

Breaking for a Smash!
**"TWO HEARTS,
 TWO KISSES
 MAKE ONE LOVE"**
 Recorded on:
 Capitol.....FRANK SINATRA
 Columbia.....DORIS DAY
 Coral.....THE LANCERS
 Decca.....DE MARCO SISTERS
 De Luxe.....THE CHARMS
 Dot.....PAT BOONE
 Mercury.....CREW CUTS
 RCA Victor.....THE DOODLERS
 RCA Victor.....RITA ROBBINS and
 DON WINTERS
ST. LOUIS MUSIC CORP.

"HARD TO GET"
 Recorded by **GISELE
 MAC KENZIE**
 "X" = X0137
M. WITMARK & SONS

GIVE TO DAMON RUNYON CANCER FUND

C.&W. Fans Like Live Talent

Continued from page 15

try show in the stadium. This brings in needed revenue.

More dance spots, too, are using country artists, and perhaps the outstanding illustration of this is Frank Dailey's Meadowbrook at Cedar Grove, N. J., which has been attracting capacity business. Country chanter Eddy Arnold, for instance, drew 3,000 for a two-day date, April 25-26, with the admission at \$2 a head.

Also using country acts are the excursion boat rides, such as the Wilson Line, which operates between Philadelphia, Baltimore and Washington.

Drive-In Jobs

Of the drive-ins, some 25 are accounted of considerable importance, and at these dates the acts perform during intermission. Generally, the stage is atop the snack bar.

Top artist bureaus in the country field are very optimistic. Jim Denny, head of the WSM Artist Bureau operation, indicated there's been no slackening in the demand for talent.

George R. Ferguson, of the WLS Artist Bureau, Chicago, gives a summary of attendance figures credited during 1954 to the top four acts of the WLS "National Barn Dance." Homer and Jethro, Captain Stubby and the Buccaneers, Red Blanchard, and Lulu Belle and Scotty during 1954 made

appearances in 23 States and in several Canadian provinces, appearing before capacity crowds totalling 4,000,000 people. These appearances were made at hillbilly jamborees, barn dance shows, athletic banquets, conventions, political rallies, auto and home shows, etc.

Homer and Jethro top the list with 307 personals and a total attendance of 1,200,000. The team covered most of the United States, with an extensive tour of the Southwest and the West Coast. This included a two-week stand at the Thunderbird Hotel in Las Vegas, Nev., where they appeared against such stars as Frank Sinatra and Ezio Pinza and drew capacity business nightly. The comedy team also worked in a star-packed show in Detroit, Chicago and Cleveland with such acts as Patti Page, Perry Como, Julius La Rosa, Nat (King) Cole and Ray Anthony's band.

Captain Stubby and the Buccaneers (known as the Best Little Band in the Land) appeared before 1,500,000 people in 285 personal appearances.

Red Blanchard, one of the top deejays in the country field, with his own show on WLS in addition to his WLS "Barn Dance" stint Saturday night, has appeared before 800,000 people in 250 personal appearances.

Lulu Belle and Scotty appeared before approximately 500,000 people in 150 personal appearances.

These figures are illustrative of what talent can do operating out of the top artist bureaus.

Indie agents, too, are finding an increasingly lucrative field in country and western bookings. Jolly Joyce of Philadelphia, for instance, is now supplying for parks, fairs and auditoriums a flock of names including Texas Jim Robertson, Homer and Jethro, Lonzo and Oscar, Hawkshaw Hawkins, Slim Whitman, Jimmy Wakely, Faron Young, Jean Sheppard, Carl Smith, Ferlin Husky, Webb Pierce, Red Foley, Little Jimmie Dickens, etc.

Joyce has set Homer and Jethro for the Sleepy Hollow Ranch, Quakertown, Pa., August 14; Hank Snow, June 6 and 7 for a return engagement at the Meadowbrook. He's arranging tours for Jimmy Work and Eddie Dean, among others. In Joyce's opinion, the fair and park season will be at its peak this year.

For the talent, a lucrative sideline in their personal appearances is the sale of records, autographs, song folios, etc. It's estimated that top acts average more than \$300-\$400 daily on this aspect of their work.

Music as Written

Continued from page 46

mediately following her four-week stint at the Royal Nevada, Las Vegas. . . . Ethel Waters marks her first appearance on the Sunset Strip in opening for a 10-day stand at the Crescendo. . . . Pete Candoli inked a disk pack with indie Sunset Records last week. . . . Skip Martin has completed his music assignment in the M-G-M production of "The Las Vegas Story." . . . Johnny Desmond here for a one-day visit to record a brace of picture tunes for Coral, with George Cates conducting. . . . Frankie Carle slated to take an act on the road tagged Frankie Carle and His Sweetheart. . . . The aged bass singer of the Mills Brothers, father of the boys, reported seriously ill. . . . Disk Jockey Zeke Manners has incorporated, bringing under one roof his ASCAP music publishing firm, TV packing unit and mail order business. . . . Rudolph Petersdorf has joined the legal staff of Capitol Records. . . . Xavier Cugat and revue, now headlining at the Coconut Grove, have been signed to open a four-week engagement at the Waldorf-Astoria in New York beginning May 30. . . . Phil Moore, composer-arranger, has inked opera singer Leda Annet to a personal management contract. . . . Peggy Lee and Ella Fitzgerald will team efforts for a Decca album of their songs from "Pete Kelly's Blues." . . . Dimitri Tiomkin signed to write the score for Warner Bros. "Giant."

Southern Counters 'Moonlight' Action

NEW YORK, May 14.—Southern Music this week filed a motion in Federal Court asking for dismissal of the suit by Charles N. Daniels involving renewal rights to "Moonlight and Roses."

Southern made a general denial of allegations and in a counterclaim asks that the court declare Southern co-owner of the renewal right and that the court direct the plaintiff to give co-author credit to the late Edwin H. Lemare. Southern also asks that plaintiff account to Southern for all money derived.

Southern's counterclaim states the song was written by Ben Black, Charles Neil Daniels and Edwin H. Lemare. Latter's widow, it is stated, obtained renewal rights in 1953 and assigned them to Southern.

Weavers First Country Folk

Continued from page 36

its jamboree-type shows back in September, 1937, when John Lair brought in the nucleus for a show from WLS, Chicago. It was dubbed "Renfro Valley Barn Dance." Thus, WLW became the third station in the nation to introduce a major jamboree attraction. Late in 1938, when Lair left the station to inaugurate his own country festival at Renfro Valley, Mount Vernon, Ky., George Biggar came in from WLS to produce and direct the "Boone County Jamboree," which became the forerunner of WLW's present c.&w. show, "Midwestern Hayride," oldest sustained commercial TV show in the country today. The unit meanwhile continues on radio. Heading up WLW Promotions, Inc., WLW's talent booking division, is Executive Vice-President Bert Somson, assisted by Bill Querner.

For a number of years prior to inaugurating its jamboree-type show, WLW featured country and western entertainment. First in that category to appear on the station were Pa and Ma McCormick and their Brown County Revelers, who also appeared for a time with the "Renfro Valley Barn Dance" and "Boone County Jamboree."

WLW also featured one of the first western bands of prominence in the nation in Otto Gray and His Oklahoma Cowboys, out of Stillwater, Okla. Gray's contingent, featuring himself, Mom Gray, Owen Gray and a contingent of

cowboy entertainers, among which was the still-popular country entertainer, Whitey Ford, the Duke of Paducah.

Oklahoma Cowboys

Gray's Oklahoma Cowboys played WLW on a sustaining basis for a number of years, while working personals in the station area on a percentage basis. The Gray cowhands didn't receive a fee for their broadcasting sessions; neither did the station cut in on the group's percentage dates. When WLW inaugurated a policy of fee booking, Gray left the station, played several more successful years around the country and then retired to his native Stillwater, where he is today engaged in commercial lines.

Country and western entertainment has come a long way since the Weaver Brothers and Elviry first acquainted vaudeville audiences with country-style entertainment. The field, with all its accompanying commercial facets, such as recording and music publishing, has become one of the most lucrative ones in the amusement industry. Despite reports of a drop-off in business and interest in country and western activity, it appears to us as no more than just another cycle thru which all facets of the amusement business must pass from time to time. The country and western industry is destined to remain as a leader in the field of entertainment and music for a long time to come.

Audio & Video Names 3 VP's

NEW YORK, May 14.—Three key executives of Audio & Video Products' background music and prerecorded tape subsidiaries were elevated to vice-president posts this week.

Charles E. Rynd, president, named Jerome K. Levey vice-president and general manager of the firm's National Musitime Corporation; Robert Winston vice-president in charge of sales for NMC, and Ray Rand vice-president in charge of sales for the A-V Tape Libraries division.

Levey, with the company since 1953, was formerly associated with the Muzak organization. Winston came to Audio & Video in 1951, after service with the Langevin Manufacturing Corporation. Rand also joined the firm in 1951 and has served as A-V Tape Libraries sales chief for the past year and a half.

Cafes and Music Orgs Tangle in Wilmington

WILMINGTON, Del., May 14.—Music copyright infringement suits against two Wilmington restaurants were filed Wednesday (11) in U. S. District Court.

Leo Feist, Inc., and the Frank Music Corporation are plaintiffs in the action against Domenick Nardo, operator of Nardo's Restaurant, while Cole Porter, New World Music Corporation, Chappell & Company, Inc., and Edwin H. Morris & Company, Inc., are plaintiffs in the action against Van's, Inc., operating Van's Holland House.

The court is asked to enjoin the further use of the songs and is asked to grant damages of not less than \$250 to each plaintiff in each cause of action, plus attorney's fees and "such other and further relief as may be just and equitable."

AFM Changes Rule

HOLLYWOOD, May 14.—Recording sessions will henceforth start at the time the recording date is called for and not when all the musicians have assembled, according to an edict handed down recently by Local 47, American Federation of Musicians.

Change of procedure applying to recording sessions was made to prevent abuses to both musicians and disk firms, said Ward Archer in notifying the trade.

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 ME"**

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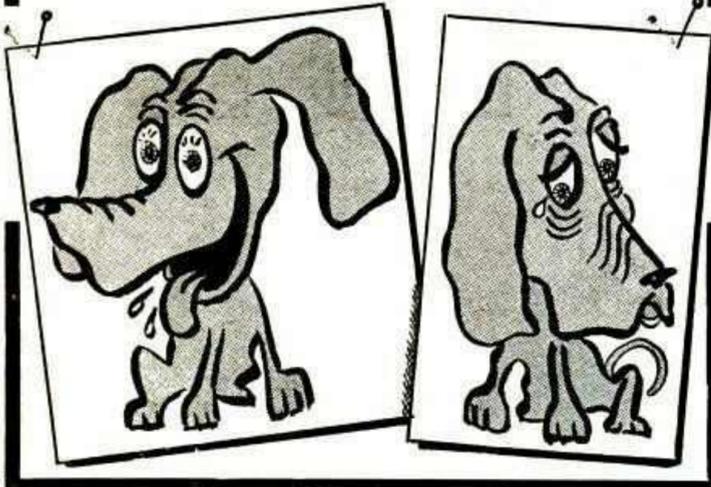
LAZY GONDOLIER

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