp.
How Many Jukes Are There
And Is There Room for More?

By ROB DIETMEIER

How many juke boxes are there?
Is there room for more juke boxes?

No one knows for sure the answers to these questions. The
best guesses are that the purpose of a pilot study of juke box
operations conducted by the American Radio History Society
(ARHS) may provide a yardstick by which to answer these
questions.

Findings from this study, reproduced in the accompanying chart,
demonstrate important facts about juke box operations:

1. There is a definite relationship between the number of
juke boxes operating and the size of population.
2. There is a definite correlation between the number of
juke boxes per 1,000 people and the number of eating and
drinking places (restaurants and taverns) per 1,000 people.
3. Populations, number of eating and drinking places, and
the number of juke boxes as revealed by number of licenses of each
city were investigated.
4. Juke box licenses were made and correlated, and the number of licenses per 1,000 people and the number of eating and
drinking places per 1,000 people.
5. It was found that the average number of licenses per 1,000 people and the average number of eating and drinking places per 1,000 people.
6. Mathematical correlation between the two indicated a small but definite relationship between the two ratios.

The results of the study are shown in the accompanying chart.

### Ratio of Juke Boxes and Locations to Population

<table>
<thead>
<tr>
<th>City</th>
<th>Licenses</th>
<th>Population</th>
<th>Eating &amp; Drinking Places</th>
<th>Number of Juke Boxes</th>
<th>Number of Eating &amp; Drinking Places</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atlanta</td>
<td>750</td>
<td>581,300</td>
<td>741</td>
<td>2,760</td>
<td>1,000 people</td>
</tr>
<tr>
<td>Baltimore</td>
<td>2,053</td>
<td>1,151,300</td>
<td>2,051</td>
<td>3,760</td>
<td>1,000 people</td>
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<tr>
<td>Boston</td>
<td>671</td>
<td>1,301,500</td>
<td>672</td>
<td>3,760</td>
<td>1,000 people</td>
</tr>
<tr>
<td>Cleveland</td>
<td>1,200</td>
<td>680,300</td>
<td>1,202</td>
<td>3,760</td>
<td>1,000 people</td>
</tr>
<tr>
<td>Chicago</td>
<td>933</td>
<td>2,654,500</td>
<td>934</td>
<td>3,760</td>
<td>1,000 people</td>
</tr>
<tr>
<td>Detroit</td>
<td>1,400</td>
<td>1,281,500</td>
<td>1,405</td>
<td>3,760</td>
<td>1,000 people</td>
</tr>
<tr>
<td>El Paso</td>
<td>368</td>
<td>355,300</td>
<td>367</td>
<td>3,760</td>
<td>1,000 people</td>
</tr>
<tr>
<td>Erie</td>
<td>139</td>
<td>139,300</td>
<td>139</td>
<td>3,760</td>
<td>1,000 people</td>
</tr>
<tr>
<td>Jacksonville</td>
<td>600</td>
<td>368,300</td>
<td>601</td>
<td>3,760</td>
<td>1,000 people</td>
</tr>
<tr>
<td>Kansas City</td>
<td>1,200</td>
<td>606,300</td>
<td>1,202</td>
<td>3,760</td>
<td>1,000 people</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>626</td>
<td>3,263,300</td>
<td>626</td>
<td>3,760</td>
<td>1,000 people</td>
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<tr>
<td>Milwaukee</td>
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<td>1,504,300</td>
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<td>1,000 people</td>
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<tr>
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<td>290</td>
<td>3,760</td>
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<td>New Haven</td>
<td>290</td>
<td>171,400</td>
<td>290</td>
<td>3,760</td>
<td>1,000 people</td>
</tr>
<tr>
<td>New Orleans</td>
<td>880</td>
<td>659,300</td>
<td>880</td>
<td>3,760</td>
<td>1,000 people</td>
</tr>
<tr>
<td>Oklahoma City</td>
<td>750</td>
<td>378,300</td>
<td>750</td>
<td>3,760</td>
<td>1,000 people</td>
</tr>
<tr>
<td>Omaha</td>
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<td>358,300</td>
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<td>1,000 people</td>
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<td>Salt Lake City</td>
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<td>1,000 people</td>
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<tr>
<td>San Antonio</td>
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<td>752,300</td>
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<td>3,760</td>
<td>1,000 people</td>
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<tr>
<td>San Francisco</td>
<td>1,400</td>
<td>1,400,300</td>
<td>1,402</td>
<td>3,760</td>
<td>1,000 people</td>
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<td>Scranton</td>
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<td>132,800</td>
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<td>1,000 people</td>
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<td>Sheboygan</td>
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<td>3,760</td>
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<tr>
<td>Springfield, Mass.</td>
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<tr>
<td>St. Paul</td>
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<tr>
<td>Syracuse</td>
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<tr>
<td>Tacoma</td>
<td>355</td>
<td>548,300</td>
<td>355</td>
<td>3,760</td>
<td>1,000 people</td>
</tr>
<tr>
<td>Toledo</td>
<td>231</td>
<td>331,500</td>
<td>231</td>
<td>3,760</td>
<td>1,000 people</td>
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<tr>
<td>Trenton</td>
<td>460</td>
<td>300,500</td>
<td>460</td>
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<td>1,000 people</td>
</tr>
<tr>
<td>Tulsa</td>
<td>344</td>
<td>402,400</td>
<td>344</td>
<td>3,760</td>
<td>1,000 people</td>
</tr>
</tbody>
</table>

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**1924 Census of Business conducted by U.S. Department of Commerce published last year. Term "eating and drinking places" includes all places where beverages and/or food is consumed on the premises. It would therefore include all restaurants, diners, cafes, taverns, cocktail lounges and bars.**
BELAFONTE PRESENTS, INC. announces

An Evening with Belafonte

TOURING THE UNITED STATES, EUROPE AND ASIA
COMMENCING JUNE 10

EXECUTIVE PRODUCER
PHIL STEIN

PRESS REPRESENTATIVE
MIKE MERRICK
BRANDT PUBLIC RELATIONS
Trial Disk Buying, Frequent Change Spell Top Programs

By HAL REVES

When an operator wants profitable programming, he will watch closely the requests of the location customers, he will not fill his route with a new disk as yet untried, and he will keep in stock not only pop classics, but also the all-time favorite tunes by former hit song artists.

So states Frank Alluvot Jr., son of the owner of Frank's Music Company, of Detroit, who has worked in the music machine field with his father since his early teens.

Alluvot, head of the programming department, knows, from his half dozen years in programming for the firm's own routes, what has proved to be most profitable in keeping programming up to its best paying potential.

Trading Records

What keeps costs down, yet helps to insure keeping the programming in top condition, is his habit of buying only a small number of a new hit tune by a popular artist. He then places them at strategic positions throughout the route for a trial of a week's time, moving the trial records to other locations for another week's test by the popularity meters.

Changing brand new records is considered important because, frequently, what won't prove popular on one location can often be a hit in a location that may be only across the street yet frequented by a different type of clientele.

The changing is kept up for a few weeks until the number of spins metered prove whether or not the disk warrants buying in quantity for all locations.

Watch Meter

Alluvot estimates his trial disk purchase will be for about 25 per cent of his total number of machines. The popularity meters are then watched by the men who install the disks on the machines as they make their weekly rounds. When meters show an increasing number of spins per location, plus demands for the trial disk from locations which still haven't got it, Frank makes it a quantity purchase for the rest of his territory.

Says Alluvot: "Instead of buying, say 100 or 200 records, right away, you can do better by buying only 20, and giving them to your routemen in equal amounts. For instance, I bought 100 disks of Elvis Presley's "All Shook Up." Each of our five routemen got 20 copies. We give each of our routemen an equal number of tunes regardless of whether it is a "trial" disk or one to be covering all locations.

Schedule Book

Alluvot relies on a schedule book to keep track of both trial and all other disks sent to locations. When a record is given in quantity numbers to the routemen, the label number is recorded in the book alongside the label. He records each amount given to each routeman. This is particularly valuable when keeping track of a trial record.

When popularity meters show in the various locations that the response or demand for the trial disk is building, he checks his record book and the schedule sheets of the routemen handling those locations. When he determines the number of 45's the routemen each have in his respective territory, he subtracts the number of disks of the trial record already given and orders the total of disks they still lack to completely cover their territories.

For instance, when he knew "All Shook Up" was building fast, he checked to see how many copies each man needed. One routeman had 70 machines and since he had 20 disks of this number, all he needed was 50 more disks to cover his territory.

15 Per Cent in Records

An estimated 15 per cent of the firm's gross income from its music machine collections goes back into new record purchasing. His purchase list is determined solely by the requests brought in by his routemen from their locations and by the popularity meters, on which he relies heavily for future purchasing requirements.

Alluvot does not believe in choosing labels based on his own preference or "hunches." He acknowledges readily the fact that he cannot represent the tastes of the hundreds of music machine patrons who frequent his locations.

He places importance on the fact that a disk can "take off" and spin the meters on east side location, yet not be given any spins at all next door on the west side. He pointed out that this is true of locations right across the street from each other.

Individual Preference

It is because of this location individuality in music preferences that his routemen are given orders after a week's trial of one location to move a new machine to another location, where it may suddenly really do business in plays.

Yet he does not wait for any given period of time to start covering more of his territory.

(Continued on page 154)
SALUTES THE MOA CONVENTION
Visit MGM Booth #18

NEW SUMMER HIT!

JONI JAMES
SUMMER LOVE
I'M SORRY FOR YOU, MY FRIEND
K12480 • MGM 12480

POP HIT!

MARVIN RAINWATER
GONNA FIND ME A BLUEBIRD
K12412 • MGM 12412

DAVID ROSE and His Orchestra
CALYPSO MELODY
K12430 • MGM 12430

DICK HYMAN TRIO
TOKYO ALLEY and
SWEET GEORGIA BROWN
K12476 • MGM 12476

JERRY WAYNE
IT'S NOT TOO LATE
and
DON'T WANT YOUR KISS
K12477 45 RPM ONLY

Mike Secrest
THE GIFT
and
DO YOU PROMISE?
K12479 45 RPM ONLY

SHEB WOOLEY
PLENTY OF LOVE
and
I WON'T COME BACK
K12467 • MGM 12467

RON HARGRAVE
THE SONG OF THE MOONLIGHT
and
HOLD ME
K12475 45 RPM ONLY

GARY WALKER
EVERYBODY'S GOTA GO SOMETIME
and
IT'S ONLY A MATTER OF TIME
K12474 • MGM 12474

NEW SOUND-TRACK ALBUM
Recorded Directly From The MGM Motion Picture

RAY ANTHONY and His Orchestra
JULIE WILSON • NEILE ADAMS
E3530 ST

www.americanradiohistory.com
MONEY PROGRAMMING RULE 1:

Buy 3 New Disks Per Juke Box Weekly, Change More

BY JIM TITTERINGTON

Three iron-clad rules are among the instruments the TAC Announcement Company, of New Orleans, uses to make its juke box programming pay.

The first of the rules is really a restriction, under which the company allows the routees $1.50 per week for each machine on their routes in the programming process.

"In addition, the routees have access to our more than 5,000 record library in their programming," Lawrence Legarde, general manager, said.

"We estimate the use of the library and provide the routees with the equivalent to an extra $1 per machine per week."

Pop Meters

The second rule is to observe and strictly abide by the popularity meters on each music machine.

The third rule requires that each routeee visit all distributors in the city once each week and listen to all new releases before deciding what to purchase for any location.

Aside from the set rules, TAC believes one of the most important factors leading to its programming success is its system of division of responsibility.

TAC does not do its programming on a company-wide basis.

Instead, the city is divided into four separate areas, and four men are individually responsible for their particular divisions.

Weekly Shopping

"We find that this division of responsibility in programming pays off," Legarde said.

"It creates an element of competition within the company. Each of the four men has a free hand in programming. It is his job, and it is up to him to make it pay."

The routees are Nick Caruso, Harold (Hap) Giannas, Joe Caruso, and Frank Malloren, a foursome with an average of more than 10 years on the programming job for TAC.

Today the firm operates more than 450 machines and boasts a staff of 27 trained specialists with an aggregate of 250 years of experience.

"We allow our routees $1.50 per machine per week for buying new records, plus access to our large library," Legarde said.

Three Records a Week

"That gives them enough to try three new records each week for each idler box on their routes, the manager added. "They can split it any way they want to. They've got enough budget the allowance in any way they wish."

Legarde contends that the popularity meter is one of the outstanding means of determining proper programming.

"We strictly go by the meter," Legarde said. "Our routees are brought up in its use and know its value.

"Some operators don't use the meter in their operations, and a few probably don't even know the meters are on the machines. But we use them (faithfully). It allows us to keep up to the minute on record popularity without the use of expensive record-keeping processes."

Nick Caruso, 14-year veteran as a routeee for TAC, uses the meter almost exclusively in his work, using the benefit of a strict use of the popularity meters.

Why Meters

"I don't believe we could do a really efficient job of programming without the use of the meters," Caruso said.

"We can't afford to accept the opinion of the location owner as to which records are receiving good or bad play.

"With the meter, it is easy to determine. The information is right there. So we take off the records receiving the lowest play and replace them with new ones. It's as simple as that."

But because a record receives poor play in one location doesn't mean it is put completely out of action.

It might go well at another location, and determining if it will fit in another part of the job for each of TAC's routees.

Changing Records

"A new record may get only one play at a certain location," Caruso said. "But at another location, right might be the case. It might get 50 or more plays. That's not an exaggeration. It happens often."

So experience and knowledge of the individual location play an important part in the programming philosophy.

"The programming philosophy is largely determined by the individual locations," Giannas said.

"A record might be old in one spot and used heavily in another. We try to work each and every location individually. We concentrate on placing the individual location."

All Tacos Heard

The company requirement that each routeee listen to all new releases before deciding what to purchase is in line with its policy of buying for the individual location.

"That is a hard and fast rule here at TAC," Legarde said.

Each routeee is required to devote one entire day a week to going to all distributors in the city and listening to all new releases.

"We don't buy from one-stop, but deal with all the distributors. After the routees have heard the new releases it is up to them to determine what they need for any given location.

Tests New Records

To Spot Route Hits

BY STAN BOWMAN

Bob Holt, Salt Lake City music operator, has developed a method of keeping voluminous records on programming with a minimum of effort, bookkeeping and help.

And his method has paid off in increased income, low cost of keeping records and a route of disks that are up to the minute in the latest records, and now and then a little ahead.

His method is simplicity itself, and the only requirements are keeping weekly contact with every music man on the route and training the help in the method.

Juke Bookkeeping

Instead of massive records in a central office, Holt keeps the record of programming in each juke box. "That is where the records are kept," he says. "When the customers show their choices and where the records have to be played. Why have to go back to the central office to find out what we need?"

In a more centralized area, central office records are more practical, but in the widely scattered area of Utah where a juke box route may be 40 to 50 miles wide and at least that long, an operator can't afford to run, or phone, back to the office.

Holt spends about 10 per cent of his gross profit on records each year. "I feel that is pretty high, but I don't know how high some others go," he said. However, he feels that since music is the product he is selling, the product should be what the people want.

Testing Records

"I test records," he said. "From the lists, such as those in trade papers, he is able to choose many of the records to put on his machines. But he believes that tastes differ across the country, so he does not buy mass amounts of a record because it looks like a "corner" to someone else.

The pressings sent as promotion from record companies are added to the test batches, plus some he buys on the basis of his 27 years' experience in the business.

"I put the test records out in key spots, trying them according to the type of customer that patronizes the place. And knowing the type of customer helps in programming," he said.

Weekly Visits

Since Holt or one of his staff visits each spot at least once a week, it does not take long to tell if a record is hitting. The weekly visits also keep a close check on condition of machines, often preventing breakdown, and long trips to make hasty-up repays.

Here is where his "automatic" record keeping comes in. First to check the test record or records. By the number of plays recorded on the automatic counter, he can tell if the record is getting good, fair or little play. (Continued on page 155)
MAKE SURE YOU'RE ON THE RIGHT TRACK

The Original Version With The NEW Lyrics

FREIGHT TRAIN

IT'S RUSTY DRAPER

MERCURY 71102
Juke Program Success: Keep Tabs on Public Music Pulse

By ELTON WHISENHUNT

The man who does the most outstanding job of juke box programming in Memphis is the 23-year-old route manager for Southern Amusement Company who oversees several hundred phonographs.

He is Charles McDowell, a veteran in the business, whose secret of successful programming is to let the public pick the records for him.

This seems an oversimplified system, it boils down pretty much to that to a great extent. For McDowell's philosophy is to keep on the public's pulse in popular music as a nurse does her patient.

Close Contact

With this system of close contact between his three hundred and the public, he knows what records to buy and when to buy them.

Here's how McDowell's system works:

Three route men, James Davis, William Doten and A. B. Treada, build a close relationship with the location owner. They welcome suggestions of what tunes the customers want on the juke box.

The location owner asks his customers what tunes they'd like. The location owner then puts the tunes in and lets them pick the tunes to be bought.

All three route men have a good ear for records and are in close touch with the type music that will go at each particular location. They learn this from experience.

In addition to buying and getting on the machine the records customers want, the route men, under McDowell's supervision, also listen to new records as they are released, decide whether to buy.

Picking Hits

A good example of Southern's success in picking a top hit was "Blue Suede Shoes," a product of the local Sun Record Company. All three saw it as a hit and promptly bought heavy on it. "Sometimes our route men create that demand," said McDowell. "When they hear something they like, they buy it and put it on the juke box. But most of the time we just meet the demand."

That is, we put on what the customers want to hear. Sometimes tunes on the radio or TV get prompt requests. It's probably a new one that the disk jockeys are spinning. We get word fast and get the record on promptly.

"Early Buying"

"This makes all the difference in the world. Plays are lost when a record's building is not on the machine early enough. The life of the pop hit averages about three months and it's important to have them on the phonograph for the full three-month period if possible."

Here's the way McDowell and his men gauge the programming at certain locations. Knowing the location they know the age group that frequents it and the type of customers.

If it's a top location, for example, a restaurant with good atmosphere and good food, or a pleasant music program along with the late hit "Teen-Age Spots" if it's a hang-out for teenagers, this location's phonograph is packed with rock 'n' roll and pay tunes.

If the location spot is a cafe where the majority of its customers are country and western music or rhythm and blues, the juke box is programmed accordingly.

McDowell said, "We do not use the same category system. This is a system of leaving sections on the juke box. Each section has a certain type music in it, such as pop tunes, old standards, rhythm and blues, rock 'n' roll and country and western tunes.

Actually, McDowell said, such a system is not music programming at all, but only the grouping of certain types of music under certain conditions.

The way his men put on tunes, he said, are to get the most played records on the first and second columns, beginning at the left. Boston he is, he said, that most customers will read from left to right and spot, more likely than not, the tunes they're looking for right away.

Other tunes are arranged accordingly; it is, by these popularity rating, from left to right. When a tune hits, and say it's in the middle column, it's moved up to the first column.

Often the route men, in selecting new tunes to buy, will pick good one as a "sleepers" and put it in a middle column. If its play indicates it's going, then it is moved to the No. 1 or No. 2 column.

Music distributors send new records to Southern several days before their release. This gives the routemen an opportunity to listen to them before release.

Every evening, after coming in off the route, all these listen to new tunes. If they like one for a particular location, they buy it. Or it may be they will want it for several locations. Or they may not like it and not buy at all.

But, being human and fallible, sometimes they just pass over that later hits and they have to buy quickly and get them on the juke boxes promptly.

Each route man keeps a record of each tune that is on every machine and the popularity rating of each tune. When a new tune is put on the machine, they know from the record disk, which disk to take off. They replace tunes getting the newest number of plays. This accurate and expert system of programming always keeps the tunes not being played wore out and keeps only good records on the machines.

Program Appearance

Tied in with McDowell's philosophy of "giving the customer what he wants" is also this feature. On a new, 9,100 machine, a good-sized investment, it is important to have a good-looking program.

Therefore, along with a good programming of records, he also takes into consideration the title strip.

If all the title strips look good, new and fresh, and are typed alike, it adds considerably to the appearance of the machine and increases the play," he said.

Up to now his secretary has been typing some of the title strips. They are ready for the route men to take out with them when they leave the next morning with the new records they will put on their machines.

But, McDowell said, the men have to type some title strips on their route. They carry portable typewriters for this and this is time-consuming. As the route grows larger they face heavier and heavier burdens.

McDowell estimates 900 title strips consume a full eighteen-hour day of one employee typing steadily. At each location, considering they have to type the strips, the men are held up a considerable amount of time if he has to service his boxes.

So, to solve this dilemma, McDowell has a plan to use a gototype machine on most of the machines. This machine will cut the title strip paper to tape and punch it out like a typewriter.

They can run off hundreds in a matter of minutes and will save all kind of man hours.

It is simple to operate. A metal plate is made of the name of the tune by simple operating keys similar to those on a typewriter. The metal plate is then placed in the machine with the papers and the machine will print the title strips.

The machine was due to arrive as this was being written, and by the time it is read will be in operation. The route men now leave every morning on the route with title strips already prepared. They don't have to type the time-consuming typing of title cards on the route now.

Another good feature of the machine, McDowell said, is that all title cards will be uniform. There will be no crooks in spelling and the cards will be the same size, the type the same style.

McDowell estimates that he has more than 15,000 records on machines over the city. His men, of course, are constantly changing them for music programming is change.

And with his system, McDowell has won the respect and admiration of all other operators as having the best system in the area.
MAY 20, 1957

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MOA CONVENTION SECTION

93

thanks Ops—you’ve been wonderful

Chris Dotie Flahy

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FANTABULOUS

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(Eyi Wala Dong)

9-61843

Billy Williams

I’m gonna sit right down and write myself a letter

c/w
DATE WITH THE BLUES
9-61830

HI HO STEVE-O

by
Louis Nye as
Gordon Hathaway

with Larry Sonn Orch & The Key Men

c/w
I GOTTA RUN
9-61836

The Lancers

CHARM BRACELET
AND IT DON’T FEEL BAD

9-61831

Steve Allen

DO YOU EVER I LOVE THINK OF ME YOU

9-61839

Phil Foster

LET’S KEEP THE DODGERS IN BROOKLYN

c/w
LISTEN, ALL YOU BACHELORS
9-61840

BIG LEAGUE HITS

Eddie Lawrence

ABNER THE BASEBALL

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America's most exciting new dance band!!

Larry Sonn

IT'S SONN AGAIN
Coral 57104

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Hi-Ho Steve-o I Gotta Run

Coral 61836

Thanks Ops
for your reception
to our initial releases
Two extended-play album covers displayed on the ends of a phonograph record panel lacked general interest in 20 per cent for Jack Gutshall, a veteran operator of Gutshall's, the Common Factory.

Gutshall did not give in easily to the new venture of using album covers to create interest at the point of sale. He was forced into it.

After putting EPs on his machines at 15-cent play, he unsupervised, surprised about four months ago to find, while checking out sales, that they were doing poorly. Something had to be done, Gutshall reasoned.

The next morning, when one of his operators came to work, he discussed the state of affairs and the means of correcting it. They decided to try album covers on two machines.

Trim Covers
The covers were trimmed to fit the area adjacent to the selector panel of the machines. The covers were soft and could be moved about to fit the appearance of the machine.

New Features
Since first putting on the album covers, he has seen special attention to the displays. He has ordered the covers presently. From this interest he has come some additional factors relative to increasing the take.

Gutshall has tried to find an operator for the point-of-sale promotion. Mr. and Mrs. E. Calver, owners of La Capella, in Corona, where he operates two 200-selection machines, agree that the albums boost play.

Calver said that the installation of the cover immediately boosted play in his spot. At the restaurant's bar Gutshall is putting Joe (Fingers) Capps' records to "The Classics" and on the right, "Soft and Swell," by the Three Sons.

He performs using only two covers on the selector panel rather than three or four. Two, he added, spotlight those tunes. A number of album covers would create a delay in making a selection. He also believes that the use of more than two covers would hurt the appearance of the selector panel.

Some covers, Gutshall explained, look thousands better than others to the project. If the tunes are listed across the top of the album cover, this is removed. The main idea is to picture the artist.

In his shop he has installed the album cover of a June Christy release as a mechanism that was to be installed. This case covered only the word "The Misty Miss Christy." He likes this type of picture cover. He hopes that rec

How to Cut Costs, Up Net

• Continued from page 78

the sales talk easier, but is the long run not too effective.

The real answer is to call and sell the location on dine play with three for a quarter. It isn't easy. In fact, it's much tougher than I anticipated. Especially when your competition will jump your location with "They won't play" story.

We lost only one location, but learned then to sell and sell each dealer individually. In some small towns the resistance from both customer and dealer is terrible, and play drops for a couple of months.

The amazing thing is in lots of places the take doubles and in a few exceptional triple. It seems the faster the player spends his money, the more he spends after becoming used to the price set-up.

We have a card system listing accounts and results before and after converting to dine play. When calling on the merchant regarding conversion, when I show cards to disclose his notice that these (his customers) won't play it. Most dealers content their customers are different, and you have that to overcome.

Some customers were more than a matter of increased earnings for both parties and cost and time the restaurant to make changes. Some turn your down flat to start, but persistence pays off. A marginal location has no choice. The sales talk and sales talk in person while there is increased receipts and dine play.

Minnesota has been tough to crack because many locations have a height on music that's been 20 years. Reform has started that. I believe we have more dice play and there for a quarter spot than any other operator in Minnesota. The average for your end will be less than one per week per unit more. With 200 units, that's $10,000 a year the first year. After the first year's resistance is over, $1.50 to $2 increase per unit will be the average.

In order to widen profit margins, the only answer is increased takes and watching your costs at all times. That is the problem of any kind of competitive business. Know your costs and depreciation, get what you must have to operate efficiently, regardless of cost. Competition cannot whip you if you know your costs.

As yet the unions have no place in our business. The average operator has 40 to 50 machines and one man. Perhaps in the future as routes become bigger and more men employed per route, it will be necessary.

Fred Norberg
C & N Sales Company
Mankato, Minn.

Drop Marginals

This area converted some time ago to dine play. We went from 10 cents to a quarter for four for a quarter. Some felt 10 cents and for a quarter was a better ratio, but the former was decided to use easier for change at spots. It was accepted by the public and location owners.

In order to increase net income it is necessary to review your route and drop marginal locations or get guaranteed minimums $2 per week or let the location go. It's hard to give up locations, but the net is what makes the wheels go round. "Sell" music actively to proprietors and employees. Good equipment and careful programming are necessary, but without on the spot promotion, the former will not always get the job done.

From my limited experience, I see no need for unions, but larger operators would be more qualified to speak on this.

A California Operator

Sell the Public

Everybody knows a price increase is never popular. The public objects whenever they have to pay more for something regardless of what it is. There is a certain amount of resistance to even a few cents a few weeks or a few months, it disappears and it's forgotten.

Before switching to dine play, members of our association advertised in the newspapers. In the central city of Scranton and Wilkes-Barre, for example, the spot on a high pressure spot, and the result was to get the public to accept the increase.

The average increase has been 40 per cent to 50 per cent.

Ben Sterling J.
Sterling Service
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**STANDARDS MAKE 8% OF CROSS**

**City's Only Operator Using EP's Digs Gold in Programs**

The only Memphis operator who programs a large number of extended-play records on his juke box has found them a big asset to his business.

He is Charles Kahn, partner in Tri-State Recorders, Inc., which he operates with two others. He programs about 13 percent of all his machines with EPs and he reports they net him 8 per cent of his collection.

The economic importance of his EPs become particularly all EP selections are standard, and Kahn therefore does not buy novels often.

**Cost Cut**

Then his record overhead in record costs is cut tremendously by using EPs. Some old favorites such as "Stardust," "I Love You, April Showers," "Who's Sorry Now," "Street Scene" and others have been there two years or more.

The clientele of the locations like it that way. In fact, they won't let him take them off. They just let him shift the old standards around from machine to machine occasionally, but they always want some EPs with old standards to play.

In proving EPs on all his machines. Almost all the EPs were included in package deals with the machines purchased.

He tried them and found they clicked, particularly on his top locations.

**Adult Customers**

Customers in these top 30%, 40% and 50% locations are usually older and nostalgically of standards. Now they are steady customers at the juke box.

He puts 200-selection machines (the EP's get, Kahn has made a check at the locations and finds they get a big percentage of the plays.

At top locations the play is "very large," nearly equal that of the top pop tunes.

**Standards 100% EPs**

Kahn has already worked all of his standards on to EPs, and they are the only EPs he buys now, except the pop kind which cannot be ignored. There are these EPs by such stars as Elvis Presley that are not on singles.

He makes a systematic switch of the EPs from one location to another, when in his estimation, the tune has had its full run of play at one spot. If he finds any record not getting any play, he pulls it off.

He finds, he says, that there are very few such EPs in his catalog of standards.

"I've gotten lots of compliments on my standard program," he said. "A lot of people come in to the locations just to hear them. They like the wide variety the EP offers among the standard, the new songs and well-known favorites. They tell me it's the only place in town where they can play such music."

Kahn, besides his music and game routes, also operates a combination lounge, the "Onas," in downtown Memphis. He has a 200-selection unit there programmed with 20 EP standards.

He finds regular customers the right thing in just to play some of the old favorites that tell him they don't find anywhere else in town.

**Public Likes Them**

This public good-will EPs bring him is the main reason, he believes, that an EP-equipped (Continued on page 152)

**Why EP's on Jukes: Dollars and Cents**

By JOE KLEIN

Extended plays, already an important and integral phase of juke box operations, will continue as an increasingly profitable part of programming, according to Frank Witteck, who heads the World Distributing Company of Gary, an operating company. 

"That, however," he adds with emphasis, "does not mean that EPs will ever replace singles."

Dollar-and-cent considerations will keep EPs' ad infinitum, Witteck opined.

Operator resistance usually vanishes when it is pointed out that the fact that EPs bring in an additional nickel, Witteck said, indicating the shillhood of an attempt to summate Santa Claus.

About Time

Witteck is unconcerned about the element of time.

"An EP does not take twice as long as a single," Witeck contended. "Even if it did, however, the time lost in the selection of singles should be also considered in weighing the comparative time-consuming aspects of EPs and singles.

People like bargains, Witteck said. "They are getting one when two plays cost them 15 cents instead of 20 cents."

"An EP-equipped machine is bound to gross more than a non-EP-equipped machine," Witteck stated. "And, to me, that is a fact and an indisputable one at that."

40 EPs

Witteck said that on his 200-machine location about 40 plays are under EP management. 

"Only about 40 percent of his equipment programs EPs," the Steel City operator said.

Package deals are not always practicable in a city of greatly diverse national and racial origins, and Gary, one of the most

(Continued on page 135)

**Extended Play Records**

- **Report From Detroit, Memphis and Gary:** EP's Are Profitable

**Top Artists, EP's Spin Good Profit**

Though it has been necessary to keep up his supply of EPs in such categories as the latest pop, ballad and rock 'n' roll, ditties, and in such types of old standards as the Benny Goodman swing and Glenn Miller arrangements for which there is always demand. Singers' records range from 25 to 50 cents more per play than those of EPs in his territory, since EPs are not up for 10 cents and for 15 cents in a few locations, while singles are available in nickel, dime and five-cent quarter.

Singles on EP play are chiefly programmed on machines which have just been converted to EP play. Multiple plays are three, four or five for 25 cents. Most Music uses credit accumulation, but as yet has not installed any five-cent chutes.

Standards are programmed by his firm in two ways according to the current popularity meter readings of each disc. His standards are not necessarily confined to EPs, since he uses pop and rock 'n' roll machines. The 75-25 Ratio

On the average, his machines each have about 25 per cent EP records and 75 per cent singles.

He finds that not more than 25 per cent of EP plays will show a profit, and does not consider it feasible to move all of his standard programming onto EPs, especially since a great many of his machines are sold on the inco-rect, and the cost of conversion at this time or in the near future does not appear worthwhile until EP plays become much more widely used.

Witteck does not follow the all-EP customer habit of switching "library" tunes from one machine to another in bagpadded form, mostly.

He follows a definite schedule of placing the latest records in the top rows, moving the others down according to their popularity ratings.

Witteck uses the hits, or the 10, the top 10 according to local hit guides, directly in the top rows of Old North machines. The only

(Continued on page 187)
TASTE THIS BIG HIT!

SHISH-KEBAB

28th. on the Honor Roll Of Hits!
30th. on Billboard Top 100
11th. on the Most Played By Jockeys!

EXCLUSIVELY BY
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MERCURY 71092


**EP Spins Pull Steady Coin, Make Up 40% of Disks Used**

By BOB LATIMER

Good programming to obtain top returns for each location is more than a matter of simply following popularity trends, according to Jack Arnold, owner of American Amusement Company, of Aurora, Colo.

Forty per cent of all records programmed on phonographs operated by American are extended plays, and Jack Arnold intends to “keep that it way,” as long as his patron continues the luxury of the expanding disk.

Arnold, with headquarters in Denver’s eastern suburbs, and with locations throughout the entire metropolitan area, has been studying programming for more than 12 years. From this experience has grown a distinctively well-defined principles which he has followed closely enough to make the average return from each of his machines well above the national average.

Altho he operates almost every type and size of juke box, Arnold uses EP’s regularly all of them, averaging 10 to 15 EP’s on all 100-selection machines, and many as on a 200-play unit.

The reason is simply that EP’s show a considerably favorable profit picture, are much in demand with the usually very affluent family, and even tho they cost Arnold 80 cents instead of the 45 cents to 85 cents he pays for singles, their popularity offsets the difference.

“We program EP’s on every machine,” he said, “and we take advantage of EP packages offered with new phonographs whenever possible. Where a large number of records are concerned, a package is a considerable aid and it gives us the opportunity to test route return on cost.”

15-Cent Play

Wherever American programs EP’s, Arnold has found that EP’s priced at a straight 15 cents, two for 35 cents, have two kinds of appeal.

First, the EP record, with its longer play and two tunes, actually represents a bargain to the customer who is just getting over a recent conversion of Denver phonographs.

Second, EP’s almost without exception, appeal most to the highly-schooled music lover who wants to really listen to the selections he has paid for.

Recently, most EP’s in the old favorite category had little appeal, because they were rock ‘n roll and rhythm and blues tunes. Now, however, more and more varieties of music are coming out on EP’s, Arnold reports teen-agers playing them, too. But old favorites are very profitable.

**Program Factors**

There are a lot of influences involved in programming a juke box with EP’s rather than other than the usual “Top 10” or “Top 20” offered by local broadcasting stations. Arnold says, influencing the picture: Type of patronage, amount of cooperation he can depend on from the location owner, requests of location customers.

To know his location’s musical needs, Arnold devotes an average of six hours each week studying the programming requirements of the location. Because of this extra effort he seldom programs a “wrong” tune.

The programming situation is further complicated for Americans because the firm operates juke boxes in all categories, from older 40 and younger 78 c.p.m. machines up to new 300’s, equipped with 50-cent coin slots and/or accumulators. No matter what the machine used may be, however, there are certain stand-up elements which make up a good programming system, according to Arnold.

**Station-Op Deal**

First, he takes into consideration in making a weekly record at every location the “Top 20” tunes which have been selected by radio stations KOSI in Aurora and KMYR in Denver.

“These Top 20” from the “basic menu” is each phonograph. But Arnold realizes that the stated popularity of many of the records is a reciprocal thing between his own company and the stations, which call him regularly for information on numbers most played on Americans’ routes.

In other words, we don’t allow ourselves to be carried away by the stations’ selections,” Arnold said. “There are often instances in which the record involved would not be on the stations’ list if it were not for our own recommendations,” he added.

**Buying Aids**

Consequently, Arnold averages out the radio station selections, trade paper national music charts, and makes up the basic record stock, amounting to about 50 per cent of the total inventory.

Then he considers the job only partly done.

Next to be considered are “request tunes” which have helped to both personalize relations between American and location owners and to build goodwill. Arnold uses his local representatives to make personal calls on local stations.

Each week requests are picked up and turned in to headquarters, averaging out to around 10 requests per location.

Arnold adds over backward to see that he does obtain each of the requested records, which range anywhere from Strauss waltzes to country and western numbers.

“Nothing is more inclined to make the patrons of a bar, for example, more conscious of the phonograph than the fact that requests of their own have been placed on it,” Arnold points out.

**Old Favorites**

After the requests for each location have been bought and routed for delivery, Arnold then turns to old favorites, which make up most of the remainder of the music routes on each box. There have been instances, according to the Colombo operator, when EP records have literally “turned the meter over,” particularly where popular old favorites are concerned.

Arnold currently has seven 500-play juke boxes on his operations. One of these is located in a corner of the KOSI and KMYR of Denver.

A typical “new-old” favorite is Elvis Presley’s “Love Me Tender,” which lasted for more than three months on its original introduction, and has continued to be popular whenever it is used, according to Arnold.

The number of old favorites and requests turn out to be guided entirely by the location and the amount of play which has been registered in the previous weeks. Of course, Arnold points out, there are instances where old favorites and requests turn out to be the same, as well as those in which requests are already included in the “Top 20” programmed on the phonograph.

Finally, on phonographs which are compartmentalized into specific categories, Arnold adds the usual amount of country songs, Western ballads and novelty, all of these selected against the yardstick of play potential in the location.

Each Different

"No two of them are anything alike," Arnold emphasized, "but the program selection which we have developed for one machine will usually remain constant for that machine until there is some sharp change in the nature of the location itself."

(Continued on page 154)
THE YEAR'S MOST EXCITING NEW SOUND!

Mickey & Sylvia

Thanks, Ops, we'll see you at the MOA Convention

M & S

FIRST LP AVAILABLE NOW! "NEW SOUNDS" LX 1102

• This Week's R&B Best Buys

THERE OUGHT TO BE A LAW (Ben Ghazi, BGM)—Mickey and Sylvia—Vik 0257—This tune is taking off very much like their previous hit. The record is very strong in all areas and should make a strong appearance on the R&B charts very soon. This, too, will probably become a hit pop seller. Flip side is "Dearest" (Ben Ghazi, BGM). A previous Billboard "Spotlight" pick.

THERE OUGHT TO BE A LAW
b/w
DEAREST

Vik 0267

Personal Management
BEN-GHAZI Enterprises
From the family of<br>Dot Records’ artists—<br>thanks thanks thanks
DO YOU WANT A P-R PROGRAM?

Here Are Public Relations Facts You Need to Know

By LEE SCHOOLER
President
The Public Relations Board

I made a speech at your convention about a year ago (May 7, 1959), I told you that MOA needs a public relations program to overcome the bad reputation that a few unethical operators have given the industry. As far as I know, the MOA Board (May 19, 1930) reported that the public at large was not dissatisfied.

My ideas seem to be well received. In fact, you responded so enthusiastically that I went away convinced that you had finally awakened to the necessity of you are not alone.

But the time I spent making that speech and the time you spent listening went straight down the drain.

A year has gone by. No one has accepted the challenge.

MOA still has not taken positive action to correct a situation that is handicapping every music operator in the country.

Several weeks ago, The Billboard asked me what I thought of this lack of action. My answer is this: Our operators are members of MOA and to every music operator in the country, I'm going to tell you again how you and your industry can get the public recognition you deserve.

Here are some facts of life. There is no such thing as no public relations. Public relations is what people think of you, good or bad. No one is such a complete commodity that he doesn't inspire some sort of reaction in other people.

What I'm talking about is the constructive practice of good public relations. This has been seriously defined as winning goodwill, creating a favorable "climate" or building a public image.

But the definition I like best is simply "living right and getting credit for it." That phrase tells the whole story. You have to behave in a way that merits approval, then you have to let people know about it.

While individuals, companies, industries and nations have been influencing public sentiment since the beginning of time, the profession of public relations is comparatively young. It is only in this century that business has recognized its responsibility to the public and consequently set about building a reputation for right living.

Today thousands of major U.S. companies and associations of public relations counsel or have their own public relations departments. One hundred top companies recently reported that they spent $30 million on their public relations programs in 1954.

Approximately 170,000 people are employed in public relations activities and they are being joined by about 10,000 more each year. This is a probability.

As you know, one of the principal tools of public relations is publicity. It is thus publicity that you will tell a story that will influence the people who are important to you.

But publicity is the second step in your public relations:

First, you see to it that your house is in order. Then, and only then, can you start talking about yourself.

It won't do you a bit of good to go after publicity if you can't talk honestly. You can fool the public only so long. Illusion seldom can stand the test of time, when disillusion sets in, you're dead.

You already have one good, honest approach. This is your position as members of a growing, economically important industry.

Few people who see an automatic phonograph at the corner soda fountain realize what is behind it. That's one reason why they don't take you seriously.

They don't know that your industry, alone, is the direct support of more than 30,000 families or approximately 120,000 people. Add to this all the men and women working in the industries related to yours and you're pretty important to the national employment picture.

People don't see the millions of dollars invested in the plants and equipment making juke boxes. They never think of the singers and musicians supported by you.

They don't even realize that you, as an individual owner of 50 or 50 machines, are a businessman with a businessmen's problems and responsibilities.

What do you do with this factual, hard-hitting story? You tell it thru every possible communications media.

Financial editors of newspapers want news of industries that contribute significantly to the national and local economy.

Consumer magazines, both business and general, would be interested in various facets of your industry.

Then there are the trade publications in various related fields.

A lot of plastic goes into photographs and records. Why not the plastic industry how important you are? The same goes for the electronics people who make the controls for your machines.

Gain public support thru reforming the public about your economic importance sounds easy. It is easy for many organizations. But you have a handicap to overcome before anyone will be convinced of your stature.

This is the living right part of public relations comes in. I believe, and you know, that the large majority of music operators do live right by every standard of behavior. But the public doesn't.

Unfortunately, the public has been exposed, thrust to the fringe elements of your industry and judged all of you by a few few members. It's the old story of one bad apple ruining the barrel.

Your failure to begin long ago to counteract these mistaken opinions makes your task today unnecessarily difficult. It is up to you to take positive measures to tell your positive story.

The crooks in your midst care nothing for the industry as a whole or for its good name. It is up to you, as individuals concerned for your own good name, to take over and really do a job.

In your position, it isn't enough to go along doing a decent job day by day. You have to go on the offensive. You have to make a deliberate effort to build yourselves up in the eyes of your neighbors, your local government officials, your fellow businessmen.

Your industry seems to be suffering from a giant inferiority complex as a result of the things that have been said about you over the years. You have to get away from a feeling that you have nothing to be ashamed of. These things have not applied to every business and profession, but that doesn't keep the other members from accentuating the positive.

This cannot be done overnight. A few news releases are not a panacea for the long-timeills of a business. Nor can the job be done by making a few isolated gestures such as giving a machine to a charitable organization or a big contribution to a community drive. The public will think you are trying to buy respect. What you do must be part of an overall picture of a responsible businesss interested in the welfare of his community.

It is on the local level that this phase of your public relations program is most important. MOA can chart the outlines and carry out certain broad programs, but it is up to each individual operator to make these programs work for him at home. National magazine publicity, for example, can pave the way, but you have to follow thru to be identified with that good publicity.

A major way by which you and your industry can earn new respect is to build your public relations program around a specific problem of great public concern. The most logical problem for you to attack is that of the teen-agers. Teen-agers are your principal customers and their behavior is probably the biggest single problem of our nation today.

On the national level, MOA could set up a music scholarship program. It might sponsor psychological studies on juvenile delinquency. It might study the effects of records on behavior.

MOA could initiate national or regional conferences of educators, public officials and the like on specific teen-age problems. It might give awards for outstanding examples of juvenile decency.

All of these projects would be evidence that
MOA CONVENTION SECTION:

Public Relations

EDITORIAL

How Important Is Public Relations?

Telling people about yourself is not a very complicated business if you want to, and if you've considered it important to you, you'll probably want to.

These broad strokes suggest several questions which people in the joke box business must answer before reaching a decision about an industry-wide public relations program.

How important is public relations to the joke box industry?

Do people in the joke box business care about public relations?

If both these questions can be answered in the affirmative, then what is the best way for the industry to handle its public relations?

It might seem to many people that the first two questions are obvious. We aren't so sure.

It is true that much has been said by people both within the business and outside it about public relations.

But let's assume for now that public relations is important to the joke box business and that most people, therefore, want good public relations.

Then what's the best way for the industry to handle it?

We've said before that sound public relations must begin with an attitude, an outlook, a philosophy that is geared to the joke box business. If one does not exist, it is necessary to make a personal matter between a businessperson and other persons. It can be made that such a businessperson can have a fundamental conviction that what he's doing is right and good and he does care that everybody knows. Giving away a joke box or donating to charities is fine. It is commendable. It is good that it is done, but we don't think that as far as public relations is concerned, it helps much.

It doesn't tell people what you are and what you do and what you stand for.

Public relations means doing just that.

In this issue, Lee Schoeder, President of the Public Relations Board, Chicago public relations firm, clearly states some simple facts about public relations as it applies to the joke box industry, any business in general.

If joke box operators want to initiate an industry-wide program, the outlines of what's needed for such a program are indicated in Schoeder's article. If MOA's leadership thinks such a plan feasible, it should plan how to put it into action.

We do not believe that now is the time for such a program, even assuming necessary funds could be raised.

We do believe that MOA should adapt a policy toward joke box public relations which would make clear to the public, and to the joke box industry, what approach MOA felt advisable for operators in particular, and for business in general, to follow in relating it story to the public.

The fact is that no group in the business has ever made clear that it was eager to state facts about the business to anyone.

The whole attitude of the industry as a whole seems to be pretty well summed up in Schoeder's remark that it appears to be suffering from a giant inferiority complex. Those in the business seem to take for granted that people have a poor opinion of it.

The second thing that seems to be taken for granted is that someone outside the business—such as a public relations firm—will solve the problem for them.

No one knows for sure whether the first is true. If it is true, it is easy to understand why. Few in the business have taken the trouble to set people straight on what they read often in the newspapers, occasionally in magazines. In fact, they don't even try to set the newspapers or magazines straight.

As for giving the job of relating to the public to a public relations firm, the time for such a move is not now, if ever. The best experts on public relations for the joke box industry are the people who know its business, specifically, officers and directors of MOA. An even bigger group is MOA's membership itself.

MOA leaders should make clear MOA's policy on public relations. This policy should outline what MOA itself plans for the coming year in the way of relating the story of the joke box business to the public.

We think that in making plain what their public relations position is—acting in accordance with it—MOA will set the stage for a sound public relations approach for the industry.

your industry is living right, that you are concerned for your industry, for who keep you in business.

Your job on the local level would be to cooperate with the broad projects of MOA. But, more than that, it would be up to you to carry out smaller programs at home, either individually or through your location associations.

A good public relations program can help you to the extent that you help yourself.

This means active participation in every local endeavor designed to keep teen-agers out of trouble. It means helping to raise funds for a youth center.

It may mean helping to plan teen-age rallies with you bringing to bring in recording stars as part of the entertainment. It may mean giving a banquet for your high school football team.

Every town and city has its own special situation and offers its own opportunities to be of service. It is up to each individual operator to learn how he can fit in. Then it is up to him to see that he gets publicity credit for the things he does.

Warning! You must give more than lip service to the civic enterprises with which you would be identified. The VIP in your area can do his part strongly by being an active person in these groups, but he's already made his reputation. You have to work for yours.

In all of your local activities, you would, of course, have the advice and support of MOA.

The important thing for you to remember is that you don't have to be afraid to tell your story. During a recent discussion over whether to hold a press conference in connection with the national convention, an important official said:

"It's all right to have a press conference, but we must make certain there's no publicity as a result of it."

His thinking was just exactly right. In any situation, the best way to meet the press is head-on and with all the facts that bolster your position.

You'll find that most newsmen will treat you fairly if you treat them honestly. But if they think you're trying to hide something, they'll do their damnedest to dig it out.

A respected newspaperman, James Reston, of The New York Times, once quoted a word that describes the ideal public relations approach. He said of a man about to be endlessly attacked, "He didn't wait to retaliate. He 'bullied.'"

MOA should have begun "bulling" with the facts years ago, but it still isn't too late. It's just harder and will take longer. You can't expect to achieve success as instantly as the Elvis Presley recent on your machines, but once you get your success will last longer.

If you don't believe that it's possible to wipe out years of bad reputation, look at the bowling industry.

I think it provides a classic example of an entertainment business that woke up to its responsibilities and thereby earned the respect of the entire public.

In the other industry, a slightly different level, you have the movies. With television making terrifying inroads on the theater business, Hollywood promoted the slogan, "Movies Are Better Than Ever." What's more, the picture-makers, on the whole, have lived up to that slogan.

In Chicago today are better than ever and the box office shows it.

In both cases, the industries concerned lived right and get credit for it. They attacked the underlying problem and let the public know what they were doing about it. There is absolutely no reason why the movie operators can't do the same thing.

MOA needs a public relations program of at least three years' duration to get off to a good start. Results are cumulative and stopping too soon would mean the virtual waste of all that had gone before.

The program should be budgeted at $50,000 to $75,000 for the first year. As more projects are initiated, the budget should be increased to $100,000 or $150,000 a year.

I strongly believe that MOA should be joined by the National Coin Machine Distributors' Association and the Automatic Phonograph Manufacturers' Association in this all-out public relations effort.

After all these groups are dependent upon you and your reception by the public. Certainly you're all interested in keeping the joke boxes running profitably.

A public relations program backed by all these groups would gain inestimably the inter-change of information and ideas and thus the added strength that comes with greater numbers.

The impact on the public would be increased and the results would begin to show up faster than if MOA works alone.

However, this does not mean that you should all around waiting for the other two groups to decide to join you. Delay will only intensify your problems.

The future of your industry can be great. Get off your backs and start some action.
Proudly Presents...

Billy Ward
And His Dominoes
A Smash debut on Liberty
with a Sensational rendition of

"STARDUST"

and

"LUCINDA"

#55071

The Big Hits are on......
Eddie Cochran
with a terrific follow up to his Hit—"Sittin' In The Balcony"

"MEAN WHEN I'M MAD"

#55070

Margie Rayburn

"FREIGHT TRAIN"

#55072

Liberty Records Inc.
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Hollywood, Calif.
Everytime your service phone does not ring—
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SERVICE PHONES ARE SILENT

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the Phonograph that proves itself on location with

- Proven time-tested mechanism
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THE BILLBOARD

Record & Equipment Merchandising News & Sales Tips

NEW PRODUCTS

NEW RCA AM-FM RADIO LISTS FOR $189.95 ...

A new 12-tube radio with RCA Victor's Popular triple speaker system has been announced by the firm. Called the Corden Blu (Model 8R815), the new unit has been designed as a table model and comes complete with brass legs for conversion to a console. It will be nationally advertised at $190.95 in May and $199.95 in light rifl oak or maple finishes.

James Toney, vice-president in charge of the radio and Victrola division of RCA, says that the Corden Blu is the most powerful ful radio ever manufactured by the firm. A new high-fidelity phone line has convinced RCA that the public also will buy the $189.95 radio.

The speaker system features a 6-by-9-inch speaker for low and mid-frequency sounds, and two 3¾-inch speakers for reproducing high frequencies. The unit is equipped with a jack for a Victrola stereophone player plus jacks for a tape recorder and record player attachment, as well as provision for an extra speaker.

HOME DISC RECORDER KIT IS $149.95

The Detroit firm, Johnson Smith Company, is introducing a disk recorder that sells for only $149.95. The units will make rec- ords at speeds, 33, 45 and 78 r.p.m., which can be played back immediately. The unit is used in conjunction with a phonograph and may be used with any model. Recording is done in- dependence of the phonograph circuit and requires no mixing. The unit includes a recording arm, head and tracking disk and electronic recording microphone. Blank disks are included. Extra disks are $1.95 for five.

VOLT-OHMIETER FREE FROM WALTCO ...

Electrovox, East Orange, N. J., manufacturer of Waltco replacement needles, announces a bonus for servicemen in its exclusive New Waltco, a pocket-size pencil-type volt-ohmometer.

Quoting Waltco as a free premium with Waltco's new Tote-Pak disk recorder that sells for only needle selection, the Miniv-Meter has been designed to aid the sevr- iceman in making accurate AC-DC voltage and resistance checks without pulling the chassis of the circuit breaker. A direct-reading magnifying dial gives clear, accurate readings in any angle and eliminates the need for glassing back at a meter. It is completely self-contained and operates on an ordinary pen-light cell. Weighting only six ounces, it is ready to receive the serviceman when making calls. Listed at $149.95, the Miniv-Meter is currently available only as a premium from Waltco with their Tote-Pak selection. Waltco may be able to offer the unit in regular sale at some future time. Details on the needle assortment and prices are available from Waltco's New Jersey headquarters.

How a West Coast Dealer Upped Phono Sales Volume

- Volume phone sales call for new promotion and merchandising ideas that any dealer can use to boost his sales of both, turntables and record players.
- Dealer's best salesman are teen-age customers.

By MARK GIBBS

The stores that were responsible for the remarkable upswing in disk sales last year haven't been asleep at the switch when phonograph sales are concerned. 

For example, John R. Fox, manager for a store that sold $131,000,000 in phonos sales in 1956 and has been budgeted for a new high this year. There's a good reason why.

The person who's interested in reasons gets a partial clue merely by reading a record store. Those thousands of colorful album covers entice the customer not only to buy them but to buy the equip- ment that can do justice to the music in the grove. 

Another partial reason lies in the physical appearance and layout of the record stores. In the old days there was a phonograph model or two, perhaps, on display, but the wise dealer makes his record cus- tomer walk thru the phonograph department before he can give the needed records. That means that every- one of the store's phonos models appears in a disk he has to walk past those newest phonos models twice. In short, this dealer is able to call attention to new phonographs among the consumer group that has the strongest level of interest in his merchandise.

Youngsters Sell the Parents

Creating the interest and cashing in on it are two different things. Here the dealer has to learn a special sales pitch about phonograph sets, for example. 

As a case in point, Edson Nichols, owner-manager of University Radio, Los Angeles, describes his sales pitch.

"As you might gather from the shop's name, University Radio serves the college clientele. As the University of Southern California has been consistently the hottest campus in the world, there has been a consistent demand for equipment and service. In June, 1953, the month he opened, Edson Nichols grossed $3,000; this year the take at present is about $4,000 a month, and in the past year the shop sold $11,000 worth of business.

Nichols believes that his young- er customers, those of high school and college age, are about the only customers that use drum beaters but he has found that they are enjoying moderately and higher-priced hi-fi phonon- ograph sets.

"The kids and their half- way homes are buying the parents, even with a $500.00 set," Nichols says.

Proof of his contention, Nichols points out that between 65 and 75 per cent of all traffic comes from them, a figure he claims that the traffic results not only from the salesmanship in store, but from the high-fi sets as well.

"The other thing," says Nichols, "the kids save their money to buy records and the next thing they know they are in with their checkbook to look over the hi-fi phonos. Nichols is convinced that this is the only uncompro- mising. The kids are well- versed on the brand of the models and they all the

4.5% of the sales go to the West Coast dealer. The_Discograph_ is a product of Nalco and costs $4,000 and $5,000 in the record business.

Coffee time is also buying time at University Radio when the Hi-fi fans get together on Thursday evenings to listen to new releases and arrange the deals of Magazines, Discograph and Pilot. Average purchase runs about $7 during these sessions. Per customer purchases sometimes go as high as $150.

Manager Ed Carlile briefs a customer on the features of the new Dictograph. She may not have the cash to take the set but the University Radio knows there's a good chance she can sell its merits to her parents. This practice has paid off for the store in the past.

No Gamble With Quality

The phonograph stock at University Radio has been limited to three lines—Discograph, Pilot and Magnavox. Prices range from $170 to $850.

"In limiting your lines to those of good quality," Nichols says, "we don't take much of a gamble. With today's high quality prod- ucts, there is bound to be a notice- able improvement in sound."

A must in the store's way of doing things is the careful check- ing of every set sold before deliver- ing. Nichols has no regular service department. He simply tele- phoned it when he took over the business. In its stead, a top-flight serviceman was contracted to service all equipment on a time basis.

The store's policy in this regard is rigid. Every set sold is in the store for a minimum of 24 hours for a check-up.

Jobber Calls Him Aggressive

It's hard to pin-point any single merchandising technique as being responsible for the store's rapid growth. Distributor Tony Valerio, whose Melody Sales Company in Los Angeles is supplying Dictograph aud- io for the Berkeley dealer, calls Nichols "one of the most aggres- sive retailers we serve.

"Nichols is a great behavioral in advertising," adds Valerio, "and goes along with his wholesalers nine times out of 10 on special campaigns. That's well above par for the rest of our customers."

University Radio budgets much more than the average store for advertising. Its space is liber- ally allotted in local high school publications, in the University's various campus publications and in Berkeley's daily newspaper. In addition, radio time is bought on a regular basis.

THE SECOND QUARTERLY

Tape Merchandising Special

Coming in the June 3 Issue

- Watch for it!
new leaders
new single hits
new album hits

*Our Two Big Money Leaders High Up on The National Charts*

Chess #1653
"School Day"
(Ring! Ring! Goes the Bell)
Chuck Berry

Checker #863
The Original
"Susie-Q"
Dale Hawkins

*Our New Single Hits*

Chess #1654
"Over the Mountain Across the Sea"
Johnny & Joe

Checker #860
"Hey, Bo-Diddley"
Bo-Diddley

Chess #1661
"Please Send me Someone to Love"
b/w "My Engineer"
The Moonglows

Chess #1658
"No More"
b/w "You Can Suit Yourself"
Bobby Charles

Argo #610
"The Bamboo Tree"
b/w "Isle of Trinidad"
The Regents

*The Big New Albums*

Chess #1426
CHUCK BERRY
"After School Session"
(also available on LP 53118)

Argo #608
"Zoot"
Zoot Sims

Argo #610
"Count 'Em 88"
Ahmad Jamal

Argo #611
"Ramsey Lewis and His Gentlemen of Swing"

Chess - Checker - Argo
Record Company

New Location - New Address - New Telephone Number

2120 S. Michigan Avenue
Chicago, Illinois

All Phones: CAlumet 5-2770
THE BILLBOARD’S WEEKLY

Packaged Records Buying Guide

• Best Selling Pop Albums

Albuns are ranked in order of their national sales strength at the retail level according to The Billboard’s weekly survey of top sellers in all key markets.

1. CALYPSO—Harry Belafonte RCA Victor LP 1248
2. LOVE IS THE THING—Nat King Cole Capitol W 824
3. IIDMNS—Teenage Kicks Ford C 756
4. MY FAIR LADY—Original Cast Columbia CL 5909
5. AN EVENING WITH HARRY BELAFONTE RCA Victor LP 1402
6. OKLAHOMA—Sound Track Capitol SAO 595
7. SONGS OF THE FABULOUS FIFTIES—Roger Williams Capitol Kapp KJL 5006

8. STEADY DATE WITH TOMMY SANDS Capitol T 548
9. AROUND THE WORLD IN 80 DAYS—Sound Track Decca DL 9546

10. SPIRITUALS—Ennie Ernie Ford Capitol T 818
11. THE KING AND I—Sound Track Capitol W 740
12. CLOSE TO YOU—Frankie Avalon Capitol T 798
13. WONDERFUL—The CLEFTS Columbia CL 925
14. THE EDDY DUCHIN STORY—Sound Track Decca DL 8269
15. ELVIS—Envis Presley RCA Victor LP 1352

• Pop Albums Coming Up Strong

A listing of new pop albums showing strong sales action, expected to be a survey of all major labels. These albums figure strongly on potential entries on the national best selling pop albums chart.

1. Rockin’—Frankie Laine Columbia CL 973
2. Pat—Pat Boone DeL LP 9595
3. Eydie Gorme—Eydie Gorme ABC Paramount ABC 1350
4. Day By Day—Doris Day Columbia CL 942
5. Here’s Little Richard—Little Richard Specialty SP 160
6. Waltz With Lawrence Welk—Lawrence Welk Coral CPR 51719

• Most Played by Jockeys

Aircons are ranked in order of the greatest number of plays on pop disk jockey tests shown during the survey. Results are based on The Billboard’s weekly survey among the nation’s disk jockeys.

1. LOVE IS THE THING—Nat King Cole Capitol W 824
2. STEADY DATE WITH TOMMY SANDS—Tommy Sands Capitol T 818
3. CLOSE TO YOU—Frank Sinatra Capitol W 739
4. ROCKIN’—Frankie Laine Columbia CL 973
5. WONDERFUL—The CLEFTS Columbia CL 925
6. AN EVENING WITH HARRY BELAFONTE—Harry Belafonte RCA Victor LP 1248
7. EDDY GORME—Eydie Gorme ABC Paramount ABC 1350
8. FOUR PREMIER AND FIVE TRUMPETS—Four Freshmen Capitol T 763

• Spotlight on Sound

BANJO AND BONES IN HI-FI (1-12)—Epic LN 3369.
Hi-fi platters will get their kicks from this disk if they play only the electric guitar solo from the "Chains of Iowa" (Record of Eyes). Other notably sonic goodies include the cymbals, traps and xylophone. In fact, the sound在这时 this good-sounding record is standing.

THE MAGIC ISLANDS (1-12)—Decca DL 9045.
Aside from the fine orchestral and vocal reproduction, this disk could attract sound addicts for such natural and man-made effects as seagulls, surf and the very low frequency boat whistle that serves as an intro to the music.

• Review Spotlight on

• Jazz

Reviews and Ratings of New Albums

Popular

MAY 20, 1957

RECORDS

THE BILLBOARD’S WEEKLY

FAIR AND WARMER! (1-12)—June Christy.
Capitol T 833
Just a few weeks after the release of "Something Cool," a smash hit, June Christy featured a swing of her earlier hits, and they have come to the top. Capitol is quick to capitalize on the success of "Big Band and Me," and "It's Not for Me." This disk is a must for any of June Christy’s fans.

GRAND TOUR (1-12)—Philharmonic-Symphonies of New York; Andre Kostelanetz, Cond. Columbia CL 591
This is Columbia’s "Best of the Month," for June. It includes all of their previous hits, such as "Blue Danube Waltz," "Pomp and Circumstance," and "St. Louis Blues." The recordings are sparkling and the sound is excellent.

JAZZ ALBUMS

JAZZ IMPRESSIONS OF THE U.S.A. (1-12)—Dave Brubeck Quartet, Columbia CL 584
This is a unique and unusual presentation of all the popular jazz musicians of the United States. The album is recorded in stereo and offers a wide variety of jazz styles. It’s a must for all jazz lovers.

THE JAZZ MAN (1-12)—Ancheta Johnson Atlantic 1284
This is the first album of Ancheta Johnson’s career. It features some of his best-known songs, such as "I’m in Love Again," "Stardust," "Ain’t Misbehavin’," and "The早期." The album is recorded in stereo and offers a wide variety of jazz styles. It’s a must for all fans of Ancheta Johnson.

COUNTRY & WESTERN ALBUMS

THE SONG OF ROBBINS (1-12)—Marty Robbins, Columbia CL 584
This is the third album of Marty Robbins’ career. It features some of his best-known songs, such as "Elizabethtown," "The Stairway Back," and "The Early." The album is recorded in stereo and offers a wide variety of country and western styles. It’s a must for all fans of Marty Robbins.

RANAZU AFRO-CUBANA, Westminster 75166, In a style that’s all its own. The beautiful melody and Latin rhythms of Afro-Cuban music are combined with a unique harmonic and percussive approach. This album is a must for all fans of Latin music.

BANJO AND BONES IN HI-FI (1-12)—Epic LN 3369.
Hi-fi platters will get their kicks from this disk if they play only the electric guitar solo from the "Chains of Iowa" (Record of Eyes). Other notably sonic goodies include the cymbals, traps and xylophone. In fact, the sound在这时 this good-sounding record is standing.

THE MAGIC ISLANDS (1-12)—Decca DL 9045.
Aside from the fine orchestral and vocal reproduction, this disk could attract sound addicts for such natural and man-made effects as seagulls, surf and the very low frequency boat whistle that serves as an intro to the music.

• Spotlight on Sound

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A smash-hit album
on RCA VICTOR by

MICKEY ROONEY

One of today's hottest talents
in a sensational performance
of everybody's favorite songs
by George M. Cohan
and other show biz greats!

Mickey Rooney Sings
George M. Cohan
with Van Alexander and His Orchestra

Backed by RCA VICTOR's "Yankee Doodle Dandy" Promotion

1 Big size, big schedule national advertising
   in such magazines as LOOK, NEW YORKER
   and PLAYBILL for an entire month!

2 Special mat ads for newspaper advertising by
   dealers and distributors!

3 Nationwide grass-roots disc jockey promotion!

4 Sales-inviting point-of-sale material!

CASH IN ON THIS SUMMER'S NATURAL RUNAWAY HIT ALBUM...
ORDER A BIG SUPPLY TODAY!
DEALERS!

Increase Profits .

Increase Sales .

Here is that extra service to customers that competition demands. A reliable and authentic recommendation your customers can depend on. You can profit by using TODAY'S TOP TUNES.

TODAY'S TOP TUNES

AVAILABLE EVERY OTHER WEEK
TO HELP YOU BOOST SALES

It's a colorful 4-page folder (6x9x6½ per page) that carries The Billboard's HALL OF HITS with the best selling records of each tune.

It also shows best selling Popular, Country and Western, and Rhythm & Blues records. Your store can advertise, and a telephone number will be imprinted free on each folder in bold letters.

MERCHANDISING DIVISION
2140 Patterson Street Cincinnati 22, Ohio

Yes, I want to stimulate my sales with Today's Top Tunes which I understand is issued every other week.

☐ Trial order

☐ 100 copies, $ 1.00

☐ 200 copies, $ 1.90

☐ 300 copies, $ 2.70

☐ 400 copies, $ 3.60

☐ 500 copies, $ 4.50

☐ More than 500 copies, $ 5.00 per 100

My store name, address and phone number will be printed on each copy as shown below:

Store Name: ________________________________
Address: ________________________________
City & State: ________________________________

Phone: ________________________________

Ordered by: ________________________________
HOP ON THE POLKA WAGON
WITH THE WORLD'S LARGEST MANUFACTURER OF POLKA RECORDS
MUSIC FOR EVERYBODY!!

ALSO AVAILABLE ON EP'S • 60 LP'S by the First of the Year

DANA RECORDS 315 W. 47 St. (Plaza 7-8140) New York, N. Y.
To Merge Or Not to Merge?

'Girl in Town'

'Jamestown Fest'

FRANCES FAYE
Sings Folk Songs

BCP 6017

FF/FRANCES FAYE IS FULL OF FIRE BUT ONLY MORE SO. FRANCES POSITIVELY OUT-FAYES HERSELF IN THIS INCOMPARABLE 12" LP. RUSSELL GARCIA CONDUCTS "GREEN SLEEVE", "FRANKIE AND JOHNNY", "CLEMENTINE", "ST. JAMES INN", "FRIENDLY ADVICE", 5 OTHERS, 2 MEDLEYs. DON'T MISS IT!
MONEY-MAKERS ALL!

Jubilee Current Best Sellers
#5276 "Cool Water" b/w "A Little on the Lonely Side" -The Four Tunes
#5278 "You Don't Know What You're Missing" b/w "Don't Ever Run Away" -Emmett Miller
#5279 "Miracle in Milan" b/w "Breaker on the Shore" -The Stylers
#5282 "On Forgotten Street" b/w "To Belong" -Don Rondo
#5283 "A Rose and A Prayer" b/w "With This Ring I Thaw You" -Bob Whalen

Just Released on Jubilee
#5284 "From the Moment I Met You" b/w "Dear Miss Lonely Hearts" -Sherry Parsons
#5285 "Dandy Line" b/w "I Must Have Your Love" -Gene Nash

Josie Current Best Sellers
#812 "Sugar Sugar" b/w "About That Girl Named Lee" -The Cadillacs
#814 "Sellers" b/w "With This Pen" -Todd Randall
#815 "Move It Over Baby" b/w "She Took the Whole Thing" -Mal Jackson
#816 "The Other Man" b/w "Ha Ha" -Danny Loge
#817 "Gonna Find Me a Bluebird" b/w "Love When You're Young" -Darryl Roberts

Just Released on Josie
#818 "In Toos I Believe In You" -Virginia Lowe
#819 "Close" b/w "Too Young To Settle Down" -Gene Lewis
#820 "My Girl Friend" b/w "Broken Heart" -The Cadillacs

Port Label
#5000 "There Goes My Girl" b/w "Tell Me You Love Me" -The Chancellors

Blue Chips Label
#0013 "Echo, Echo, Echo" b/w "Charmaine" -Don Lee

Winley Label
#215 "Florina" b/w "Hey Little Girl" -The Paragons

Whirlin' Disc Label
#105 "Picture of Love" b/w "Softly and Sweetly" -The Continentals
#107 "I Really Love You" b/w "What Do You Do" -The Channels
#108 "Tonight & Forever" b/w "Magic Mirror" -The Wheelers

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JAY GEE RECORD CO., INC.
315 West 47th St., N. Y. C., Pl 7-8140

Pick Disks Early for Extra Plays to Make Programs Pay

BY SAM ABBOTT

"Find an operator who programs well and you'll find a successful one," is aphase coined by Haski Tronick, who was general manager of Mithune Music, Seeburg distributors, for 11 years before joining C. A. Robinson Company recently as partner.

Tronick's theory, when applied to California Music, headed by Sam Richison, sales manager of the business, holds true.

"California Music, along with its success in operating, has also become a factor in the record one-stop field. This naturally gives Orland, the route manager, and his own an advantage that is not shared by other operators.

California Music's one-stop places put at the disposal of the operating arm a stock of records valued at $50,000 and sales people in specialized music fields who can help them program.

Basic Pattern
California Music, however, follows a basic pattern that can be used by any operator in any part of the nation in selecting tunes for the machines.

To study this formula for successful programming, both Ricklin and Orland were asked to outline how they set the tunes for a machine to be installed in a new location. In answering, they started from scratch.

"The first thing that we would do in a case like that," Ricklin said, "is to talk to the location owner and find what type of music his patrons prefer. From this basic information, the majority of the tunes selected would be those most likely to appeal to the regular customers.

Study Lists
With this information in hand, Ricklin, who devotes most of his time to this end, and Orland would study a list of tunes in the requested category or categories. After these there would be other selections to be put on the machine to fill out, Ricklin and Orland would fully employ their long and vast experiences to supply these.

There are many ramifications to the problem. If the spot where the new machine is to be placed requires special music-Spanish, rhythm and blues, western tunes, polkas—all the operators would call upon the knowledge of their specialists in the one-stop section, the primary advantage over other operators.

Sales Experts
Ricklin, who likes pop tunes, recognizes the importance of artists like Dave Brubeck in the jazz field, but he would be folly to fill the machine with too many recordings of such an artist. Here the sales representatives would be the ones to supply the method to make the list attractive.

CARE ORLAND, standing, and Sam Ricklin, of California Music, study a master list of tunes for a machine to go on a new location. The list is sent to the shipping room for the filling and then to the shop. The master list gives a complete story of the tunes that are on the machine and that have been removed.

WITH THE MASTER LIST IN HAND, Nannie Frasier, second from left, checks with Martha Delgado, at the left, for records on the machine. Mike Delgado is a specialist of Spanish music and makes suggestions as to which tunes should be featured.

AL CECARRA, RIGHT, helps Nannie Frasier load the machine for the new location. They work from a master list that spots each record on the machine where Ricklin and Orland, veteran operators, have instructed. Time in the make-ready is saved thus this method and a reference of all tunes, used or currently playing, is available.

CALIFORNIA MUSIC, headed by Sam Ricklin and Cabe Orland, moved into its own new building late last year. The music machine operating division of the company is here along with the one-stop, which puts nearly $50,000 worth of records at the disposal of the jube box firm.
NEW Bally SPIN-TACULARS!

"BABY-O"

b/w

"STAY BY MY SIDE"

Jimmy Isle

BALLY #1034 (7-1034)

"SIMILAU"

b/w

"SCRATCH, SCRATCH ME BACK"

Nathan Russell

BALLY #1035 (7-1035)

"MELODY No. 9"

b/w

"HEADIN' HOME"

Teddy Phillips

BALLY #1036 (7-1036)

"THE ARCHITECT"

b/w

"SEA SHELLS"

Jeri Jordan

BALLY #1037 (7-1037)

BREAKING FOR A BIG HIT!

"LITTLE WHITE LIES" b/w "1492"

Betty Johnson

BALLY #1033 (7-1033)
Two great heart warming
love-lyric ballads by

JEAN

SHEPARD

THE OTHER WOMAN
UNDER SUSPICION

record no. 3727

Welcome operators to MOA
room 25

Pick Disks Early to Up Plays
Continued from page 120

If the location wanted pop, R&B, or Western, Buddy Robinson would be asked to assist. He has a wide interest in music and has been in the record field since 1945. During the past 14 years he was with Decca in the recording studios and later a salesman for Coral Records before joining the company. He also has a large personal collection of records, which gives him the feel that is needed in finding the potential record-getting qualities of a tune.

Here in Los Angeles where many spots require Spanish music, Ricklin and Orland would follow practically the same system of picking the tunes for it as they did the spot that wanted progressive jazz. Martha Delgado, who has been with the firm for seven years and orders the Spanish recordings, would submit her ideas as to what would attract plays.

Now that such an initial list has been compiled in the office, the second step is to send it to the stripping room, where from the master list the title strips are made. The master list is filed for future reference.

Tape Removals
Records that are later restored from the machine are scratched from the list. As new records are loaded, they are added to the reference file. This method gives the firm a ready reference as to what tunes have been used and what is current.

The strips and the master list are then sent to the phonograph mute shop, where Norris Frazer and Al Cegurna, the route men, who will install the machine, take over. They will obtain the records from the stock in the casing department.

The program for the machine has been outlined and they only follow the instructions that have been passed to them. This saves time, and assists the records in the areas where Ricklin and Orland want them.

Bowery
RECORDS
F. O. Box 713
Duluth, Minn.

THE BEST IN POLKA RECORDS!
FRANZ SCHEMANN
AND THE ALPINERS

RAZZBERRY REYNOLDS
ALL STAR POLKA BAND
The Most Played Records on Nebr. Tavern Jukeboxes

Quality Printing
Since 1928

Records and Transcription Labels
Coco Labels—Printed Sombrero Stickers
Albert Covers—Beebe Sleeves
Basket—Galssine—Angelo Brown
Service and Quality on every job regardless of size
24-hour service or ship on record labels
Price list on request and all work on
receipt. Please for representative

Jawood L. Anderson, Inc.
9 Murphy St.
N. Y. Y. N. Y.

No Pat Answer
Both Ricklin and Orland realize the importance of careful programming for they are doing it daily in the one-top as well as for the route. They do not believe there is any specific formula package deal that can be used time after time or is applicable to all locations.

"You can't tell people what to play," Orland said up the situation. "There are so many different kinds of music, each to suit a particular taste. There are Western, polkas, progressive jazz, Hawaiian, Latin—and each has a specific market. Any one type in the location that prefers another kind is not good business.

"The job of programming is not easy," Ricklin added. "There are charts that are available but the operator must guess weeks ahead of the chart's listings as to what will attract play.

More Play
"After a tune hits a chart, it is certain to be played. In the meantime, it is the operator's problem to select tunes that are potentially chart material. If he studies programming, he can get several weeks of additional play on a record before it is listed.

"It is money in the operator's pocket to select these tunes. He cannot afford to pick tunes wildly. If he appraises a tune properly, he will receive the extra plays. If he waits until it is on the chart, he has lost a couple of weeks or more of revenue. In this business he has to get all he can and then some. That is where programming pays off."

Recording companies give much consideration to tunes they plan to release, agreed Ricklin and Orland. To a large degree this governs the operator, but one cannot just buy everything that is heavily promoted.

Know Music
Ricklin and Orland maintain good relationships with both the recording companies and the artists. Because of this, they are well informed on what is happening in the field.

Ricklin entered the music operating business in 1935 and had the first Bell System Telephone music-installation. It was built by Rodney Pantages, of Marion Music. Quite by accident, California Music moved into the record business early in the 1940's with the sale of used and surplus records.

California Music recently began using a special selector strips that was the result of three years of research. It is a patchwork transparent strip that facilitates reading and provides quicker selection by the patron. The strips, however, are more expensive than the conventional ones and are supplied by a paper mill that makes them on order for the operation.

"These strips make the piece of equipment that costs $1,500 or so look like a fine device that it is," Ricklin declared. "There is no use putting that much money into a machine and then have failed titles that are hard to read."

Ricklin and Orland are strong for good equipment kept in top working condition. Those go hand-in-hand with solid programming.
CLOONEY

A Rosie is a sweetie is a sure-fire hit! And the latest disc from our own ever-lovin' gal is no exception. "Mangos" is on the charts and still climbing. Hop on for a high-flying tour of Hit Heaven!

Mangos b/w Independent (from "Bells Are Ringing")
Rosemary Clooney with Frank Comstock
4-40835

MATHIS

With "It's Not for Me to Say" already well under way on the charts, it's clear that Johnny's on a one-way street to Dame Fortune's house. This listing was Johnny's first Columbia release, and it's a true hit! Watch for heavy action as more and more people come under the spell of the lad's terrific style.

Wonderful! Wonderful! b/w When Sunny Gets Blue
Johnny Mathis with Ray Conniff and His Orchestra and Chorus
4-40784

ROBBINS

Marty has it, and it's being bought on all sides! This is the tune that broke the C&W barrier and made a terrific impact on the "pop" market too! It's on the charts in both camps and hasn't shown a sign of slowing down yet, so come on in and get your share!

A White Sport Coat b/w Grown-Up Tears
Marty Robbins with Ray Conniff
4-40864

RAY

Johnny's spectacular style has won him a spectacular following—from which it follows that his latest release is in gear and off in a cloud of dust...star dust!

Another tremendous seller from the lad whose name is on the charts in DAY-GLO!

Yes Tonight, Josephine b/w No Wedding Today
Johnny Ray with Ray Conniff
4-40893

LAINE

Frankie got his eleventh polestar record for "Moonlight Gambler," and his latest release is coming into the home stretch to make it an even dozen. That's the way Frankie is—Mr. Sell-a-million himself!

Love Is A Golden Ring b/w There's Not a Moment To Spare
Frankie Laine with The Easy Riders and Paul Weston
4-40856

FOUR LADS

Four young men about-town who know what it's all about. They also know how to deliver it as is plainly evident from the long string of successes to their credit. This latest is hot on the heels of "Who Needs You" and man, we mean it's HOT!

I Just Don't Know b/w Golly
The Four Lads with Ray Ellis
4-40914

THE SURE-FIRE HITS ARE ON THE HOTTEST COMPANY IN THE BUSINESS

COLUMBIA RECORDS

© "Columbia" © Marcas Reg.
A DIVISION OF CBS

MAY 20, 1957

THE BILLBOARD

MUSIC-RADIO 123
A veteran operator finds extended play record programming unprofitable because he has not been able to switch his equipment to disc play. He needs a disc to make EP programming pay.

Another operator who is operating at disc play does not program large numbers of EPs because he does not feel they get enough play to warrant it.

Both are Detroit operators. The first is Frank Antaya, of the A A Phonograph Service Company. The second is Vincent Melt, of the Melodone Music Company.

Antaya established his route here eight years ago after many years as an operator for the Donell Fielding Company in Ontario, Canada. He considers himself a relative newcomer to the business here, and his business is still too much in the "growing pains" stage to be able to launch into EP plays like large-scale operators can do.

His route cannot afford to disregard competition's nickel play machines, nor can he afford the costs of converting his disc play for EPs on any large immediate scale if location owners ignore his disc-play machines in favor of nickel play elsewhere.

Admits Growth
He hopes, however, that EP's on disc play will become the rule here in the not too far future, since more and more operators are putting in the EP's on their disc plays.

Antaya has managed to secure disc play for EP's in about 5 per cent of his locations, but finds it still too hard to attempt it where nickel play is the favorite.

And EP's on nickel play is not considered by him to be at all feasible in view of the length of playing time and consequent loss of time by singles during that additional time of play.

The A A Phonograph Service routes will be given more EP play in the future as soon as he can afford to put them in.

Other than his inability to swing his nickel play to disc play for the EP's, Antaya does not consider the EP's in any special way as unprofitable.

Having been required to program the amount of EPs he has at present simply because he could only purchase for EP's the tunes demanded by the customers, he has not felt any noticeable loss or gain from the EP's he does have available.

Antaya finds that, in programming, the best gains given the EP's on his routes are those featuring top hit artists, especially Lawrence Welk and Elvis Presley numbers.

"When a customer wants to hear a hit artist such as Welk or Presley, he doesn't care what kind of disk it's on-he'll play that disk.

Most of Antaya's machines are set at nickel play, five for a quarter.

He considers EP play such a strong possibility that all operators will eventually forced to adapt it to satisfy demand, whether or not they can recognize it as a profitable play system.

He now uses 45's, 78's and a few EP's. He expects soon to use

(Continued on page 143)
Thanks Ops— and lets

"START MOVIN"

with

SAL MINEO

Epic 5-9216

on

EPIC
RECORDS

with EPIC

2 GREAT EP's
EG-7184    EG-7185

from the
SMASH EPIC ALBUM
DANCE TO THE MUSIC
OF LESTER LANIN

also available on
LONG PLAY—LN-3340

with EPIC

THE
FOUR COINS

SHANGRI-LA

b/w
FIRST IN LINE

Epic 5-9213
<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Artist/Producer</th>
<th>Record Label</th>
<th>Chart Position</th>
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<tr>
<td>1.</td>
<td>All Shook Up</td>
<td>Elvis Presley</td>
<td>RCA</td>
<td>1</td>
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<tr>
<td>2.</td>
<td>Little Darlin'</td>
<td>The Everly Brothers, Joe Rock</td>
<td>Capitol</td>
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<tr>
<td>3.</td>
<td>Round and Round</td>
<td>The Beatles</td>
<td>Parlophone</td>
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<td>4.</td>
<td>Dark Moon</td>
<td>The Rolling Stones</td>
<td>CBS</td>
<td>8</td>
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<tr>
<td>5.</td>
<td>White Sport Coat</td>
<td>The Beatles</td>
<td>Capitol</td>
<td>11</td>
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**Second Ten**

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<tbody>
<tr>
<td>11.</td>
<td>Why Baby Why?</td>
<td>B.B. King</td>
<td>ABC Records</td>
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<td>12.</td>
<td>I'm Walkin'</td>
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<td>Four Walls</td>
<td>B.B. King, The Isley Brothers</td>
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**Third Ten**

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<td>21.</td>
<td>Marianne</td>
<td>Louis Jordan</td>
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<tr>
<td>22.</td>
<td>I'm Sorry</td>
<td>Louis Jordan</td>
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<td>Mangos</td>
<td>Louis Jordan</td>
<td>ABC Records</td>
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</tr>
<tr>
<td>25.</td>
<td>Yes, Tonight Josephine</td>
<td>Louis Jordan</td>
<td>ABC Records</td>
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**Weekly Variation**

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<td>Come Go With Me</td>
<td>Little Darlin', The Everly Brothers</td>
<td>Capitol</td>
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<td>7.</td>
<td>Gone</td>
<td>The Rolling Stones</td>
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<td>8.</td>
<td>School Day</td>
<td>The Beatles</td>
<td>Capitol</td>
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<td>9.</td>
<td>Love Letters in the Sand</td>
<td>The Beatles</td>
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<td>Rock-A-Billy</td>
<td>B.B. King</td>
<td>ABC Records</td>
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<td>Empty Arms</td>
<td>B.B. King</td>
<td>ABC Records</td>
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<td>Pledge of Love</td>
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<td>ABC Records</td>
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<td>B.B. King</td>
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<td>Young Blood</td>
<td>B.B. King</td>
<td>ABC Records</td>
<td>26</td>
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<tr>
<td>17.</td>
<td>Fabulous</td>
<td>B.B. King</td>
<td>ABC Records</td>
<td>23</td>
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<tr>
<td>18.</td>
<td>Love Is a Golden Ring</td>
<td>B.B. King</td>
<td>ABC Records</td>
<td>27</td>
</tr>
<tr>
<td>19.</td>
<td>Shish Kebab</td>
<td>B.B. King</td>
<td>ABC Records</td>
<td>28</td>
</tr>
</tbody>
</table>

The Honor Roll of Hits comprises the nation's top tunes according to record and sheet sales, disk jockey and juke box performances as determined by The Billboard's weekly nationwide surveys.
### Best Sellers in Stores

**For survey week ending May 15**

**RECORDS are ranked in order of their current national selling importance at the retail level, as determined by The Billboard’s weekly survey of the top 40 dealer chains in every important area. When significant action is noted, the number of plays a record, or singles, chart is said to be determined. Wholesale business is not reflected in these charts.**

<table>
<thead>
<tr>
<th>Record</th>
<th>Artist</th>
<th>Last Week's Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>ALL SHOOK UP</strong></td>
<td>Elvis Presley</td>
<td>1</td>
</tr>
<tr>
<td>2. <strong>LITTLE DARLIN’</strong></td>
<td>Diamonds</td>
<td>2</td>
</tr>
<tr>
<td>3. <strong>SCHOOL DAY</strong></td>
<td>B. M.</td>
<td>3</td>
</tr>
<tr>
<td>4. <strong>LOVE LETTERS IN THE SAND</strong></td>
<td>E. Boon</td>
<td>4</td>
</tr>
<tr>
<td>5. <strong>WHITE SPORT COAT</strong></td>
<td>M. Robbins</td>
<td>10</td>
</tr>
<tr>
<td>6. <strong>GONE</strong></td>
<td>B. Nelson</td>
<td>6</td>
</tr>
<tr>
<td>7. <strong>I'M WALKIN’</strong></td>
<td>B. Nelson</td>
<td>9</td>
</tr>
<tr>
<td>8. <strong>ROUND AND ROUND</strong></td>
<td>P. Como</td>
<td>12</td>
</tr>
<tr>
<td>9. <strong>SO RARE</strong></td>
<td>D. Jorey</td>
<td>7</td>
</tr>
<tr>
<td>10. <strong>COME CO WITH ME</strong></td>
<td>P. Ford</td>
<td>14</td>
</tr>
<tr>
<td>11. <strong>DARK MOON</strong></td>
<td>D. Storm</td>
<td>15</td>
</tr>
<tr>
<td>12. <strong>MAY</strong></td>
<td>B. Go</td>
<td>13</td>
</tr>
<tr>
<td>13. <strong>BUTTERFLY</strong></td>
<td>A. Williams</td>
<td>9</td>
</tr>
<tr>
<td>14. <strong>YOUNG BLOOD</strong></td>
<td>J. Bos</td>
<td>8</td>
</tr>
<tr>
<td>15. <strong>I'M SORRY</strong></td>
<td>P. Boone</td>
<td>10</td>
</tr>
<tr>
<td>16. <strong>FABULOUS</strong></td>
<td>C. Gracie</td>
<td>1</td>
</tr>
<tr>
<td>17. <strong>BUTTERFLY</strong></td>
<td>C. Gracie</td>
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<td>18. <strong>FOUR WALLS</strong></td>
<td>J. Reeves</td>
<td>18</td>
</tr>
<tr>
<td>19. <strong>I'M WALKIN’</strong></td>
<td>F. Domino</td>
<td>21</td>
</tr>
<tr>
<td>20. <strong>JEAN’S</strong></td>
<td>T. Brewer</td>
<td>13</td>
</tr>
</tbody>
</table>

**Most Played in Juke Boxes**

**For survey week ending May 15**

(RECORDS are ranked in order of the gross number of plays in juke boxes throughout the country, as estimated by The Billboard’s weekly survey of the top 150 juke box operators. When significant action is noted, the number of plays a record, or singles, chart is said to be determined. Wholesale business is not reflected in these charts. Week's action is based on such a single.)

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<td>4. <strong>GONE</strong></td>
<td>B. Nelson</td>
<td>4</td>
</tr>
<tr>
<td>5. <strong>PARTY DOLL</strong></td>
<td>B. Knott</td>
<td>5</td>
</tr>
<tr>
<td>6. <strong>COME CO WITH ME</strong></td>
<td>P. Ford</td>
<td>6</td>
</tr>
<tr>
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</tr>
<tr>
<td>18. <strong>JEAN’S</strong></td>
<td>T. Brewer</td>
<td>18</td>
</tr>
</tbody>
</table>

**Most Played by Jockeys**

**For survey week ending May 15**

(RECORDS are ranked in order of the gross number of plays on radio station juke boxes throughout the country, as estimated by The Billboard’s weekly survey of the top 150 juke box operators. Week's action is based on such a single.)

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<td>T. Brewer</td>
<td>15</td>
</tr>
</tbody>
</table>
Waltzin' in with BIG SALES - BIG PLAYS!

LES PAUL FORD

record no. 3725

HUMMIN' TUXEDOS
AND AND
WALTZIN' FLOWERS

welcome operators to MOA
room 25
MAY 20, 1957

THE BILLBOARD

MUSIC-RADIO

MOA CONVENTION

OPS - These are current pops

* Vera Lynn
DON'T CRY MY LOVE
THE BILLBOARD
This Week's Best Buys...
looks like the biggest for Miss Lynn in some time.

* Dickie Bishop
NO OTHER BABY
THE CASHBOX SLEEPER OF THE WEEK... falls right in line with today's best selling Rock-a-Billy Kind

* Tommy Steele
BUTTERFINGERS TEENAGE PARTY
THE BILLBOARD'S WEEKLY Tips on Coming Tops
POP DISC JOCKEY PROGRAMMING: "... impressive new British talent... side sparkles"

* Lita Roza
NEW RELEASE
FIVE ORANGES FOUR APPLES
YOU'RE NOT ALONE

* Beverley Sisters
A Bright Novelty With A Beat
DOODLE DOO DOO
BLOW THE WIND SOUTHERLY

* Stanley Black
NEW RELEASE
TROPICAL
BEGIN THE BEGUINE

* Edmundo Ros
A Thrilling New Arrangement
YOU'LL NEVER KNOW
THE SUNNY SIDE OF THE STREET

* Bob Cort
AND HIS SKIFFLE GROUP WITH LIZ WINTERS
FREIGHT TRAIN
The Cashbox — "Best Bet"

* Johnston Bros.
NEW RELEASE
GIVE HER MY LOVE
KILIMANJARO

LONDON RECORDS
339 West 25 St., New York 1, N.Y.
CURRENT BEST SELLER

FALSE HEARTED GIRL

b/w

LONELY MAN

Capitol #3700

BEST SELLING ALBUMS

Tennessee Ernie Ford—SPIRITUALS Capitol T 818
Tennessee Ernie Ford—FAVORITES Capitol T 841
Tennessee Ernie Ford—HYMNS Capitol T 756
Chartmakers Are being Made by CAMEO records... thanks, ops,

for making 1957 our greatest year—
Looking forward to seeing you at the convention

Bernie Lowe

CAMEO RECORDS
The Billboard's Music Popularity Charts...POP RECORDS

MAY 20, 1957

THE TOP 100
For survey week ending May 15

A list of the Top 100 RECORD SIDES in the nation according
to a COMBINED TABULATION of Donna, Dick Jockey and
Juke Box Operator replies to The Billboard's weekly popular
record Best Seller and Most Played surveys. Its purpose is
to provide Dick Jockeys with additional programming material
and to give trade exposure to NEWER records just beginning
to show action in the field.

<table>
<thead>
<tr>
<th>No.</th>
<th>Song, Artist, Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ALE SHOOK UP, E. Presley, Victor</td>
</tr>
<tr>
<td>2</td>
<td>LITTLE DARLIN', Diamonds, Mercury</td>
</tr>
<tr>
<td>3</td>
<td>GONE, F. Haley, Capitol</td>
</tr>
<tr>
<td>4</td>
<td>WHITE SPORT DAME, M. Noggin, Columbia</td>
</tr>
<tr>
<td>5</td>
<td>SCHOOL DAY, C. Berry, Chess</td>
</tr>
<tr>
<td>6</td>
<td>COME GO WITH ME, D. Williams, Dee</td>
</tr>
<tr>
<td>7</td>
<td>DARK MOON, G. Steen, Dot</td>
</tr>
<tr>
<td>8</td>
<td>WHY BABY WHY, P. Brown, Dot</td>
</tr>
<tr>
<td>9</td>
<td>BANANA BOAT, W. Williams, RCA</td>
</tr>
<tr>
<td>10</td>
<td>PLEDGE OF LOVE, J. P. Conley, Imperial</td>
</tr>
<tr>
<td>11</td>
<td>EASY ARMS, J. Brown, Coral</td>
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<tr>
<td>12</td>
<td>PARTY DOLL, L. Lawrence, Coral</td>
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<tr>
<td>13</td>
<td>BATTERUP, A. Williams, Cadence</td>
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<td>14</td>
<td>I'M MOURNING, P. Stewart, Mercury</td>
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<td>15</td>
<td>SHE TONIGHT, J. Williams, Carol</td>
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<td>16</td>
<td>LOVE IS A GOLDEN RING, F. Luther, Columbia</td>
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<td>17</td>
<td>MAMA LION, A. Brandon, J. Bahoe, Victor</td>
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<td>18</td>
<td>BOAT ROCK, J. L. Martin, Columbia</td>
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<td>19</td>
<td>BUTTERFLY, C. Grant, Coral</td>
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<td>20</td>
<td>I'M WALKIN', A. Williams, Mercury</td>
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<td>PLEDGE OF LOVE, M. Trunk, Decca</td>
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<td>NINETEEN AND A HALF MONTHS, W. Williams, RCA</td>
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<td>TALKIN' TO THE BLUES, J. Love, Dot</td>
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<td>HUSKY RIDE, P. Williams, Mercury</td>
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<td>I'M NOT GONNA, J. Brown, Columbia</td>
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<tr>
<td>26</td>
<td>MANGUS, N. Carney, Columbia</td>
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<tr>
<td>27</td>
<td>HEY MINE, P. Brown, Mercury</td>
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<tr>
<td>28</td>
<td>DREAMS OF YOU, C. Williams, Coral</td>
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<tr>
<td>29</td>
<td>FOUR WALLS, J. Love, Dot</td>
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<tr>
<td>30</td>
<td>FIVE YEARS, J. Brown, Capitol</td>
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<tr>
<td>31</td>
<td>BERNARDINE, P. Brown, Dot</td>
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<td>JESUS BLESSED, L. Price, ARC</td>
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<td>33</td>
<td>LUCKY BILL, L. Roland, Specialty</td>
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<td>34</td>
<td>TEENAGER'S ROMANCE, R. Jones, Verve</td>
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<tr>
<td>35</td>
<td>GOIN' STEADY, T. Sands, Capitol</td>
</tr>
<tr>
<td>36</td>
<td>IT'S NOT FOR ME TO SAY, F. Mahon, Columbia</td>
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<tr>
<td>37</td>
<td>YOUNG BLOOD, S. Cannon, ABC</td>
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<tr>
<td>38</td>
<td>C. C. RIDES, C. Wells, Atlantic</td>
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<td>39</td>
<td>WHEN ROCK-'N' ROLL COMES TO TOWN, T. Carlin, Capitol</td>
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<td>40</td>
<td>LADY IN ORANGE WINTER, T. Williams, Cadence</td>
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<tr>
<td>41</td>
<td>MARIANNE, T. Gilmore, Columbia</td>
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<tr>
<td>42</td>
<td>PLEDGE OF LOVE, D. Cooke, Mercury</td>
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<tr>
<td>43</td>
<td>CRANZE-CHANZ, D. Brown, Victor</td>
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<tr>
<td>44</td>
<td>HEARTBREAK TRAIN, P. C. Banner, Imperial</td>
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<td>45</td>
<td>TEEN-AGE CRUSH, T. Smith, Capitol</td>
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<td>46</td>
<td>HAM, G. Arnold, Coral</td>
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<td>47</td>
<td>SUGAR JANIE'S, J. Williams, RCA</td>
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<td>LITTLE WHITE LIES, E. Johnson, RDA</td>
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<td>SELLING IN THE VALLEY, E. Prunier, Victor</td>
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<td>WONDERING, P. Brown, Mercury</td>
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<td>HANDY DANDY, G. Ray, Coral</td>
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<td>52</td>
<td>JOHN, M. Ray, Mercury</td>
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<td>DONNA JOANNA, A. Williams, Columbia</td>
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<td>54</td>
<td>I LIKE YOUR KIND OF LOVE, A. Williams, Capitol</td>
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<tr>
<td>55</td>
<td>ENEMY ARMS, J. Brown, Atlantic</td>
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<tr>
<td>56</td>
<td>GIRL WITH THE GOLDEN BRAIDS, F. Core, Juke</td>
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<td>57</td>
<td>EVE, EVE LOVE, B. Bullock, Cadence</td>
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<tr>
<td>58</td>
<td>START MOVIN', S. Morris, Epic</td>
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<tr>
<td>59</td>
<td>FELL IN LOVE, E. Costner, ABC-PARAMOUNT</td>
</tr>
<tr>
<td>60</td>
<td>OVER THE MOUNTAIN, Elizabeth and Joe, A &amp; B</td>
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<tr>
<td>61</td>
<td>OLD CAFE COO, P. Page, Mercury</td>
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<tr>
<td>62</td>
<td>LET IT BE ME, J. Conley, Columbia</td>
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<td>63</td>
<td>EYES ON THE PRIZE, W. Williams, MCA</td>
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<td>64</td>
<td>MY LOVE SONG, T. Sands, Capitol</td>
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<td>65</td>
<td>FIRST DATE, FIRST KISS, FIRST LOVE, F. Core, Juke</td>
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<tr>
<td>66</td>
<td>JUST TO HOLD MY HAND, C. McCullum, Atlantic</td>
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<td>67</td>
<td>WALKIN' AFTER MONDAY, P. Cline, Decca</td>
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<td>LITTLE DARLIN', G. Alcorn, RDA</td>
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<td>69</td>
<td>WITH ALL MY HEART, T. Scott, Decca</td>
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<td>70</td>
<td>WHO NEEDS YOU, T. Brown, Columbia</td>
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<td>RAGGED DANCE, S. Cannon, ABC</td>
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<td>ONE FOR MY BABY, M. Marks, Dot</td>
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<td>75</td>
<td>SITTIN' IN THE BALCONY, J. Do, Capitol</td>
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<td>76</td>
<td>TELL ME, L. Leona, Columbia</td>
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<td>DAY-A-BANANA BOAT, E. Presley, Capitol</td>
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<td>CAKEPOX MEDLEY, D. Rose, MGM</td>
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<td>79</td>
<td>BONIE LEE, M. Yamas, Gin</td>
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<td>80</td>
<td>BANANA BOAT (BOX-CO), R. Belafonte, Tempo</td>
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<tr>
<td>81</td>
<td>BB CODE, W. Howard, Capitol</td>
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<tr>
<td>82</td>
<td>DO I LOVE YOU, V. Daniels, Columbia</td>
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<tr>
<td>83</td>
<td>MARIANNE, T. Gilmore, Columbia</td>
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<tr>
<td>84</td>
<td>AROUND THE WORLD, Bing-Crosby-V. Young, Decca</td>
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<tr>
<td>85</td>
<td>A-MAN, G. Baker, Juke, Capitol</td>
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<tr>
<td>86</td>
<td>LISH, R. Johnson, RDA</td>
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<tr>
<td>87</td>
<td>I NEED YOUR LOVE, C. Morris, Mercury</td>
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<td>88</td>
<td>WARM UP TO ME BABY, J. Brown, Roulette</td>
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<td>89</td>
<td>MAKE ME SOME LOVIN', A. Richard, Specialty</td>
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<tr>
<td>90</td>
<td>WIND IN THE WILLOW, J. Stafford, Columbia</td>
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<td>91</td>
<td>THAT'S WHEN YOUR HEARTBEATS BEGIN', E. Prunier, Victor</td>
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<td>92</td>
<td>TAMMY, J. Brown, Capitol</td>
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<td>YOUNG LOVE, J. Brown, Dot</td>
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<td>94</td>
<td>REBEL O'LEER BURKE, Juke Day, Columbia</td>
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</table>

CAUTION TO DEALERS AND JUKE BOX OPERATORS
The Billboard's Top 100 is NOT designed to provide tested
information for buying purposes. This function is most
reliably served by other regular weekly features: Best Sellers
In Stores, Most Played In Juke Boxes, Coming Up Strong
and Best Buys.

Thanks to the Ops— for the great action on...

GISELE MacKENZIE

"OH, PAIN! "THE WALTZ THAT BROKE MY HEART"

JOE VALINO

"I'LL BE "TEARS" GOOD"

See us at the MOA CONVENTION,
Suite 1585

Copyrighted material
WOODY HERMAN
sings the 'Sock' Surprise Single of '57...

"I WONDER"
"A HOUSE BUILT ON A STRONG FOUNDATION"
Orchestra conducted by MARTY PAITCH
V-10053  V-10053X45

...his first vocal release for Verve!

dealers... operators...
**Song Hits Tell The BMI Story**

from 1940 - 1957

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**THE NATION’S TOP TUNES**

**TRADE MARK REG.**

**From The Billboard, May 19, 1957 (chart issue date available at point blank)**

**Second Ten**

1. **White Snow Coat**
2. **Love Me Tender**
3. **I’m Walking**
4. **Almost Paradise**

**Third Ten**

1. **Love Letters In The Sand**
2. **Empty Arms**
3. **I’m Sorry**
4. **I’ll Be Seeing You**

**Fourth Ten**

1. **Love, Love, Love**
2. **You’re The One**
3. **Long, Long Ago**
4. **My Father’s Eyes**

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**Broadcast Music, Inc.**

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**THE BILLBOARD'S WEEKLY**

**Tips on Coming Tops**

**RECENT POP RELEASES**

The Billboard's weekly survey of top national record store sales indicates these recent releases are growing sales strength and have the best chance of making Billboard's best seller charts.

1. Yes, Tonight, Josephine... Frankie Laine
   (BMI; Columbia 4999)

2. Valley of Tears... Fats Domino
   (BMI; Imperial 5142)

3. After School... Randy Starr
   (BMI; Dale 100)

4. Warm Up to Me Baby... Jimmy Bowen
   (BMI; Roulette 4101)

5. My Love Song... Ring-A-Ding
   (ASCAP; Capitol 2995)

6. It's Not for Me to Say... Johnny Mathis
   (ASCAP; Columbia 49851)

7. Bye, Bye, Love... Everly Brothers
   (BMI; Cadence 11415)

8. Rock Your Little Baby to Sleep... Buddy Knox
   (BMI; Roulette 4606)

9. Mama Guitar... Don Cornell
   (ASCAP; Coral 461819)

10. Wind in the Willow... Jo Stafford
    (BMI; Columbia 40551)

**This Week's Best Buys**

Special instructions reports indicate these recent releases have broken out in one or more key areas and have excellent potential for placing on the Billboard's best seller chart.

GOING STEADY (Cassatt Songs, BMI)-Tommy Sands-Chain 7173
- The new Sands platter is building into another hit. It's rising very strongly in Buffalo, Minneapolis, Milwaukee, and St. Louis. Top markets, including Providence, Baltimore, New York, Durham, and Chicago, but the big one is a best seller. Flip is "Ring My Phone" (Cassatt Songs, BMI). A previous Billboard "Spotlight" pick.

VALLEY OF TEARS... (Travis, BMI)-Fats Domino-Imperial 5144
- The Domino platter has already been selected as a best buy in the R&B, category, and like his past records, the new one is going strong. It's showing strength in all the major markets and appears to be another in the artist's unsinged chain of hits. Flip is "It's You I Love" (Travis, BMI). A previous Billboard "Spotlight" pick.

MY LITTLE BABY... (BMI)
- THE GIRL WITH THE GOLDEN BRADS... (Minnon, ASCAP)
- Percy Bysshe-ASCAP Victor 6061-Both sales are being briskly requested, and it's at a time, as well, when competition will be the top side. Strongest demands are in Milwaukee, Philadelphia, Buffalo and St. Louis. Minneapolis, Durham, Boston and Providence also are strong. Elsewhere the picture is good and increasing. A previous Billboard "Spotlight" pick.

PACIFIC TRAIN (Peter Maurice, ASCAP)-Rusty Draper-Chain 71352-This cover by Draper has been gaining the many competing versions of the tune, and it is now pretty far ahead. Lead acts include Frankie Laine, Baltimore, Pittsburgh, Durham, Chicago, and St. Louis. Strong sales reported in Detroit, Buffalo, and Philadelphia. Flip is "Seven Came Eleven" (Rons, BMI). A previous Billboard "Spotlight" pick.

AROUND THE WORLD (Victor Young, ASCAP)-Victor Young Orch-Decca 30552-Precedent design play has given the instrumental platter into the league of best-sellers, also the record has been around a while. Sales are strong in Baltimore, Providence, Philadelphia, Durham, Chicago and Cleveland. Also Milwaukee, Philadelphia, St. Louis and Atlanta. Flip is a vocal version of the tune by Bing Crosby.

**Reviews on Spotlight on...**

**POP RECORDS**

ROSEMARY CLOONEY... Columbia 49217... Who Do You Mon, MOPP
- (Brunswick, ASCAP)

GEORGE GIBBS... RCA Victor 6022-...I'M WALKING THE FLOOR OVER YOU
- Miss Gibbs' first Victor release can go all the way. She belts out the clarke olde in great style with electric backing. Excellent jazz and rock are as well. Flip is "Sugar Daddy," a sweet theme that also rates well. (RCA, BMI). A previous Billboard "Spotlight" pick.

THE FONTANE SISTERS... Dot 51391... WHICH WAY IS HEART
- (Brunswick, BMI)

AL HIBBER... Decca 30327... I COMPLAIN
- (Shaplin-Bernstein, ASCAP)

MARGARET WHITTING... Dot 51393... KILL ME WITH KISSES
- (Broadway, BMI)

WILLIAM SMITH... Sun 334... OH, PAIN! OH ACONY!
- (Paxton, ASCAP)

WARREN SMITH... Sun 335... I SONG, I AM... I HEART
- (Koons, BMI)

WILLIAM SMITH... Sun 336... I SONG, I AM... I HEART
- (Koons, BMI)

MISS POGIE... AOR (BMI)

MIXED EMOTIONS... (Weber, ASCAP)
- Mix the ballad side by the big star, and you get the same good feeling. The top side is a good follow-up to the smash hit. Both sides are very strong. A previous Billboard "Spotlight" pick.

CHRIS CONWAY... Atlantic 1133... TRUST IN ME
- (Advanced, ASCAP)

LITA ROYA... London 1738... FIVE ORANGES, FOUR APPLES
- (Leeds, ASCAP)

YOU'RE NOT ALONE... (Schon, BMI)
- This top-ranking British thematic has the vocal equipment to stay with the best of our own pop classics and smart ticks will do well to expose this piece to their fans. The top is a gentle, folk style tune with great charm while the flip is a boogie rendition with some very "hot" band sound in the backing.

**POP DISK Jockey PROGRAMMING**

GEORGE GIBBS... Mercury 71101... I AM A HEART, A HEART, A HEART
- (Fred Bee, ASCAP)

GEORGE GIBBS... Mercury 71102... I AM A HEART, A HEART, A HEART
- (Fred Bee, ASCAP)

DEAN MARTIN... Capitol 3718... Outstanding example of smart R&B conception. The Bedo oldie is lighthearted and amusing, and is supported by Martin, with a breezy, friendly quality. Could catch hold and stick a while. (Capitol, BMI)

I CAN'T GIVE YOU ANYTHING BUT LOVE... 78
- One way has the original cover of the Jo-Anne Campbell version on Eldorado. It isn't, of course, it's a hit, original styling for quality-minded spinnets, and the appeal is broad. (BMI, ASCAP)

**The Gumb Droops**

Pigpen... (BMI)
- "Red Hot"-The recent recording shows Pigpen to be a very effective arrangement. Should get some play. (American, BMI)

I'M NOT DOING MY BEST... (BMI)
- "To Be or Not To Be"-The title does this pigpen to a very effective arrangement. Should get some play. (American, BMI)
BUSTING Wide Open in POP!

(Thanks to the Juke Box Ops—and the Jockeys and Retailers)

BYE BYE, LOVE

DECCA
#30321

FROM THE BILLBOARD, MAY 6, 1957

• Review Spotlight on...

WEBB PIERCE

Bye, Bye, Love (Acuff-Rose, BMI)

Missing You (Copas, BMI)—Decca 30311—"Bye, Bye, Love," a

rock melodically blust—marks a style switch for Pierce. A strong

performance, which could attract new fans and might even go

pop with the right exposure. Flip, a poignant ballad, is warbled

by Pierce in his usual solid style.

by

WEBB PIERCE

*A strong candidate for a fifth Billboard Triple Crown Award

Personal Management

JIM DENNY ARTIST BUREAU

146 7th Ave., No., Nashville, Tenn.
Phone Alpine 6-5558
Another point at which this conclusion is illustrated is in average weekly share of gross collections per juke box.
Altho the average of all operators is 414, the 629 operators reported average weekly share of the gross per juke box which fell in the range of 450.
And 74 percent have that figure per week, 19 percent are 1,250 or more, and 18 percent are 504 or lower.

**Arts Facts**


Laurie's new 10-inch roster includes Robert Wanger, Donna Eller, Billy Ward and the Dominoes, Chris Doran, Keith Wilburn, Claude Gordon, Mya Angeles and Dick Baldwin.

Cassette recently signed Every Brothers, Gordon Terry, Marty Franklyn, Kenyon Hopkins, the Pajama Club, and of course, Bobby Prince, Al Cohn, The Dillards, John Prine, and the Phosphates, The Emotions, The Fabulous Brothers and the Harvey Boys.

New Atlantic partners are Charles Brown, Dean Beard and the Chicken Shutters, who were recently signed by Atlantic's subsidiary, Sire Records. Their debut single is included in the Hollies' album, which features Dean Jones, Jerry Wayne, and Chuck Alston.

**10 Great Hits**

"No Mean Thing," recorded by Earl Bostic, and "I Want to Be a Millionaire," recorded by Little Willie John.

"I've Got to Go Cry," recorded by Wynonie Harris.

"Old Country Fool," recorded by the "S" Rogers.

**New Releases**

JAMES BROWN
THIRTY SECOND LOVER
King 5023

ROY GAYES
Drown Fires Gonna Try
b/w
CAN'T BE THE SAME
FEDERAL 1292

JIMMY RAY
TEARS THAT COME SO EASY
THAT'S THE WAY LOVE GOES
KING 5025

BILLY BOY
PUT THE CHAIN ON THE Door
BIG BOY
KING 5024

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**Billboard**

HIS LATEST AND GREATEST—KING 5058
DING DONG
STILL SELLING BIG

RAM- BUNK- SHUS
KING 3020

IT HURTS TO BE IN LOVE
BREAKING FOR A SMASH HIT DONNIE ELBERT"
Columbia Buys

- Continued from page 19

the company in a much stronger competitive position with regard to the RCA Victor phone line. In the lower-priced area, Columbia has already done exceptionally well, having achieved a prominent position in the last several years. Servicing at the Bell & Howell console now in the hands of dealers and consumers is being taken over by Columbia.

Magnetic tape recorders will continue to be an important phase of Bell & Howell's electronic engineering, manufacturing and marketing programs, Percy stated, adding that his company would fund the distribution of tape recorders, now sold thru photographers, music and appliance stores. Wholesale distributors are to be appointed to provide increased sales and promotional aid at the local level.

RCA Label

- Continued from page 19

point-of-sale material. Prices were tagged at the equivalent of 9.4 cents for 45-1/2 rpm, 8.91 for 10-inch classical LP's, $3.50 for 10-inch pop LP's, 85.34 for 12-inch classical, 85.25 for 12-inch pop, LP's go at $1.00, and 78 rpm's at 94 cents.

The dinner was also attended by such top Duss-London artists as Vera Lynn, Winifred Atwell, Lita Grey, Pathe's famous Black, Cyril Stapleton, Frank Chacksfield, and others, some of whom were kitted in their gowns of upper Leeds.

According to New Musical Express, the Joker Jack Jackson made some interesting comments on changes in the industry. "In the old days," he said, "you just had to have a voice and a good backing. Nowadays we have washboards, fingerpicking guitars (workin' area), four string) and buckets of sauce.
VOX JOX

BY JUNE BUNDY

FORD ON NIGHT BEAT: Art Ford, WNET, N.Y., obviously one of our bouncy deejays, was interviewed on Mike Wallace's "Night Beat" show over Des Moines' KSD last week. Ford denied that many New York jocks are on "payola," contending that Manhattan deejays are paid so well that "payola" isn't the temptation that it is in the smaller stations across the country. Wallace attempted to needle him, vis-a-vis reports about jocks being frontrunners, but failed to get a true out of Ford.

When Wallace asked about his songwriting activities, the deejay, smiling ruefully, said his tunes had bombed to date, but that he had written all of them himself, rather than taking credit for another writer's song. Jockey-wise, Ford is rising high. His "Maine Believe Bill" ex-staffer at WEBB, Baltimore, is now spinning "em over WLIB, New York.

Adelle Moffett, the first debutee to turn ateleery catchy back about the thirty, is now a deejay, under the handle name Jan Douglas, over WERG, Philadelphia. N.Y. She does a little amusing herself, in addition to spinning popular tracks for 4 to 5 p.m. daily. Smith has resigned from his jockey chores at WRTB, Kansas City, Mo., to join WCAU, Philadelphia.

Song-writer Mike Richards has left WEIM, Fitchburg, Mass., while Bob Nettie, a spinner at same station, has turned song-writer with Richards—and penned a new tune targeted "I Met My Baby," which Richards has received on the RMS label. Also on a Tin Pan Alley kick in Sheldon, W.A., Faith, River, Mass., whose tune "Jamaica Moon" was recently cut by Rusty Davis on the Ace label.

YESTERDAY'S TOPS— as reported in The Billboard

THE nation's top tunes on records

MAY 24, 1947

1. Mam'zelle
2. Heartaches
3. Linda
4. My Adobe Hacienda
5. Anniversary Song
6. April Showers
7. I Wonder, I Wonder, I Wonder
8. That's My Desire
9. I Believe
10. Mangora, Nicaragua

MAMMOTH C. MONITOR

MAD FOR JOCKS: Mad Magazine, which has been the source of much jockey chatter—material—sans credit for the publications—is setting up a free subscription list for deejays who want to use gags from the magazine, but watch that credit-line boys! In line with this, Bill Kemp, WNYW, New York, recently read a genuine A & P, grocery chain commercial, following it with Mad's A & P parody copy, including such controversial lines as "Prices subject to change without notice if you don't stick with our good care..." The sponsor flopped, but Kemp doesn't say which way.

CIMMIGG: Rod Lovett, WBZM, New Bedford, Mass., recently staged a unique interview with hypnotist Sun Visse. Latter hypnotized Lovett on the air and made him lose his "taste for cigarettes." Visse reportedly didn't lose Lovett's tobacco hunger afterwards, which is rather surprising in view of the recent local radio advertising schedules carried by cigarette manufacturers. At any rate, Lovett postscripts "It's a pleasure to go on the air at 6 a.m. without a cigarette cough.

THIS 'N THAT: Tony Edwards, WEBD, Cleveland, submits an addition to The Billboard's recent story about "10 Indications of a Hit Record." The jack suggests "They're all excited about this record in the office and they send me one, and I take the road with it after I just got back off a four-week road trip...." Arnold Shaw is pushing Bernie Wayne's new wading, "The Lumpy Fussel," by gibbing jocks with washers.

J. B. Clark, WBT, Charlotte, N.C., was a recent visitor to Man- hattan. A committee of record- ing artists and deejays for the National Multiple Schizophrenic Foundation has been formed under the chairmanship of Jim Lowes, WCBR, New York, and Bill Randle, WEBF, Cleveland. The commit- tee will sponsor a drive for opin- ions across the country to plug the M. S. Hope Chest campaign next month.

CHANGE OF THEME: Elliott Field, KRTA, San Antonio, is being shifted to KLBS, Houston, by the station's new owner, Gordon McElroy, who operates both outlets. New general manager of KTXL, San Antonio, Tex., is Duane Ramsey. Ed Stern has joined KONO, San Antonio, as Bill Dupree.
Greetings to the juke box operators and best wishes for a successful MOA convention. See you in Chicago.

Pee Wee

featuring my latest release

A

TEARS

CATCH ON YOUR TUNE

(Ledges Music)

(Lennon-BMI)

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RCA Victor #47/20-6884

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EP’s Do Not Pay Without Dime Play

Edward H. Newell, owner of Ornatt Record Company, of Memphis, is an outstanding example of an operator opposed to using EP’s on juke boxes. His main reason: EP’s slow down play and shoot record costs upward.

"It takes twice as long for an EP to play as it does a single," he said. "It’s the same as being on nickel play. We’ve found out we can’t operate on nickel play. Expenses are too great."

"And look at the record costs. A single costs $0.35 to $0.60 cents. An EP costs $0.90 cents. That is 50 per cent more than a single. And it brings in the same revenue. So you can see why I don’t use them."

Newell doesn’t use any EP’s in his programming unless an outstanding pop hit is on one which he can’t ignore, such as an Elvis Presley ditty.

Newell, along with other operators, experimented with EP’s when they converted to dime play, three for 25 cents, in May, 1955. The EP’s helped a great deal to cushion the move and win needed public acceptance. But Newell said their high cost and slow play turned him against them.

He said his check of the record play indicator meter showed that the increase in collections on plats of EP’s was so small that it did not justify buying them.

"The public doesn’t play EP’s for the sake of playing EP’s," Newell said. "They play the juke box for the tune they want to hear. Usually it’s on a single. If they have to play an EP to hear it, they also listen to something else they didn’t bargain for."

"I think top singles would get as many plays on the juke boxes as would a top EP. It depends, of course, on the base, but generally speaking, the top single will get as many plays."

Newell doesn’t yet have 100 selection machines, but expects to get some this year. He will put them in his top locations. But even with 200, he won’t put EP’s on them. He will use all singles and have a wide variety of types of music on them, including classical numbers.

Newell programs some old standards. All, however, are singles. He also programs some classical and semi-classical selections on the phonograph in a few top restaurant locations.

Newell says he could be wrong, but he believes a machine equipped with singles can gross just as much as a phonograph programmed with some EP’s.

He said he tries to keep his programming as current as possible, and therefore disagrees with the programming technique on old standards with EP’s used by Charles Kahn, another Memphis operator who has made EP’s pay off. (See separate story.)

The minority who use EP’s and standards on EP’s may yet some day prove their point convincingly, Newell admits.

Greetings to the Juke Box Ops from
MR. DYNAMITE
Old Cold 'Tater

LITTLE JIMMY
DICKENS

HAPPY
HEARTACHES I NEVER HAD
THE BLUES

COLUMBIA 40893

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- "HONOR ROLL OF HITS" POSTER — 17" x 22", flashy two colors. Lists the Top 10 Tunes of the week plus the up-and-coming hits.
- "BIG PLAY" POP ALBUM POSTER — 17" x 22" in two colors. Lists the top selling albums. Great for self-selection displays.
- "BIG PLAY" CLASSICAL ALBUM POSTER (alternating with "BIG PLAY" JAZZ ALBUM POSTER). Giant, 17" x 22", two colors. Use 'em on counters and over self-service racks.
- "TODAY'S TOP TUNES"... give-away folders listing the tops in pops, classical, jazz, R&B, C&W. Great for listening booths, direct mail selling, statement enclosures.
- NEW TITLES ... NEW ARTISTS ... NEW EQUIPMENT POSTERS—a big supply every kit, to dress up your windows, walls and counters. Real customer converters at the point-of-sale.

MAIL THIS COUPON NOW AND SAVE UP TO 50%

New SALES BOOSTER KIT subscribers can come in now for the special introductory offer that gives you six KITS for only $3.00—regular price $1 per kit.

Please send me the next 6 SALES BOOSTER KITS. I enclose $2 in full payment.

Please send me one sample SALES BOOSTER KIT. My dollar is enclosed.

K26

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Address ____________________________

City Zone State ____________________________

Merchandising Division. The Billboard, 2160 Patterson Street, Cincinnati 22, Ohio
Dear Operators:

A million thanks for all you have done in the past years to help make it possible for me to be celebrating my 20th year recording exclusively on RCA Victor Records. Good luck on your great convention, and continued success. Keep movin' on.

Hank Snow
Juke Box Operators—

I will be forever grateful to you for your tremendous assistance in making such records as "I WALK THE LINE," " THERE YOU GO," "TRAIN OF LOVE," and my others so successful.

JOHNNY CASH

with a great sound on

THE NEXT IN LINE
DON'T MAKE ME GO

SUN #266

---

C&W Best Sellers in Stores

For survey week ending May 15

1. GONE (BMI)--F. Huskey
2. WHITE SPOT COAT (BMI)--M. Robinson
3. FOUR WALLS (BMI)--R. Reynolds
4. BONKY TOVE SONG (BMI)--R. Janis
5. SOME DAY (BMI)--Dec 3025
6. ALL MIXED UP (BMI)--E. Presley
7. That's When Your Heartaches Begin (ASCAP)--Oct 2044
8. PUNKY'S FINE ME A BLUEBIRD (BMI)--M. Rainey
9. THEY'ME HERE TONIGHT (BMI)--W. Hargrave
10. FIRST DATE, FIRST KIS, FIRST LOVE (BMI)--S. James

MISTER LOVE (Acuff-Rose, BMI) - Ernest Tubb and the Wilburn Brothers--Decca 28005--The strong pairing of country talents has produced a top-selling disk. Baltimore, St. Louis, Durham and Atlanta list the platter as a strong one, and a large share of coin is being collected in Philadelphia, Buffalo, Chicago and Richmond areas. It's also moving well in the Southern area and all of the major country markets. Flip is "Leave Me" (Cure Fine, BMI). A previous Billboard "Spotlight" pick.

MISTER LOST (Cowled, BMI) - Carl Smith--Columbia 40918-Smith, still the consistent hit maker, and his traditional "country" style, unfractured by the current pop influence, still packs a terrific sales punch. The platter is chalking up huge sales in all of the country markets. Flip is "Try to Take It Like A Man" (Cedarwood, BMI). A previous Billboard "Spotlight" pick.

FOLK TALENT & TUNES

By BILL SACHS

Around the Horn

Don Tucker, of the Connie B. Gay enterprises in Washington, phoned the desk to advise that Gay's "Jimmy Dean Show," heard an hour each morning, Monday through Friday, over the CBS-TV network via WTOP, Washington, last week took the No. 1 spot over Dave Garroway's "Today" in the Nielsen national ratings. This is the first time the Garroway show has been ousted from the No. 1 Nielsen slot since it first made its bow. Chet Atkins was guest on the Dean show last week; Little Jimmy Dickerson occupies that niche this week, and Lu Ann Simon moves in next week.

Tee Ritter will host "Dusk Jubilee" June 1, during the absence of vacationing Red Foley.... Beul Allen will headline Harry and John Nelson's annual J Bar II Rodeo at Camdenton, Mo., July 19-24.... Don Farnie, of Mercury-Sands, recently conducted a sales meeting with Len Simons and his staff of six salesmen at the Cincinnati headquarter of Supreme Distributing Company. Plans for expanding sales of the Mercury-Starlab Country Series and special promotions for the new George Jones release, "Too Much Water," were finalized at the session. During his Cinco star, Don hopped down to Kansas, Ky., for the Jimmie Slater Celebration at season opening of Thurston Moore's Verona Lake Ranch.

That was a noble performance by Sonny James on the Bob Hope TV show, Sunday, May 5. To the credit of Hope, the old pro, he spotted Sonny properly and allowed him sufficient wedding time to do a job. Some of the TV names who spot c&w talent occasionally could take a lesson from Hope on that score. Woody Palfred was spotted in the guest slot on "Big D Jamboree," Dallas, Saturday (18), with Wards Jackson set for the following week. Kenny Wilder, formerly of Nashville disc jay, who recently finished work in his first movie, "Blue Rock Canyon," to be released for the fall, has been signed by producer Don Crammer to appear in a new Western, "Conflict at Ahsdene.

Sonny James, Gene Vincent and Pete Cline head up a big show in Toppeka, Kansas, May 22. ... Cal Smith, currently featured at the writing to Johnny's manager, Bob Allee's Night Club, Detroit.

Stonestreet Jackson, now on the Columbia label, has as his first release "Don't Be Angry" b/w, "Kock Off Your Brag. (Continued on page 48)
Dear Operators:

We regret that we are unable to attend the M.O.A. Convention this year as we had planned, due to the fact that the Jimmie Rodgers Memorial Celebration in Meridian, Mississippi, is May 21 and 22. These were the only dates the stadium and other facilities were available for this annual celebration.

We trust that each and every one of you will find it possible to join us in Meridian the night of May 22 for the big country music show in the college stadium and will attend our open house party at the Lamar Hotel after the show.

May the M.O.A. Convention be the greatest by far this year.

Our sincere thanks to you for the help you have given us over the years.

Sincerely yours,

Ernest Tubb and Hank Snow
NICKEL'S Worth Of Dreams

MERIDIAN 71119

TO COUNTRY-WESTERN FIELD WITH TWO TRULY GREAT SONGS

POOR LITTLE BLACK SHEEP

C/W

1 BEG YOUR PARDON, MAM

BOBBY RECORDS

BOBBY RECORDS

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Introducing—

BOB CENTER

TO THE COUNTRY-WESTERN FIELD WITH TWO TRULY GREAT SONGS

POOR LITTLE BLACK SHEEP

C/W

1 BEG YOUR PARDON, MAM

Bobby #701

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Write for list. We pay delivery charges. All orders filled promptly.

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**R&B Best Sellers in Stores**

for survey week ending May 15

**Most Played R&B in Juke Boxes**

for survey week ending May 15

**Most Played R&B by Jockeys**

for survey week ending May 15

---

**Congratulations and Best Wishes to the Music Operators of America**

from all the gang at Rhythm Headquarters

**DUKE and PEACOCK Records**

LITTLE JUNIOR PARKER

"Next Time You See Me"

Duke #164

WILLIE MAE

"Hound Dog"

BOBBY BLUE BLAND

"I Smell Trouble"

ELMORE "Indeed I Do" MORRIS

PAUL PERRYMAN

"Just to Hold My Hand"

BIG WALTER

"Chuck"

CLARENCE "Galemouth" BROWN

- AND THE HEAT WAVE FOURSOME-

They are Turning on the Heat... Now

LITTLE RICHARD

"I Love My Baby"

BIG WALTER'S

"I Gotta Go"

JOHNNY OTIS' ORCHESTRA

"Butter Ball"

THE SPIRIT OF MEMPHIS

"Come and Go with Me"

NEW RELEASES COMING... SOON!

DUKE'S DOUBLE DYNAMITE

BROOKS and BROWN

"They Call Her Rosa Lee"

"Sleeping in an Ocean of Tears"

PEACOCK'S POP PAPA

TOMMY MOSELEY

(That Cool One)

"I'll Walk With You"

PEACOCK'S PREACHING PILOTS

THE DIXIE HUMMINGBIRDS

(The Singing Prophet)

"Live on Forever"

AND THE NEW ARTISTS

(See the Lookout for These)

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PINEY BROWN

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---

AND THE SPIRITUAL GIANTS

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THE SENSATIONAL NIGHTINGALES

REV. CLEOPHUS ROBINSON

THE SOUTHERN TONES

CHRISTLAND SINGERS

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JEEVES, TELL OUR MOA VISITORS WHICH RELEASES ARE MAKING THE MOST MONEY!

MOA VISITORS, THIS IS REALLY, REALLY THE BIG ONE TODAY!

"EVERYONE'S LAUGHING" The Spaniels

"THE SUN IS SHINING" Jimmy Reed

"MOTHER'S SON" The Delegates

ARE YOU GOING TO RELEASE RESELS WHICH REALLY, REALLY, REALLY, MAKE A HIT?

Vee Jay #246

OFF THE MOUNTAIN The Magnificents

"WHY DO YOU HAVE TO GO" The Dolls

Vee Jay #235

"UNCLOUD DAY" The Staple Singers

"LET'S HAVE CHURCH" The Original 5 Blind Boys

Vee Jay #234

"SINNER MAN" The Swan Silvertones

"I WAS SO HAPPY" The Highway 46's

Vee Jay #244

Vee Jay RECORDS, Inc.
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WE HAVE A NEW RECORD LABEL.
"FALCON"
WE HAVE A NEW HIT TITLUS:
"GLORIA"
Dex Clark

This Week's R&B Best Buys
NO SELECTIONS THIS WEEK

* Reviews of New R&B Records

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Crispy Rhythm 
Type Thing .
2129

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Stapp. Singers

V.

HAVE Magnificent.

THE Clark:

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ON THE BEAT
RHYTHM & BLUES & ROCK & ROLL

By BEN GREVAT

A little over a year ago the first of the Skillers hit the scene here in the States. Lonnie Donegan's "Rock Island Line," caught the imagination of the young. Unlike many records with a different sound, the disc set a new pattern and a later Doneg- an disk shocked the same thoroughly.

Now the story may have a different trend, the appearing of a new sound, the right sound for the upbeat of the Shirley and Lee. The story of the Nigerian folk, tells a wild and woolly tale, with an original type of blue jazz. All上周, the different people, to a certain extent, it is just like theтив's break-a-way and the focus of attention on a record in a different place, here, seems to be getting its attention via its new Mercury disk, "of "Cumberland Gap," a version which is currently number one in the British chart.

The shift in sound has caused a considerable flurry in England with cloth sessions and white sheet packages very much in vogue. Last week Donegan, who is headlining the Palladium for two weeks, had his entire set taped by the Decca-Nixa label. The concert will be released as an album. On the other hand, after the Festival of Britain, the McDevitt band featured a gala skiffle jam- boree with an interesting show. "Rock Island Line," Albert Hall has set another giant session for June 25. The McDevitt inci- dentally, is now touring the British variety circuit with Frankie Luvva and the Teenagers. The current British best selling second sheet shows three skiffle disks in the top 12. Donegan with "Cumberland Gap" is first, with the same group in the number 10 slot with "Don't You Want a Daddy-O." McDevitt's "Freight Train," is in the 12 spot. Another version of "Cumberland," by the Vipers, is number 25 in the listing. In another case the Subo label in England figures to catch interest at every turn by offering not only skiffle but rock and roll and things like... calypso and jazz as well. Naturally, it's too early to know the real effect of the skiffle trend in the States, but pickers and jake Bone boxes and rockoras and are likely to be released early next week. Early reactions show that the time may be ripe for a heavy and profitable barrage of skiffle.

Let's read the last we watched the summer booking picture in the world of the recording business. It has just (Continued on page 152)

RE-RELEASES

THEIR SECOND RELEASE
A BIG new number by the GLADIOLAS Run, run, LITTLE JOE and COMIN' HOME to YOU Escollo 2-1110 DON'T SAY TOMORROW and YOU FOR ME by THE HOLLYHOCKS Nasco 6-6001

THE NEWEST Member of The Nashboro Family
Order from your distributor
from NASHBRO RECORD CO., INC. 173 Thrd Ave., N., Nashville, Tenn. Phone C12 23515

A SLEEPER!

LET ME CRY
WILLIE HEADEN #410

MUSIC CITY RECORDS

Dooto Records

RHYTHM & BLUES RECORDS

RAY CHARLES

Get on the Right Track (Brew, BMI)
It's All Right (Progressive)
Atlantic 1141-
The coupling here adds up to a really powerful pair of sides for the artist. "Right Track" is a medium tempo blues that shows Charles in top form. "It's All Right" is a writer with charm and style backing in just the right shadings. Either side is due for a lot of plays.

THE SHIRLIES

Hypnotized (Nor Va Jackson, Louis, BMI)
Drifting Away From Me (Progressive, BMI) - Atlantic 1141-
Tremendous feeling and appeal on the part of the lead make both of these standout sides. "Hypnotized" is a fast-paced tune that should click to a big hit. "Drifting" is a ballad with rhythm backing that also figures to be big. The platter should grab off a lot of attention on the air for the singers and just as much for the top.

SHIRLEY AND LEE

Rock All Nite (Aladdin, BMI) - Aladdin 2280-Shirley and Lee are at their inevitable best on this rock 'n' roll side. Their shuffling is more than usual and, Shirley comes up with more than her share of rhythm backing. Their potential that would net them many spins. Flip, "Don't You Know I Love You," is an attractive and much needed ballad number that is also in for plenty of play. (Aladdin, BMI).

RE-REVIEWS

NO CHICKEN, BABY

CHICKEN
Tony Harris 104 IT'S A HIT!
Ask Steve Poncio United—Hastings
NO BUTS—NO MAYBE
CRY PRETTY BABY
Professor Longhair 101

THE GREAT HITS ARE ON COMP.
"Messed Up"
"I Don't Care What Sno" HARROLD SURRAGE 103
"GROANING THE BLUES"
"If You Were Mine"
GITA 101
"CRYING THE BLUES"
"Little Girl"
LITTLE WILLIE FOSTER Cabra Records Corp. 70-108, 1-100

守erecordz

5313 east western avenue for los angeles 47, california

260-3-1190
Convention Program

Exhibit Hours: Sunday and Monday, 2:30 to 9 p.m.; Tuesday, 2:30 p.m.
SUNDAY, MAY 19

12:00 Noon to 1:30 p.m. Music Operator Forum—Parker F. Second Floor

8:15 p.m. Music Operator Forum—Parker F. Second Floor

TUESDAY, MAY 21

10:00 a.m. General Meeting
- "Increasing Attendance." Presentation by Clark R. Smith, O.M.S., of our Ladies of Sorrows Basilica.

Opening Address—George A. Miller, National President. Remarks—Dave Baker, Bernardo Harris of Las Vegas.

12:30 p.m. Exhibitors—Lunchroom and Embassy Rooms
- "Merrie-Makers.

12:30 p.m. Female Operators Venue Room—Second Floor
- "Monogram Operators to the Motion Picture Industry.

Moderators: George A. Miller, Sidney Levine, Frank Fabrini and Martin H. Hulbert.

CHICAGO—For three days, Chicago was the center of the juke box and record industry as the Music Operators of America held its second annual convention at the Morrison Hotel in May.
- The convention will last 18 hours.

"There is no question of virtual reality in this convention," said George Cordon, chairman of the convention. "The convention sessions will last:

1. Trenton call and diversified operations.

2. Treating, licensing public records and present legislation.

3. Matters pertinent to the Music Business," discussed by a group of experts in the music industry. "It is understood that this month has covered copyright legislation.

D. Depreciation schedules and filing time 1905 and 1905 with the department of Internal Revenue.

The traditional banquet and auction which winds up the convention will feature at least 23 different recording stars and acts and Vince Gottschalk, former Chicago deejay, will act as emcee. For the ladies a series of special events have been planned including a fashion show and sightseeing trip.

Marv M. Austin

Music Addresses

CHICAGO—Marvin Mandel, executive vice president of Chicago, announced at number of new pieces to its juke box plastic replacements lines.

Fifteen percent of the original piece of pieces of Seagram photographs are available to Models 1640, 109, and 106, pleather replacement for the door sides of the V-200, and W.O.M. glass for front of 100 and 200 selection machines.

MOA Exhibitors

Table of Contents

- "The case of the Juke Boxes, 1903-1957, others and others.

23 RECORDING STARS, ACTS AT

MOA BANQUET

CHICAGO—At least 23 recording artists and actors have been signed for MOA's 1957 banquet and floor show, to be held Tuesday night at the Morrison Hotel.

The program is to be enlivened by the following personalities: George Cordon, chairman of the convention. "The convention sessions will last:

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**Top Programs Via Trial Buy's**

- Continued from page 85

Each customer keeps his own schedule list of where the disks are placed, as they receive records from Frank Jr. When disks are removed from the machine or replaced, this also is put on record in their schedules. The majority of the tunes removed from play are then sold to a wholesaler, excepting for a specially designated minority held for the firm's own library.

**Library Tunes**

The library is maintained solely for the purpose of keeping records that are likely to be called for again during the next year or so. All of this is done as an example of the Trendsetter's play-time philosophy. The members of the library, available whenever a location sends in requests for the specific number. This costs on re-ordering a new copy, or tracking down an out-dated number. Of course, the library also includes standards and even popular classics such as "Teenager Polka." But the library is pared down to the bare minimum of copy, needed so as to avoid as much space and maintenance as possible. This was played on on-hand programming over head from the Frank Jr. pointed out.

Almost knows well how much playing pay dividends in goodwill between the location owner and his firm. He worked many years on the route himself, as a collector for his father's firm, before becoming head of programming.

"When the location owner knows that your and your customer are doing everything possible to build his business by providing the most profitable playing records for the machine in his establishment, you will generally find a satisfied location owner. Moreover, he will be doing his part to help you keep tabs on the kind of music his customers want to hear.

**EP Spins Pull Steady Coin**

- Continued from page 104

As pointed out above, Arnold's EP pricing calls for 10 cents, too for 25 cents, but as one machine (operating on a test program) he uses a 50-cent coin converter. EP play has a profit margin high with the 50-cent installment.

The fact that this is a very popular restaurant, where EP dinner music strongly appeals to patrons, helps explain it. Waiters in this restaurant, as in other Arnold locations, make it a point of suggesting novelty music of the type normally offered by EP, and do an excellent job of getting extra coins into the machines.

**EP Unit Tops**

"I would say that a machine well programmed with EP's would gross more than twice as much as a non-EP equipped machine," Arnold said.

"We think there should be the widest possible range of music, and that EP's, offering pop music, novelty favorites, excerpts from Broadway shows, light opera, or what have you, are appreciated," Arnold added.

We have five locations where the total take from the 500 EP selection of the 300 machine is better than the 100 single selections. But we use a lot of care in selecting our EP's. They are simply good business with us." A close second is kept on each location, in a loose-leaf binder maintained in Arnold's Benson office. A new page, each week, details exactly what records were played each week on each juke box, throws the entire string, so that Arnold has, at his finger tips, all the information he needs.

**Weekly Change**

While most records are changed weekly, the record, of course, is how long record stays, and old favorites have been on each machine, unchanged until they are "bombed" by another.

Incidentally, because of the huge amount of bookkeeping involved, American does not post the weekly play registration for each record at each location, but instead leaves that point up to the four route men, who post the information in pocket notebooks and pass it along to Arnold.

Because he does such an excellent job of programming, Arnold is seldom disappointed at how play returns on any record, and can often forecast, with certainty, which records are likely to "burn," the remainder past its counting abilities.

Arnold has several locations for which he supplies up to 50 percent of the total music scene in "factual records." For example, there are two locations where Spanish recordings change each week, are featured. Arnold imports all of these direct from Mexico, in order to meet the percentage of Mexican melodies offered in a Greek-populated area of the city.

"Our main objective in programming is to offer something to appeal to typical customers in every location," Arnold said, "without going3 overhead in any single category."

"Frequent changes, lots of record changes for location owners, plenty of old favorites, that's what we've been doing each week, which has worked ideally for us."
**Test New Wax to Spot Totals**

- Continued from page 62

Sponsor. If, in several spots, the record is getting good or excellent play, he can be fairly certain the record is a "hotter." As we have uncovered quite a few good money producers that way, Sometimes weeks before the popularity charts from across the country. This gives us extra revenue from a record while it is still climbing," he said, "because we can move the record on more juke boxes earlier."

**Special Request**

But, if on the other hand, a record shows little or no promise, the manager has the cost of purchasing a number of records. He is not out the cost of the test records and even these are not a total loss since they can be used to fill special requests at some point.

"Occasionally we are wrong in the method and have requests to put one back on that we have removed. In the case of another another reason the same number later, we are still out only the test record costs on the original.

After checking the test records and making his decisions, he then plans to sell any popular, western, or other classifications to see how they are being accepted. He puts at least four new records, eight numbers, each week. These numbers give the owners record with the lowest take since the past week.

Eight Tunes a Week

"That gives regular customers eight new tunes a week, so no one gets tired of the numbers on the machine," he said. "It also pleases the spot owners, waitresses, bartenders and other regulars, an item not to be overlooked."

He figures that each machine on his route—with the four a week changeover, gets a complete change three to five times a year. He figures he purchases 15 to 20 records per week, plus non-recorded records. These are over and above his regular major purchases.

He has found that week after week, 90 per cent of the play, in the juke-box machine, is five records," he said, "but in spite of that, constant change is the only thing that keeps a place alive but allowing and producing money."

He has found on new stores in the self-styled expert found at every spot, the man or woman who says, "You don't have some good records on that machine?" He just hands them a slip of paper and pencil, and says, "Write down the 10 you like best."

He goes on with his work, and in a little while the "expert" will hand him the slip, usually with about seven songs written on it.

"Most of the time I can point to the machine and show 'em the seven he or she is the names of the machine. By then I've got a customer on my side."

By keeping the proved records on the machine until they start to decline, getting new ones on each week and only a few test records, each from "duds" amount to little and do not affect the take very much.

**Juke Taxes Keep Going Up**

- Continued from page 62

have a "Mechanical Music Machine Operator's License," the fee being $10 per year. Each location must have a "Location Music Machine License" at $10 per year. Each machine must have a "Mechanical Music Machine Sub-License" affixed to it. This license is $5 per year. (Continued on page 109)
Coin Machine Price Index

HIGH AND LOWS. Equipment and prices listed below are advertised in The Billboard for the period shown. Listings are based on the highest and lowest advertised cost at 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," net or offer an authoritative reflection of what prices should or should not be in use equipment. They are a list of the latest run of 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 shown. It is the average of the highest advertised price level at which the machine is advertised. For the purpose of this index, the price level at which most of the machines are advertised. Therefore, when the mean average is lower than the "high," it indicates the "low" is a unique price probably for "as is" or "distressed" equipment.

(For 18-week period ending with issue of May 13, 1952)

MUSIC MACHINES

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PINBALL GAMES

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COIN MACHINE PRICE INDEX
Money Programming Rule 1: On Digs Gold — Continued from page 90

TAC uses only 45's and EPs on their machines. The firm quit using 78's some five years ago, according to Legarde.

1905-45's and EPs: "We find that the 45's are more durable as well as easier to handle than 78's in our library," Joe Caruso said. Altogether most of the company's seven libraries use 45's, 450 30-EP 10-cent machines in operation.

"EPs go very well in certain locations," Joe Caruso said, especially where Latin American and progressive numbers are popular.

But the factors determining the correct programming is virtually the same whether with 45's or EPs or large or small locations.

Nick Caruso said a better programming job can be done with EPs on top of 30-cent machines than on 45's, but it doesn't necessarily pay in terms of money.

EP Pay Depends: In other words, you can natural fate, cost per unit of machine, and on the individual machine, but you can't always come out with 45's with that he doesn't necessarily pay in terms of money.

"We get a lot of recalls on some records, even four and five years old," Mollere, youngest of the routine, said. "We established that 75 per cent of our requests for old favorites are filled right out of our own library." The library has been a great factor toward better program- ming, and one of the contributing factors making our programming system pay.

Nick Caruso said the routine puts on each machine an average of three to five records each week.

"Some machines, of course, take more and some less," Caruso said, "and it is up to the judg- ment of each routine to determine how to get the most out of the new records available.

"None of us keep extensive over-all records on our jobs, although all of us do keep limited records of play at various locations.

"We depend mostly on the popularity meter and our personal knowledge of the individual locations and the records at hand. We have the machine live with music, but it is our job and our responsibility to determine just how much it is live with as much as possible about it." Legarde, who has been with the firms for 25 years, said he thought the com- pany's programming philosophy "is a bit loose.

"It's not perfect. We are always looking for ways to improve the system. EPs may be cut out to the up-to-the-minute to make it pay, and we think they are doing a good job."

Machine can gross more than a machine without EPs. This is especially true in top locations, he believes.

Reason is that in these locations patrons prefer old favorites. "They are used to 'shoestring' up with rock 'n' roll. That's for the youngsters.

Kahn discovered that EPs take a little longer to play. He figures most singles average out at 3 minutes and 25 seconds. "The Karn figures it may hurt some, it also helps."

Answer Demand: "One offsets the other," he said. "I am doing it for the customer, I do for the location, and in turn we are doing it for myself."

Kahn emphasized this instead of using an operator's records, showing what an operator has "checked" the machine, but he is doing it for himself.

Kahn uses all types of popular music on his EPs. Some are sound tracks from movies, some are novelty records, some are classics, some from Broadway shows. In general, he uses just about all types.

And he is convinced any opera- tor can program them successfully.

On Digs Gold — Continued from page 102

Top Artists, EP's Spin Profit

Quick Service: Most makes certain that each EP location has free EP pop tunes on the market. De- mands for specific numbers on EPs are supplied as quickly as possible.

The longer time element created by the current market for all real or possible "smoke" can be offset by the machine being "in" on the right tune.)

Kahn uses all types of popular music on his EPs. Some are sound tracks from movies, some are novelty records, some are classics, some from Broadway shows. In general, he uses just about all types.

And he is convinced any opera- tor can program them successfully.

Gordon Joins Davis Distribut

SYRACUSE — Samuel (Sam) Gordon, a former Saratoga Springs, N. Y., music operator, has been added to the staff of Davis Distributing Corporation here. Henry Botte, general manager, announced that Davis would handle the Albany territory.

The addition of the veteran operator makes two years' service in the U.S. Army as a counter-intelligence officer, to operate in Saratoga Springs, where he now makes his home. He is married and has two girls.

For civic activities, Gordon is a member of the American Legion, Mattson and the Elks.
REPLY TO BB NVA EDITORIAL NEXT WEEK

CHICAGO — The Billboard received a number of letters last week from reading members of the bulk vending industry in reply to the editorial in the May 13 issue entitled, "What's Wrong With Vending Today?" These letters appear in full in next week's issue.

Unfortunately, only one was received by press time and therefore the following weekly schedule for special features will be somewhat delayed.

Among those replying were: Sam Eppy, president of Sun-

Empy & Company, Milton T. Rayner, legal counsel for National Vendors Association, and Bob Kantor, head of Confection Special-

ists, Inc.

Find Blue Sky Dist. Guilty

Of Mail Fraud

ST. LOUIS—Five out of six defendants in a racketeering vend-

ing case last week before the district court were found not guilty of all charges brought against them by the govern-

ment.

The sixth, Arthur E. Schaefer, also known as "Gene" Schaefer, was convicted of two counts of racketeering with force and prejudice, and had to a 23-count indictment.

Schaefer was returned to the jury last week after a three-week trial in which a Government witness took the stand. While the two firms are not merged, the Schaefer and Waterfield cases are closely tied together, and will work in close concert and will try to complement rather than com-

By ARTHUR MILLMAN

NATIONAL ATLANTIC CITY—Some 210 registrants, the largest number ever, turned out for a ses-

sional meeting in this area last week. Saturday (11) at the National Au-

onomyists met at the hotel meeting for Maryland, Virginia, Delaware, Pennsylvania and New

Jersey.

Many of the operators, nghi-

lers and manufacturers took their fami-

lies to the resort and spent the weekend there. Unusually cool weather kept the automatic mer-

chandise all off the beach, al-

though the swimming pool at the Hotel Ambler, where the business sessions were the weekend, was a good draw.

The meeting was called to order by Tom Hunderford, National Autonomyists, presiding, at the sectional meeting committee.

He reported concern over the Coca-

Cola Bottling Company, Baltimore, regional chairman, and Marcus Love, regional vice-

chairman.

L&M Bows Filter, Menthol Smoke

NEW YORK—The Liggett & Myers Tobacco Company has in-

cluded Oasis, a filter-tip, menthol cigarette, in its nationally distributed line. The new brand is boxed in orange cartons, 100s, 2 per cent cash discount.

Ben Bloom Dies;

Veteran Bulk Mfr.

MILLBURN, N.J.—Ben Bloom, a veteran bulk manufacturer, was killed in a plane crash in Canada last week. The 73-year-old Bloom Bros. Manufacturing Company president is survived by his wife and two daughters.

Bloom was a member of Temple Beth El, one of the five branches of the Central and the Minnesota Federation for Jewish Ser-

vices of the State of Minnesota, and was a past president of the Millburn Board of Trade. He was also a past president of the Millburn Board of Trade. He was also a past president of the Millburn Board of Trade.

Surviving are his wife, Je-

nifer, in her 73rd year, and two daughters, Evelyn Bloom, of New York, and Dorothy Bloom, of New Jersey.
U. S. Report

Continued from page 158

operators, the report appears to bear out information released by the Commerce Department last fall giving more complete breakdowns for the year 1955. At that time, it was noted that the percentage of candy sold to vending machine operators increased at a more rapid rate than did sales to other outlets. (The Billboard, Oct. 27.)

In the new report covering 1956, it is shown that sales of bar goods by manufacturer-wholesalers and chocolate manufacturers increased 11 per cent in poundage value and 5 per cent in dollar value, reaching totals of $56,654,000 pounds and $231,496,000.

This gain was hardly only by increases in poundage and dollar value of package goods made to retail at 50 to 99 cents per pound. Only said note in the report was that the goods, which decreased 4 per cent in poundage value and 3 per cent in dollar value last year from 1955.

Toy PROFITS

Leonard HALF 1/2

valu... It.. Northwestern

King H.

Graff B.

B.1. Becker

machines. J.

Parkway Ohio

Ellingsworth Bltlerman, Sales (o., Minneapolis, Minn.

Sales Inc., Rowe CRUSADER

10 Col.

Kings or Regulars All Columns, 500 Capacity

25c or 30c...... $110.00

25c and 30c.... $125.00

National Model 918 162 Bar Candy Vendor only...... $90.00

Reconditioned Cigarette and Candy Machines, all makes, models and sizes. Write or telephone 20592

T. O. THOMAS CO.

1572 Jefferson

Faduah, Kentucky

SCALE ROUTE Liquidation!

We have just 42 of those Big Deluxe Jennings Penny Weighting Scales. All have been on inside locations. All are in perfect condition.

There are lots of locations where a well designed machine will take in more money.

For those of a fraction of the scale are "sold out", when you check these we will re- turn call and may be able to supply.

For those at a fraction of the scale are "sold out", when you check these we will re- turn call and may be able to supply.

The feature of the sale is Reconditioned machines, all makes, models and sizes. Write or telephone 20592

T. O. THOMAS CO.

1572 Jefferson

Faduah, Kentucky

VICTOR'S

PLAY BALL

Sensational 310 Ball Gum Vendor

Fast Money Maker

PRICE $19.75 EACH

FACTORY

Write or Phone

Birmingham Vending Co., 140 Second Avenue Nw., Birmingham 4, Ala.

Phone 58-5556

OPERATORS!

A NEW ITEM WITH BIG PROFITS

NET UP TO $100.00 A MONTH

PER LOCATION

SMALL INVESTMENT... RETURNED IN 6 MONTHS

Plus reconditioned parts, Stamps, ammuniion, etc...

Bestest Tubes with Exclusive 1 year, 100% guarantee & 100% exchange privilege assure bigger profits.

FEATURES...

• MOST ATTRACTIVE AND BEST DESIGNED SET ON THE MARKET

• TAKES BUT 19" x 19"

• FLOOR SPACE

• TROUBLE-FREE, SIMPLE TO OPERATE

• GET YOUR SHARE OF THIS FABULOUS $550,000,000 BUSINESS

We have all the necessary parts and instructions including seat and advertising plans, operating plans, inventory control, literature, etc.

Write, Wire or Phone for Complete Details...

VISIT US AT BOOTH 14...

M. O. A. CONVENTION

ELVIS PRESLEY

Elvis Presley

PLAN now for use BUTTONS. With the new EXCITING ELVIS BUTTONS COMING BY

BUY BUTTONS AT PRICES...

Automatic Merchandisers, Indianapolis, Ind.

R. J. Basko Vending Service, Detroit, Mich.

R. T. Atkins, Evans City, Pa.

R & J Sales Company, Toledo, Ohio

Ellingsworth Supply Co., Minneapolis, Minn.

Paul Vending Co. Inc., Kansas City, Mo.

Kraft Vending Co., Dallas, Texas

Roca's Vending System, Youngstown, Ohio

S. B. Robb, Atlanta, Ga.

Ring & Company, Chicago, Ill.


Northwestern Sales & Service, Detroit, Mich.

Northwestern Sales & Service Co., New York, N. Y.

Ohio Gum Supply Corp., Wickliffe, Ohio

Posh Sales Supply Corp., Baltimore, Md.

S & E Distrib., Chicago, Ill.

J. Schroeder Co., Berkeley, Calif.

Standard Supply Co., Oakland, Calif.

“THE BEST INVESTMENT IN THE COIN MACHINE FIELD”

Greater Speed

in taking Pictures

Greater Profit

per location

ONLY with AUTO-PHOTO MODEL 11 and ???

Be sure to visit Booth 31 MOA Convention May 19-20-21

AUTO-PHOTO CO., INC.

1100 East 33rd Street, Los Angeles 11, California

Calif. May Drop Candy Sales Tax

SACRAMENTO, Calif.—A bill to ban the State sales tax on candy was approved by the Senate Revenue and Finance Committee last week.

Operators threaten California were not excited over the prospects of having the tax along with a lot of bookwork eliminated. Removal of the tax has been proposed at several legislative sessions during the past decade. Each was defeated.

COFFEE BREAK

Op Profits, But Drinks Are ‘Free’

LINDEN, N. J.—A new wrinkle toward gaining more favorable acceptance for vending machines was tried by a local operator with excellent success reported to date. A hot drink vendor was installed in Linden’s Community Bank. The wrinkle: All drinks are complimentary to the bank’s patrons and employees. The bank reimburses the operator on a per-drink basis.

The machine is currently averaging 300 to 400 drinks per day. A slip placed above the machine says, “This is a typical coffee vending machine. Each are over 60,000 in use today throughout the United States.”

“Teco, Inc., one of our customers located here in Linden, manufactured coffee for these machines. Won’t you try a cup with our compliments?”

Ball and Vending

GUMS

LOW Factory Prices

BUBBLE + CHICLE

CHLOROPHYLL and TAB

Prove to Receving Testers

INSTALL PROVEN QUALITY

- get dependability

and steady profits!

OUTSTANDING FEATURES

SIMPLE TO OPERATE
- no controls to set - no knowledge or experience required
- easy to operate

ILLUMINATED SIGN...

- automatically lights up when machine is used

ATTRACTIVE...

- Modern, rugged construction

VERSATILE...

- Wide variety, making them suitable for any location

GUARANTEED...

- Refunds given on any returned machine

FULL BACKUP...

- 30 Day Money Back Guarantee

Look to the pace setter for the best

A De-In Yourself Tube Tester that has established terrific public acceptance in every area coast to coast.

Built — quality throughout — by the pioneer manufacturer, famous with interrupted service and big profits.

Get Dependability by using the quality Tester — simple to use — automatic — NO controls to set. Get steady sales by selling popular brand tubes such as RCA, Sylvania and GE. Innovating this Outstanding Extra Value

u-test-m

GIVE TO DAMON RUNYON CANCER FUND

u-test-m MANUFACTURING CO. INC.

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AMUSEMENT MACHINES

Game Industry Spotlights Arcade Equipment as MOA Exhibits Open

By KEN KNAUF

CHICAGO—The biggest show within a show for the amusement games industry this year was the Motorized Games Association's exhibit week this week at the Morrison Hotel here.

While the convention is aimed primarily at the joke box operator, distributors, and manufacturers will be present to view the entire exhibit and talk turkey with their fellow salesmen.

A pre-convention survey of amusement exhibits indicates that the emphasis this year, even more than usual, will be on Arcade equipment. More than half of the shows or more amusement exhibits will feature Arcade pieces at these shows, among which will be a variety of gun, fortune, comic, movie, and novelty games.

Last year, however, of equal interest to game operators was the location-type machines, including pool tables, bowling and kiddie rides.

A number of machines will be unveiled to the trade for the first time, but the bulk of the exhibits will be of which game operators are already familiar. Among them will be a variety of gun, fortune, comic, movie, and novelty games.

Last year, however, of equal interest to game operators was the location-type machines, including pool tables, bowling and kiddie rides.

Production of the new ride, according to William Krueger, vice-president, is due to begin in June.

The trolley ride gives a roller coaster feeling as it is accelerated by the rider seated at the motorized seat. Two cars ride at once.

Fred Kline Injured in Auto Accident

CHICAGO—Fred Kline, First Coin Shows sales manager, was seriously hurt in an auto accident May 9 while traveling the Illinois sales territory.

Kline's car overturned when it hit a sable dog on the highway. He and his companion, Wayne Tawa, also of the First sales staff, were thrown from the car. Kline sustained a double fracture of a leg, a dislocated shoulder joint, and a broken nose. Tawa was not seriously injured.

Fred was taken to the hospital at Normal, Ill., and is now recovering at Morton Hospital, Chicago, where he be for at least the remainder of the week.

Small Finance Firm Role: Fast Service

CHICAGO—Interest rates are not high on small finance firms. Many operators apparently are not willing to accept a higher rate for prompter service.

Small finance firms are not the same as investment firms, but are companies that make small loans to small businesses on a personal basis.

In the small finance firm, the maker is to have a quick decision and a quick decision.

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Amco Charges Food Eng. Broke Contract

MANCHESTER, N. H.—A. M. Clazeman, head of Amco, announced that vending machine distributors have served a writ of attachment on the Food Engineering Company here, manufacturer of bulk milk machines. Clazeman is suing Food Engineering for breach of contract. J. Martin, local attorney, represents Amco in the action.

According to Clazeman, Donald Dorris, Food Engineering president, had appointed him sales representative for Ohio, New York, Pennsylvania and West Virginia. On the basis of letters which Clazeman said were sent him by Bonz, he went ahead and got orders for 41 machines. Later, Clazeman said, Bonz wrote him and said the Food Engineering board failed to approve the appointment. The machines were not delivered, he said.

Food Engineering has until June 4 to reply to the writ. At that time the case will be assigned to the docket of Hillsborough County Superior Court if it is not resolved in the meantime. 

Bonz, however, maintains that Clazeman was given a 90-day trial that he wanted the status of sales representative, while Food Engineering was considering appointing him as distributor, and that Ohio was the only territory which had been considered on an exclusive basis.

SLATES
for Six Pocket Pools

67½" x 35½"—4½" highest quality slate
Best rubber-backed Billiard Cloth
STILL GOING STRONG!!
Bumper Pool Slates
4½" HIGHEST QUALITY SLATE
Regular or Jumbo Size • Best rubber-backed Billiard Cloth
-Jumbo Bumpers
No Finer Slates Produced . . . Anywhere!
ATTENTION, H.P.S.—SLATES AVAILABLE UNCOVERED
CALL • PHONE • WRITE
EASTERN NOVELTY DISTRIBUTORS
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Union 3-8574

LET'S FACE IT!
When it comes to POOL... it's FISCHER ALL THE WAY!

Complete New Line!

3 STYLES!

RIGID! No Wiggle! No Bubble

Top Quality Balls—Quality Cue Sticks!

5 DIFFERENT COLOR MOTIFS!

Amazing Sale! The IMPERIAL The DELUXE The SPECIAL

See Why At Booths 60 and 61

Sensational New Automatic Ball Rack!
Small Finance Firm Role:

The small finance firm's terms to game operators are from 8 to 12 months, with 9 months average; one-third down payment is average with weekly payments from collections preferred. Salem reports operators do not generally have difficulty making payments. It is to the benefit of the operator and Salem; and that payments are made over a short period of time.

Since games can become obsolete in a relatively short time, operators must pay in a shorter period. An operating pay approximately $500 on a new machine. However, this does not put an average $800 down and pays the balance in an average six-month period.

In the firm figures the bowler should net $35 per week to the tune of $1,700 per year.

Bingo Shows:

Since games can become obsolete in a relatively short time, operators must pay in a shorter period. An operating pay approximately $500 on a new machine. However, this does not put an average $800 down and pays the balance in an average six-month period.

In the firm figures the bowler should net $35 per week to the tune of $1,700 per year.

How Many Jokes?:

—Continued from page 98

the number was arrived at on the basis of findings.

The only publication possible in this study yielded such a wide range as to be obviously useless. The range was from 50,000 to 60,000,000 machines. One statistical fact was highlighted:

That it is extremely unlikely that the number of juke boxes operating exceeds 450,000. The possibility of the number exceeding that figure would occur only 3 times out of 100.

The figure used by The Billboard, for lack of a better one, is 450,000. The juke box business in the last few years to the U. S. has been largely a replacement market, with number of new machines placed on location just equaling the number retired or traded and subsequently exported. We have held to that rough figure for the past few years, only last year, dropping it to 300,000 to 400,000 on the basis of 1955 domestic sales estimates. The methods of checks The Billboard is using in this figure include estimates of domestic production annually and replacement figures of operating companies.

Because of these checks, it seems unlikely that the number of machine operators today exceed 450,000, nor because of results found in this study, above 480,000.

Chi Coin Shows:

—Continued from page 102

of the high velocity of the gun, include plug-in and over full front of set-up. Gun automatically fires when any door is opened to target. Standard set-up is 90 inches across with room for three guns. 34 feet deep, gun accuracy up to 50 feet or more. Gun is adjustable to fire three 200, 300, 500 or 400 pellets per second, and will fire for about a half hour without reloading. Pellets are released manually, via a handy control box.

The set-up can be made in a trailer with a three-gun battery, five-gun if trailer operates at side. Gun is especially applicable to Arcade use.

}
**Guaranteed Values**

**Bally Bingo**
- Broadway: $345
- Champion: $95
- Nite Club: $395
- Gold Medal: $195
- Big Show: $495
- King Pin: $275
- Key West: $545

**Bally Bowlers**
- J-1 Deposit, Balance C.O.D. or sight draft.

---

**Special Closeout**

**Genco's Baseball Pool**

**Brand New in Original Crates!**

Legal Everywhere!!

A Terrific Buy Limited Quantity Order Now!

1/2 Deposit, Balance Sight Draft or C.O.D. or sight draft.

---

**6-Pocket Pool Table**

It's Fabulous Our New CHAMPION POOL

- Money Maker of Every Country
- Pressed Wood or Slate Top
- Amish Rolls Numbered 1 to 15 and 21/2 Cue Ball
- Quality Cue Sticks
- Cue Chalk
- Wood Triangle Rack
- Tote Bag for Cues and Slate Bottle
- Cue Repair Kit
- Rollers for All Cues

---

**State Tax Average**

- Continued from page 84

**South Carolina.** There is an annual license fee of $25 per machine on juke boxes.

**South Dakota.** There is no State tax, license or regulation on juke boxes. Receipts are subject for sales tax, however.

**Tennessee.** For each machine that requires a minimum deposit of 25 cents for the annual license fee is $15. For each machine that requires a minimum deposit of more than 5 cents, the annual license fee is $10. These license fees are collected in the county where the machine is in operation. The tax receipt shall be attached to the machine, and the entire contents of the license shall be visible to the public so as to be read at all times.

**Texas.** The State levies an annual tax of 4% on each juke box. No other regulation on juke boxes except that a tax receipt must be displayed on the machine.

**Utah.** There is no State tax, license or regulation on juke boxes.

**Vermont.** There is an annual license fee of $25 for each machine in operation, which extends from January 1 to December 31 of each year. A receipt for each license must appear on each machine. When juke boxes are licensed to operate as concessions at fairs or carnivals, the fee is $50 per week for each concession.

**Virginia.** There is a State license tax of $3.50 per year on each juke box. A license sticker must be displayed on each machine.

**Washington.** Each machine must be registered with the State tax commission. This is accomplished by completing the proper application Form 5401 and the payment of $1 to cover the fee. It is also necessary to apply for and obtain a certificate of registration to be attached to each machine in operation. There is no charge for these certificates of registration.

**West Virginia.** A license fee of $3.50 per year is required for all juke boxes.

**Wisconsin.** There is no State tax, license or regulation on juke boxes.

**Wyoming.** There is no State tax, license or regulation on juke boxes.

---

**A Warm Welcome to All from World Wide**

**Game Headquarters of the World!**

**New Games**

- Bella Showtime
- Gottlieb Royal Flush
- United Playtime
- Wms. Deluxe 1997 Baseball

**Exclusive Distributors... Rock-Ola**

200–120–50 Sel. Hi-Fi Phonographs

**Bingo Games**

- Key West
- Star Header
- White Hymn
- Five Star
- Nite Fighter
- AFC Twin Hockey

**Arcade Equipment**

- Wms. Deluxe Arcade
- Star Slider
- Blue Jay
- Wms. Delux
- Carnival Gun
- Ceramic
- Wells Fargo
- Tinnie

**Shuffle Games**

- C.C. Hollywood
- C.C. Jalopy
- C.C. The Maker
- C.C. The Micro
- C.C. The Cub

**Phonographs**

- 5-Balls

- Blue Star Register
- Blue Star Register
- Blue Star Register
- Blue Star Register
- Blue Star Register

**World Wide Distributors**

- Chicago
- Detroit
- St. Louis
- New York
- Los Angeles

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**World Wide Distributors**

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- Detroit
- St. Louis
- New York
- Los Angeles

---

**67,000 Active Buyers**

The Billboard Classified columns each week
ATTENTION, OPERATORS:

Here Is Your Prescription for Recovery of Sick Territories!!

Binks Industries has developed a new and COMPLETELY DIFFERENT HIGH EARNING CAPACITY type of equipment that is totally adaptable and adjustable to the requirements of your territory. Thorough location tests alongside all other types of games, find earnings actually increasing after many months, proving the tremendous appeal of this brand new Binks original idea production!

In Chicago—we cordially invite you to visit our PRIVATE SHOWING at Binks Industries Suite, SHERMAN HOTEL—May 18-19-20-21.

Telephone Franklin 2-2100 on above dates or write BINKS INDUSTRIES, 3859 Elston Ave., Chicago 18, Ill.

Telephone: Irving 8-5552

GUARANTEED MUSIC!

Seeburg 100-R...$725
Rock-Ola (51-50)...150
Rock-Ola Fireball...275
A.M.I. G-120......695
A.M.I. E-120.......425
A.M.I. Model C......125
A.M.I. D-80......295

RECONDITIONED—
EXHIBITED HERE NEW!

Smallest conditions—
ready to operate!

$225

ATTENTION, OPERATORS:

Now Delivering

The Dramatic Model "H"

AMI PHONOGRAPH—

Operators
In Illinois, West Virginia and East Tennessee, we welcome the opportunity to greet you at this great MOA Convention.

100, 120 and 200 Selections!!

What a Great Phonograph!!

ROANOKE VENDING EXCHANGE, INC.

Richmond, Va., 4920 W. Broad St.
Charleston, W. Va., 625 Ohio Ave.

Bristol, Va., 63 Commerce Ave.

Jack G. Bass—President & Gen. Manager
Mrs. Viola M. Bass—Board of Directors
William A. Browning—Sales Representative
Don J. Finagan—Sales Representative
W. Hubert Booth—Sales Representative

when answering ads . . . .
Say You Saw It In The Billboard
Hoffman Control to Roth

Continued, page 158

cases, candy bars and home movieسقط

Last year Hoffman posted second
sales of $800,002,716, with a
net profit of $1,053,701. This year
first quarter earnings dropped to
$703,612 or 52 cents a share from
$1,233,916 or 53 cents a share in
the previous year. However, only
4.8 cents of this represented an op-
erating profit, as $692,315 was
reduced from the sale of the Hoff-
man dry cleaning and laundry ma-
chine to the W. H. Nicholson
Company.

Roth indicates that his group
tends to sell only those Hoffman-im-
provable subsidiaries and that"the
company should climb back up into
a sound earning position.

His Continental Industries, with
plants in Westbury, N. Y., and
Miami was formed last summer by
the National Vending
Corporation and Continental
Car-Na-Vac.

Currently the bulk of Con-
tinental's revenue comes from its
operations, with the 16 operating
subsidiaries accounting for some
15,000 machines, mostly eaters.
The firm also operates food and
drink vending and some automatic
photographs.

16 Subsidiaries

Operating subsidiaries are in
Westbury: Buffalo Smith River,
N. Y.; Rosedale Chandlerston,
W. Va.; Dallas Port Lavardite,
Fla.; Miami: Los Angeles: San
Francisco; and Santa Ana, Calif.

But the potential of Continental
seems to lie in the manufacture of
vending machines. In 1955 the
company built a 35,000 square-
foot plant in Westbury at a cost of
$225,000. This spring a 55,000
square-foot addition was erected.

Production has been almost ex-
clusively devoted to the Coca-
cola machine, although the com-
pany is touted as being ready for its
self-service coffee machine. The firm has also built
some single-vendor potato chip
machines.

Plant Unknown

In light of the Hoffman pur-
chase by the Roth group, Conti-
nental's manufacturing plans are
unknown. The firm has probably
the most modern plant in the auto-
matic vending and laundry indus-
tial, and it seems certain that the plant will
continue to be used for the manufac-
ture of vending machines. Ac-
tually, the transaction does not af-
flect the Continental corporation
structure.

But it also seems certain that the
Apec line of cup drink ma-
chines will be given a high pri-
ority. The question is the de-
velopment of new equipment. How
this will be accomplished between
Hoffman and Continental is not
known.

The action of the Roth group in
buying over Hoffman is bound to
result in greater emphasis on the
Hoffman vending machine hold-
ings, in both Roth and Hynek
are primarily vending people.

This doesn't mean that the Apec
subsidiary will be the most im-
portant Hoffman holding, but it
does mean that Apec will cer-
tainly not be a neglected member
of the corporate family.

ATTENTION, IMPORTERS:

WE HAVE JUST PURCHASED A DIS-
TRIBUTOR'S COMPLETE STOCK OF
USED EQUIPMENT CONSISTING OF THE
FOLLOWING:

Seeburg M100A's, B's, C's,
G's & R's
Late Model AML's
Late Model Wurlitzer's
Late Model Rock-Ola's
Gottlieb & Williams Pin Games
Bingo Games
Arcade Equipment

WRITE FOR COMPLETE LIST OF EQUIPMENT - IT'S ALL AVAILABLE FOR IMMEDIATE DELIVERY

NEW PARTS INFORMATION FOLDER NOW AVAILABLE - SEND FOR YOUR COPY-

Exclusive Dealers, Williams, Seeburg, Chicago Coin, Genco and International Mattress Distributors.

Remember,
IN NORTH ENGLAND IT'S TRIMOUNT

TRIMOUNT

COIN MACHINE EXCHANGE, INC.

40 WALTHAM STREET
BOSTON 10, MASS.
Phone: 24-4110

GIVE TO DAMON RUNYON CANCER FUND

M.O.A. VISITORS...

MEET YOUR FRIENDS AT FIRST'S GET-TOGETHER ROOM SUITE 1628 MORRISON HOTEL

PHONOGRAPH PLASTICS

STRONG AND DURABLE—EASY TO INSTALL

M. I.

WURLITZER

SEEBURG

ADAMS

WURLITZER

SEEBURG

M. I.

WURLITZER

SEEBURG

ADAMS

GIVE TO DAMON RUNYON CANCER FUND

SLATE

POOL GAMES

FASTEST COMPLETE SET $115

FINEST SLOW TOPS $67.50
Juke Taxes Up
- Continued from page 115

Spokane. There is no city tax or license on juke boxes.

Tucson. The city licenses and taxes on juke boxes are as follows: Operators one year, location, $8 per year, and machine, $8 semi-annually.

WISCONSIN
Milwaukee. An operator's annual license fee is $200.

Cleveland Coin Machine Exchange, Inc.

KIDDE RIDERS
FOR SALE
Bally Moon Ride ... $120.00
Atomic Jet ... $195.00
Lane Merry-Go-Round ... $275.00
Harvard Nudie Rider ... $285.00
in service condition.
Terms—FOR CHIEF, U.S. Certified, Balance 50% or Right Before
WANTED!
• Full Size Ponies
• Fire Engines
• Model T's
Specify Manufacturer, Type, Quantity and Condition

KIDDE RIDERS, Inc.
235 N. Park Ave., Chicago 47, Ill.
Phone: All ligates 6-4100

210 At NAMA
- Continued from page 118

Miller Automatic Sales, Louisville, and Bernard Kilk, Airport Vending Service, Chicago.

Cocktail Party
Registrants and their wives were guests of the Austin Packing Co.
pany that evening at a cocktail party and buffet.

Friday evening Turner threw a party for executives at its entertain-
ament suite. Dave Hampton and Jack Armstrong were hosts. Dean Milck also entertained informally in its suite.

Pat Mahoney, of Rome, entertain-
ed a delegation of operators at the Top Club. He was joined later by Paul Little, of Pepsi-Cola, who arrived with a group of drink op-

ers.

Blue Sky Guilty
- Continued from page 118

in the sale and distribution of vending machines.

The specific count under which Schneider was found guilty was in regard to dealings with Elgin W. Sanderson, Chicago, III.

The general nature of the charges had to do with false and fraudulent advertising of potential profits to be derived from vending machines that actually were non-

existent.

WURLITZER 20 SELECTION
WALL BOX CHANGED OVER

1st, 2 for 25c, $1.00
2220 Wurlitzer $5.50
2 Vender Coin Changers $0.50

PINBALLS
Cold Star ... $145.00
Main Creek ... $195.00
Champion ... $175.00

WILLIAMS DISTRIBUTING CO., INC.
289 Lincoln St., Allston 34, Mass.
Algonquin 4-4040

Music CLOSEOUTS

Write-Wire-Call
1 WURLITZER 1800's
10 WURLITZER 1700's

KIDDE RIDES—
BALLY CHAMPION HORSE ... $450
MERRY GO-ROUNDS
(Lane, Lee, etc.) ... 400
BALLY SPACE SHIP ... 225
SEE SAW
SCIENTIFIC TV RIDE ... 195
BOATS ... 225

CLOSEOUTS
NEW GUNS
Genco Davie Crockett
UNITED PIRATE
WILLIAMS CROSSFIRE
Genco Circus

BE SAFE! We WILL SHIP ANYWHERE

8 More REASONS WHY THE
NEW

6-POCKET POOL
Is Your Best Bet Yet!

New! Interior "Aluminum Rail" Bell Return! No nails No Joints No Service
Call Self-service—foreign objects fall right through

Genuine Billiard Balls and Billiard Cushions!
- Choice: Double 10's or Single 22s Cushes
- All-Weather Billiard Cloth—Rubberized Back
- Exclusive "Easy-Clean" Scoring Dial
- Hand White Maple Balls
- Durable Plastic Spoolknot Finish on Ayes and Legs

Ask the Man Who Operates
Valley—the Tables of "Cadillac Quality!"

Cleveland Coin Machine Exchange, Inc.

WURLITZER—BALLY—EXHIBIT—CHICAGO COIN

www.americanradiohistory.com
when answering ads... Say You Saw It in The Billboard

Genco’s Newest SENSATION

“GYPSY GRANDMA” FORTUNE TELLER

SHE MOVES! SHE BREATHES!
SHE ANSWERS QUESTIONS!
SHE TELLS FORTUNES!

WORLD’S MOST COMPACT
“Moving Grandma” Fortune Teller
Location Space—No Problem
Only 24” x 46” High

THE FIRST OF ITS KIND
IN THE HISTORY OF THE
COIN MACHINE BUSINESS!

Grandma actually lifts your fortune card with lifelike fingers, waves and delivers card so realistically—she’s almost human!

“CIRCUS” Rifle Gallery

Now Delivering—
LOWEST PRICED 6-HOLE
ROTATION POOL TABLE
on the market today
Complete with finest accessories

Exhibit Bows Gun, Bowler

CHICAGO—A new type of gun game and a bowling game conversion piece by Exhibit Supply Company are being awarded to visitors this week at the Music Operators of America show here.

Pop-Gun Circus, the new gun game, is a pachinko ball projectile at bowling and stationary targets. Gun operates off of an air compressor. Cabinet is designed along the lines of a pinball game, a large plastic hood encompassing the shooting area.

Tru-Bowler, the bowling game, consists of a cabinet conversion which utilizes the mechanism and head of a shuffle bowler. Cabinet is built low to ground, and uses a larger 4¼-inch ball. Ball is a Brunswick “duck-pin” type.

SPECIALS FROM SHAFFER TO YOU...

SEEBURG 3W1
100 Wall Box Special
Chrom Cobalt New Buttons Completely Reconditioned
New Instruction Plates

$49.50

SEEBURG

Model 2000 (200 Sel.) $845.00
Model 1800 $625.00
Model 1500A $229.50
Model 1400 $149.50
Model 1250 $129.50

WURLITZER

Model A $695.00
Model F $550.00
Model E $350.00
Model C $109.50
Model B $89.50
Model A $69.50

★ Mechanisms Completely Overhauled and Tested
★ All Worn and Defective Parts Replaced With Brand-New Parts
★ Amplifiers and Tone Arms Reconditioned or Replaced
★ Cabinet Refinished and Plastics, Glass Replaced Where Needed

WRITE FOR ILLUSTRATED CATALOG

Shaffer MUSIC COMPANY
In the Coin Machine Business Over 25 Years
Columbus, Ohio
349 N. High St.
1200 Walnut St.
1133 Capital Ave.

Cincinnati, Ohio
349 N. High St.
1200 Walnut St.
1133 Capital Ave.

Indianapolis, Ind.
349 N. High St.
1200 Walnut St.
1133 Capital Ave.

St. Louis, Mo.
349 N. High St.
1200 Walnut St.
1133 Capital Ave.

Shaffer, 1002 Market St. 214-721-1144
NOW DELIVERING

* BALLY A.B.C. BOWLING LANES — 14 & 16 ft.
* ROCK-OLA PHONES — 50, 120 & 200 Selection

Call us write us for best prices on thoroughly reconditioned late model phones, pinballs and games.

CALDERON DISTRIBUTING, INC.
100 Massachusetts Avenue Phone: Moline 6-6161 Indianapolis, Indiana

CHALLENGER PISTOLS, $29.95

Made in S. WIRE

Criss
Criss Cross
Clover
Match
League
Delight
14
CHN C
CALDERON
*ROCK
*BALLY
Ravel
MAY
League
Ft.
Bowler
Star
Boston

\[ \text{Rosen Gives You REAL Buys} \]

**SHUFFLE ALLEYS**

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
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<tr>
<td>All Star Team</td>
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<tr>
<td>14 ft Bowling</td>
<td>$495.00</td>
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<tr>
<td>League</td>
<td>$795.00</td>
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<td>Miami Shuffle</td>
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<td>Double Strike</td>
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<tr>
<td>Triple Strike</td>
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**TERMS**: 1/2 DEPOSIT REQUIRED

**WORLD IMPORT CORPORATION**

Exclusive Seeberg Distributors

20 E. Bowling East, Syracuse 2, N. Y., U.S.A.

**Davis**

**With CHROME**

**Available in**

1-100

**Inquire**

**ALL MACHINES EQUIPPED WITH NATIONAL SLUG REJECTORS**

---

YOUR AMERICAN RED CROSS IS ALWAYS THERE AFTER DISASTER STRIKES

GOTTLIEB'S

**ROYAL FLUSH**

PRESENTING

A Terrific New Idea to Attract and Hold Player Interest

**ROTO-TARGETS!**

*Scoring Rollovers 1-2-3-4-5 Relights One of 5 Rollovers for Special.*

*New Match Feature for Extra Play.*

*Super-Powered Flipper Shoot Ball Up Field at Roto-Targets.*

*Available with Twin Chutes.*

*High Score to 7,900,000.*

*Plus All the Standard Gottlieb Play Features!*

---

**D. Gottlieb & Co.**

1160-1162 N. ROSENHEIM AVENUE • CHICAGO 31, ILLINOIS

Copyrighted material
AMI Show: Miami Ops

MIAMI—Bob Norman, Miami branch manager and Ron Hood, headman of Southern Music Company, Florida AMI Distributors, were hosts at the showing of the new model "E" recently.

Among those attending were: Mr. and Mrs. Leo Ensberg, Joe Ensberg Music Company; Mr. and Mrs. Willie Levy, Mellow Music Company; Ray Sanders, Key's Yording Company; Marathon; Mr. and Mrs. Ed Moyer, Orange Blossom Amusement Company; Hornehead; Mr. and Mrs. Murray Michaelson, and Mr. and Mrs. Charlie Cooke, of Continental Music Company; Mr. and Mrs. Harry Smith, Acme Music Company; Walter Wheeler, Super Star Service Company; Max Lebow, Automatic Equipment Company; Jim Manning Manning Music Company, West Palm Beach; Mr. and Mrs. Sam Ensberg, Bann Inschberg Music Company; Mr. and Mrs. Sam McConnel, Smart Amusement Company; Stuart; Mr. and Mrs. Bob Townsend, Town Amusement Company; Mr. and Mrs. Harold Conson, Juke Box Company.

SPECIALS

AMI Coin 6 PLAYER
SHI BOWL... $395.00
Gene 2 PLAYER
SOUR BALL.... 350.00
Exhibit RINGER BALLS... 125.00
Williams 4 BAGGER.... 350.00
Williams KING OF SWAY... 245.00
Gene CHAMPION
BASEBALL...... 245.00
Gene Hi FLY BASEBALL... 245.00
United STAR SLUGGER... 295.00
Gene ALIVE GALLERY.... 150.00
Gene Sportman GUN... 175.00
Exhibit DALE GUNS... 50.00
AMI Coin GOALIE... 50.00
Games SADDLE & TURF... 150.00

SILVER MIRRORED BACKGLASS

KEENEY GIVES YOU THIS FANTASTIC NEW MONEY MAKER
THAT DEFIES COMPARISON IN THE BOWLING FIELD!

BOWL O RAMA

6-PLAYER REGULATION BOWLER

TOTAL TEAM SCORING!
TOTAL TEAM MARKS!

"FEATHER-LIFT" PLAYFIELD
EASY TO SERVICE!

HINGED INSERT!
Loosen 2 clips to swing open the picture frame moulding of lite-box—then entire insert with reels and wiring folds forward

Two Lengths: 14 ft. and 11 ft.

KEENEY & CO., INC.
2650 W. FIFTH STREET • CHICAGO 32, ILLINOIS

ORDER... FROM YOUR
KEENEY DISTRIBUTOR NOW!

FOR STRIP BOWLER
EASY TO SERVICING "RETURN" BUTTONS

HAND-HIGH BALL RETURN BUTTON!

FEATUREING:

Jam-Proof Ball Lift
Actual Gutters
Also available without gutters
Colored Reels for Team Scoring
Black and White Reels for Team Marks
Keeney is First with Regulation Bowling at its very best in "BOWL-O-rama"

Copyrighted material
TOPS 'EM ALL

chicago coin's
BOWLING LEAGUE

✓ Tops in EXTRA FEATURES!
✓ Tops in EXTRA PROFITS for YOU!

NEW!
ALL METAL ROLLER CHAIN AND SPROCKET BALL LIFT (ELIMINATES BALL JAMS)

ALL MECHANISM IN THE BACK RACK

BALL FEEDING ON TO CHAIN ELEVATOR GET AGITATED IN THE TROUGH, PREVENTING JAMMING OR BALL HANG-UPS

GENUINE GUTTERS

3 SECTIONS FOR EASY HANDLING!

360° BALL SCORING

360° SCORING HANDICAP CONTROL

Available in 20 ft. 8 in. Length
(Convertible to 14 ft. 8 in.)
2 GAMES IN ONE

Your Choice of 3 Size Cabinets!

14 ft. 8" LONG
12 ft. LONG

29 Inches Wide
18 Inches High

Equipped With National SlugRejector!

chicago coin
MACHINE COMPANY
1725 W. DIVERSEY BLVD.
CHICAGO 14, ILLINOIS

Order Now For Early Delivery
For biggest pool profits operate new improved

**Bally Official Pool**

New Visual-Totalizer Ball-Sorter

speeds up play, increases earnings

No time lost shuffling chips to keep score. No time wasted in arguments. Result is more coins through the chute per hour, bigger profits for you.

**Patrons can play**

- Basic Pool
- Rotation Pool
- 1-Ball Pool
- 9-Ball Pool
- Jelly or Pea Pool
- 10-Ball Pool
- 10-Ball Rotation Pool
- 10-Ball Kelly Pool

Sturdy construction, simple mechanism insure years of trouble-free profitable performance. Warp-proof pressed-wood playfield upholstered with genuine green billiard cloth, as are live-rubber cushions. Cabinet luxuriously finished in 2-tone browns to harmonize with fixtures in all types of locations.

**Look what you get to promote play**

- Forest quality imported cue-ball
- 15 highest quality imported numbered pool-balls in official colors and striping
- 4 accurately balanced cue-sticks
- Polished wood triangle
- Cue chalk
- Complete set of tally-balls or peas for Kelly Pool
- Pea Shaker Bottle
- Complete rules for 9 different games and glossary of pool terminology
- Cue Repair Kit
- Accurate spirit-level

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