

# 'Operation Pushpop' To Reach Retailers

NEW YORK, May 29.—"Operation Pushpop" will reach the retail level next Thursday (3) when record dealers in the 10 major markets previously selected for The Billboard's all-industry merchandising and promotion campaign receive their first special merchandising kits.

Meanwhile, record manufacturers continue to turn out potential hit disks by their top talent—all aimed at stimulating the pop record business thru the summer months.

The dealer kits will include a large window poster designed to sell the top records and pull consumer traffic into stores. The poster presents The Billboard's "Honor Roll of Hits," plus the week's "Best Buys." The poster also spotlights the tunes making the "Honor Roll" for the first time.

Dealers will also receive window posters; five additional reprints of the "Honor Roll of Hits" page for posting in listening booths, near cash registers or around record shops, and copies

of the current edition of "Today's Top Tunes" for test mailing to potential customers.

### Display Kits

Disk jockeys, on Monday (31) will receive their second week's kits containing "Spotlight" tunes, "Honor Roll of Hits" to the 35th listed song, territorial charts for their specific cities, dealer-operator-jockey selections for future hits and a pop chart listing the top 80 records.

Again the prime purpose is to expose the newest recordings and songs to stimulate consumer interest in pop records.

Juke box operators, on Tuesday (1) will receive their second weekly kits containing free title strips of "Spotlight" records and the dealer-operator-jockey picks for future hits.

Typical of the type of merchandise being issued by the labels to join in the industry-wide drive to spark consumer interest is the line-up set by Coral Records. The label is issuing new cuttings by Teresa Brewer, Karen Chandler, Les Brown, Johnny Desmond, Georgie Auld and Lillian Roth.

Coral's sales manager, Norman Weinstroer, has said of "Operation Pushpop" that it is "one of the finest efforts ever devised by the record industry to increase pop record business during the summer months."

Meanwhile, too, dealers, operators and disk jockeys in cities other than the 10 selected markets have been writing to The Billboard for "Pushpop" promotional kits which are readily available to all dealers, operators or jockeys in any city.

Requests have been coming thru from such towns as Garden City, Kan.; Niagara Falls, N. Y.; Greeley, Colo.; Herrin, Ill.; and Maryville, Mo.

## CORAL HAS 'EM ALL WORKING

NEW YORK, May 29.—Everybody gets into the promotion act over at Coral Records. This week, the firm recruited Barbara Cordell, secretary to Coral's sales top-per Norman Weinstroer, to help push Teresa Brewer's new disk, "Skinny Minnie," with local deejays.

Wearing an Ondine-type mermaid costume and accompanied by a Decca photographer, the pretty brunette made the rounds of local radio stations this week to hand out the Brewer platters to Manhattan spinners. However, jockeys at WNEW here were left on the beach. The indie station frowns on publicity tie-up photos unless the promotion gimmick is set up on an exclusive basis.

## Robison Sets Disk Artists' Nation Tour

NEW YORK, May 29.—Fabor Robison, manufacturer of both the Fabor and Abbott country and western labels, is setting up a cross-country personal appearance tour of his disk artists. The tour, headed by Jim Reeves, will start in California, work north and then across the country to the Midwest and East.

According to Robison, he will promote many of the dates himself, but will also turn over his troupe to local promoters. All booking and management will be handled by Robison.

Among the 10 acts to be packaged are also Jim Wright, Jim Edward and Maxine Brown, Jerry Rawley, Shirley Bates and Alvidean Coker.

## WNEW POLICY STAND

# Station Bans Pop Disk Versions of Ad Jingles

By JUNE BUNDY

NEW YORK, May 29.—In a move to curb the growing number of pop records with commercial plugs, local independent radio station WNEW this week instituted a "no play" policy for the worst offenders. From now on the station will screen each and every disk before airing, with executives particularly on guard against pop versions of commercial jingles.

WNEW's new owner-manager, Dick Buckley, emphasizes that this is an industry problem rather than the fault of any particular record outfit.

Among the current pop jingle disks considered unsuitable for deejay programming by the station are RCA Victor's Freddy Martin disk "Muriel," based on the cigar jingle, and the McGuire Sister's Decca record "Heavenly Music," from the Chock-Full O' Nuts theme.

Buckley says he has no objection to a subtle brand-name mention in a lyric, e.g., Eartha Kitt's salute to Tiffany's in "Santa Baby," a reference to Life Magazine in Columbia's "Bunch of Bananas," etc., but he thinks the situation is getting out of hand on current waxings.

### Examples Cited

For instance, he cites the Ronson Lighter plug in Patti Page's Mercury disk "Milwaukee Polka"; Scatman Crothers' new lyric twist on "Sunny Side of the Street," wherein he labels it a "General Motors' Cadillac," and Julius La Rosa's new Cadence cutting "Me Gotta Have You." The La Rosa record chalks up some kind of record for commercial plugs in one song. The lyric

mentions Burma Shave, Adler Shoes, Toni, Halo, Smith Brothers' Cough Drops and Swift's bologna.

In clamping down on the plug-platters, Buckley states, "The record companies should understand that the dictates of good broadcasting make it impossible to proceed or follow a hard-hitting commercial for one of our sponsors with popular records that have a commercial ring. Listeners resent it."

Program manager Bill Kaland takes this a step further by pointing out that it's actually to the record companies' advantage to eliminate the plug practice voluntarily, since the constant danger of sponsor conflicts limits station plays on the platters anyway.

### Former Run-Ins

The publishers and record outfits, of course, are aware of this danger. In fact, many a potentially great record (based on a commercial jingle) has died on the disk jockey circuit because stations refused to spin it unless the jingle sponsor was an advertiser. Victor ran into this road block a few years ago with "Three Rings," which deejays

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## AFM, AFTRA Hearing Called By NLRB Leet

CHICAGO, May 29.—An order directing that a hearing be held on the American Federation of Musicians-American Federation of Television and Radio Artists hassle was issued here this week by George A. Leet, acting associate executive secretary of the National Labor Relations Board. The hassle broke out here last March, resulting in several musicians-singers being dropped from TV shows.

The NLRB will meet to hear both sides of the question, so that a ruling may be reached as to how the situation can be resolved. Until such a resolution is reached, all holders of AFM cards will be

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## LIBERACE

### Idea for Set Lucrative & Ludicrous

Dealers across the country should be showing almost as many teeth as Liberace himself when our boy's new album hits the racks this week. The Casanova of the Candelabra set is so hot right now that fans would probably carry his platters home in a paper bag.

However—for added sales-insurance—Columbia has come up with a fantastically commercial package design for his new album, an idea as lucrative in con-

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## MPCE Warns Re Flemington

NEW YORK, May 29.—The Music Publishers' Contact Employees' Association here—the song pluggers' union—this week sent out a letter to publishers concerning the Flemington Distributors of Kansas City, Mo. Flemington had notified many local publishers that its M-G-M records could be "exposed" for a payment of \$14.40 per week (The Billboard, May 22).

The MPCE letter, from secretary Bob Miller, explained that "Participation by you in such a plan would be a direct violation of the provisions of the contract now in force between your company and our union."

This was explained as meaning that publishers who have signed with MPCE cannot hire anyone to work on a song unless they are members of the contactmen's union. Flemington Distributors and their salesmen and promotion men are not.

## BREAD-AND-BUTTER SALES

# Jazz LP's and EP's Become Disk Industry's Solid Staple

By BOB ROLONTZ

NEW YORK, May 29.—Jazz packages, all but overlooked by dealers a few years ago, have turned into solid selling items for dealers in almost every section of the country within the last year.

Sparked by the break-thru of new stars, a much wider acceptance of progressive music and the comeback of Dixieland, jazz packages have become a real bread-and-butter business for manufacturers, distributors and dealers.

In fact, where only a few months ago tradesters talked about the jazz revival in the future tense, many now say the jazz revival is here.

The jazz surge has been speeded by the switch which has taken place since 1952 from single records to LP and EP sets. This trend has been evident in other segments of the record business, it has happened much more rapidly in the jazz field. Some jazz labels, like Fantasy, issue hardly any single platters, concentrating all their efforts on LP's and some EP's.

### Sales Trend

That this change-over has helped to sell more jazz is evident

from comments made by many dealers and distributors. Some point out that single jazz disks get little attention as a rule today but put them together on an LP or EP and they start to sell.

Jazz packages themselves are not new. What is new is the quantity of jazz sets being issued and the amount of sales being racked up on them. Jazz LP's which would have only sold a total of 2,000 or 3,000 copies back in 1950, now sell as many as 1,000 or 1,500 sets via a single distributor.

One distributor in Boston pointed out this week that his jazz package sales kept him in

business during the recent slow-down in sales on the pop and r.&b. levels.

There is little question that the interest stirred up in progressive jazz by a new generation of jazzmen such as Chet Baker, Gerry Mulligan and Dave Brubeck has been largely responsible for the current jazz boom. As in the case of the swing years of the 1930's, these men and others with young or progressive ideas have built up a large following among college students.

### Other Forms

In addition, there has been a real resurgence of Dixieland mu-

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## Ricordi and BMI Sign World License Pact

NEW YORK, May 29.—In a precedent-setting deal between a music publisher and a record company, G. Ricordi & Company and Electric & Musical Industries, Ltd., have agreed on a blanket license covering the recording of copyrighted material on a world-wide basis.

The contract was signed here by Ricordi's general manager, Franco Columbo, and Dario Soria, president of Angel Records, EMI's American subsidiary, the paper is binding on all affiliate companies of both concerns in whatever country they may be located.

The pact will permit, for the first time, the unrestricted recording of a publisher's copyrights in any country, the rental of orchestral parts, the export and import of masters, the sale of pressings and reprint rights to librettos in the case of operatic records. All this will be permitted, despite differences in copyright law in the various countries, and particularly between the United States and signatories of the Geneva Convention.

Ricordi is copyright owner of most of the works of Verdi and Puccini, in addition to many compositions by important contemporary composers such as Gian

Carlo Menotti, Heitor Villa-Lobos and Virgil Thomson.

### HMV Restriction

While EMI gains unrestricted use of Ricordi material, the blanket license is effective in this country only on records released here by Angel Records. Records pressed here by RCA Victor under its exchange pact with His

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## ORDERS MOUNT

### Rescind Ban On 'Point Of Order'

HOLLYWOOD, May 29.—An order to King Records branch offices not to ship, distribute or promote the 4-Star Records version of "Point of Order" was rescinded by King Records president, Syd Nathan, late this week as orders mounted for the platter, according to Bill McCall, president of the 4-Star label.

McCall disclosed that two pressing plants in addition to the company plant had been added to

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## NEWS REVIEW

### Eddie Fisher Rocks Kids At Carnegie

Carnegie Hall, which has housed such diverse talents as Kirsten Flagstad and Count Basie, Billy Eckstine and Vladimir Horowitz, on Thursday (27) presented the amiable Eddie Fisher as featured soloist in a pop concert conducted by D'Artega.

"Well, here we are in Carnegie Hall," Eddie remarked with shy satisfaction, and the noisy approbation of the throbbing bobby-soxers highlighted the wondrous quality of the occasion.

The RCA Victor artist, with Victor's musical director Hugo Winterhalter as guest conductor, sang his current release, "Green Years" and "My Friend," and several of his past hits including "A Girl, A Girl," "Lady of Spain" and "Oh, My Papa." Fisher, of course, could do no wrong. Just prior to his appearance, Winterhalter led the 60-piece orchestra in a spirited rendition of "Bahama Buggy Ride," one of his own Victor sides.

The program—for the benefit of the New York Heart Association—assumed its Broadway music business orientation only during the latter half. D'Artega, the Emil Cote Glee Club and violinist Leopold Rybb dallied with the immortals in the opening numbers. Tchaikovsky's "Heart Overture," Wieniawsky's "Violin Concerto No. 2" were creditably disposed of. A rendition of the late Robert Braine's "S.O.S." was taken stoically by the teenagers. As much, or as little, could be said of the Glee Club's reading of "My Heart" and "When I Lift Up My Heart in Prayer," and

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### Capitol Makes Big In Distrib Set-Up

NEW YORK, May 29.—Capitol Records this week made a number of important shifts and promotions in its distribution set-up. The changes, which are effective June 1, are the second step in the moves started last month by Capitol Records Distributing Corporation to strengthen its distribution position.

These included the establishment of two new branches, one in Jacksonville, Fla., and the other in Memphis.

The new personnel shifts, which were set by Bill Fowler, acting general manager of CRDC, are as follows: Paul Goetz, former manager of the Cincinnati branch, will become manager of the Minneapolis branch; Peter Goyak, now the Pittsburgh manager, will return to Cincinnati as branch manager; Joseph Berger, formerly the assistant branch manager in Philadelphia, will become the Pittsburgh branch manager for CRDC.