

# BILLBOARD MUSIC WEEK

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Music-Phonograph Merchandising • Radio-TV Programming • Coin Machine Operating

## German Trade Raps 33 Disks

MUNICH, Germany—There is increasing disquiet in the German trade over the 33 versus 45 singles controversy in the U. S. German diskeries and record dealers complain bitterly that the 33 single is a gratuitous and entirely false issue which threatens to dislocate the trade.

Sentiment appears to be hardening against the 33 single. The majority of dealers appear to feel that however technically desirable is the 33 single, the problems involved in its introduction outweigh any possible advantages.

However, most German diskery executives and disk dealers feel that the issue is bigger than the German trade, and that it will be decided in the U. S., with the Germans going along with the American decision, whatever it is.

So far only one German diskery—Vogue—is producing 33 singles. Its first release, in stereo, is "24 Mila Baci" with the 17-year-old Parisian singing star Johnny Halliday.

## ASK KINDNESS TOWARD TRIPP

DENVER—Local (KTLN) deejay Joe Finan, who had his own payola probe problems when he was with Westinghouse's KYW, Cleveland, expressed some interesting thoughts last week on the subject of fellow jockey Peter Tripp's recent conviction (see separate story in Radio-TV Programming section this week) on commercial bribery charges in New York City.

In his news letter to the trade last week, Finan said, "As you know by now, Tripp has been convicted and so have we all. I am sorry one man has to take the fall for all of us. For those who have had occasion to put him down, this is at most a hollow victory.

"I don't mean that I wish everyone who was ever involved in either paying or receiving 'consultation' fees were brought to the same sorry end. I don't. But I could wish that hypocrisy of blasting Peter in private conversation would give way to the generosity of silence if not support. For some of you, I know perhaps a silent prayer—There but for the grace of God, go I."

## Trend Grows for Small Indies to Hand Products' Distribution to Larger Indies

In Past Few Months, Score of Independents Make Deals With Substantial Labels; Arrangements Show Wide Variety

By JACK MAHER

NEW YORK—More and more small indie labels are setting distribution of their product through large and stable indies, thus intensifying a trend that started a while back. Over the last few months, almost a score of indie labels have set deals for distribution with substantial indies.

United Artists has just taken on the Boyd and Big Daddy labels, adding to the Musicor label it has handled for a number of months. Mercury is now distributing Ensign, Clock, and Pioneer. Warner Bros. is the distributor for Valiant, Challenge, Montclair and Paso. King has taken on outside labels for distribution and is now handling Kem, Fairlane, Beltone, Huron and Four Star. Laurie has taken on the Le Grand label. Atlantic, for the first time, is distributing an outside label, Satellite. Am-Par has just taken on Erroll Garner's Octave label.

Distribution of outside labels has been very successful for a number of indies, most notably Am-Par's deal with Chancellor, and Liberty's deal with Dolton and Era. In Liberty's case it eventually purchased the Dolton label.

Proponents of the small and large indie tie see in it nothing but benefit for those involved—manufacturers (both large and small), distributors and dealers. The small label's advantages are obvious. It gets the powerful organization of the large manufacturer in production, distribution, promotion and even bookkeeping behind the sale of a disk. In effect, the label becomes an independent producer selling a finished product for distribution on a national scale.

The large indie gains by the fact that it often obtains a market-tested product with which to work. Many of the larger diskeries won't pick up a record until it's getting strong local action.

The independent distributor likes the procedure because it eliminates extensive bookkeeping on its part, insures credit on returns, and adds to the quantity of hot record product it handles, and the dealer stands to profit because he can get product quickly when he needs it.

### Deals Vary

The type of deals between large firms and small labels for distribution seems to vary as widely as the number of labels involved. A deal seems to hinge, however, on the relative action of the disk in its region, and the bartering sense of the disk executives involved. Some indie labels get a 5 per cent deal, others 10, some 15 per cent.

The deals seem to fall into two broad categories. Usually, a major indie will pick up a hot item on a one-shot basis, with an option usually on the label's next release by the same artist. The other category has the big indie picking up the

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## RCA 'Stereo Action' Clicks

NEW YORK—In a brief period of several months, RCA Victor has successfully established its line of Stereo Action albums. It is known that each of the first four packages which were released during February and March sold about 35,000. Variations up or down from this figure were not more than 10 per cent. The first four packages were Marty Gold's "It's Magic," Ray Martin's "Dynamics," Dick Shory's "Runnin' Wild" and Leo Addeo's "The Music Goes Round and Round." Two subsequent Stereo Action albums, released in May, also give indications of being solid sellers. These packages are Keith Textor's "Sounds Terrific" and Vic Schoen's "Brass Laced With Strings."

According to Bob Yorke, division vice-president, Commercial Records Creation Department, the schedule of Stereo Action releases is being stepped up. Initially,

eight were planned for this year. Yorke now plans a total of 15 for 1961. Next two upcoming are "Crazy Rhythm," by Guitars Unlimited Plus 7, and "Future," by Bernie Green.

### Music In Motion

The Stereo Action line was RCA Victor's concept of "Music In Motion" and entails a deliberate effort to move the sound of instruments or voices from speaker to speaker to suspend the sound between speakers, etc. The packaging is de luxe, with detailed notes on studio equipment and a track-by-track breakdown of the music.

According to Yorke, the line

caught on at the dealer and consumer level. There had been no mass exposure via radio; in fact, radio play was generally on monaural equipment. Similarly, no consumer advertising had been scheduled until this month. "It just filled a vacuum," Yorke remarked, and he added that the packaging had much to do with consumer acceptance.

In recently debuted lines based on a concept of sound, it has been customary for the manufacturer to establish a monaural counterpart of the stereo version. RCA Victor has decided not to do this with Stereo Action. "We don't need the mono version to get off the nut,"

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## To Urge AFM's Backing Of ASCAP War on Ops

HOLLYWOOD — American Federation of Musicians will be urged to throw its weight behind the American Society of Composers, Authors, and Publishers' fight to collect performance royalties for music played on juke boxes. ASCAP has been waging a continuing battle to amend the Copyright Act so as to remove the juke box exemption, thereby clearing the way for juke box performance collections.

AFM's Local 47 here instructed its delegates to the Federation's

convention, to be held June 12-15 in Atlantic City, to present a resolution urging the Federation to team forces with ASCAP in getting the necessary legislation passed by Congress.

AFM's interest in an ASCAP victory indicates a possible future bid by the musicians' union for a share of juke box money. This has been long feared by some juke box operators. The threat that AFM might demand a slice of the juke box industry's take once

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## TV PRODUCERS PLAN PUB FIRM

NEW YORK — Goodson & Todman, producers of TV quiz shows, are negotiating to start their own BMI publishing company. It is understood that no deal has yet been completed with BMI. Goodson & Todman produce "The Price Is Right," "Say When," and "Play Your Hunch" over NBC-TV, and "Number Please" over ABC-TV.

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## Capitol Lands LP Rights to Two Musicals

HOLLYWOOD — Capitol Records, stepping up its drive for Broadway musicals, last week acquired the original cast album rights to "Kwamina" and Noel Coward's "Sail Away," making it the first label with three shows in its hopper for the forthcoming season. Earlier this month, it was assigned the disk rights to "The Gay Life" musical.

"Kwamina," produced by Alfred De Liagre, features Richard Ad-

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# RCA Victor Unveils Strong New Lines To Distributors at Florida Meeting

## Fall Drive Readied On Cartridge Tape

By REN GREVATT

MIAMI BEACH, Fla. — RCA Victor Sales Corporation will institute a major new drive in the cartridge tape recorder field. The expanded line will kick off early next fall, according to Raymond W. Saxon, RCA Sales Corporation marketing vice-president. The announcement came during the company's annual distributor-dealer meetings at the Fontainebleau Hotel here last week.

The most important innovation, in addition to a comparatively low price range, is the availability of a newly developed adapter deck, making possible the playing of reel-to-reel tape, as well as the cartridge variety.

### Price Range

According to Dick Hanselman, product development manager of the RCA Victrola wing, the new units will fall generally in the \$100 to \$200 price range. Although no specific number of models was made known, there will be at least four new sets in the line. Two of these will be monaural record and playback sets, while two will play back and record in stereo.

The new entries were developed with five basic points in mind, Hanselman said. These were: 1. The major appeal of the tape machine in the home lies in the recording rather than the playback

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## Cap Introduces New Duophonic Sound System

HOLLYWOOD — Capitol Records last week introduced "Duophonic Sound," its system of electronically enhancing monaural recordings for reproduction on stereo equipment, by reissuing 14 single-channel sets in the new stereo-aimed form. Capitol is careful to point out that "duophonic is not stereophonic" but uses such expressions as "a means of bringing monaural recordings up to stereo standards."

While several of the other majors have been reissuing previously issued mono disks repolished for the stereo buyer, this marks the first time Capitol has dipped into its catalog for a selection of oldies but goodies. The label hails its "duophonic process" as "the best electronic process yet devised" for this purpose, and credits its John Palladino for developing it "after two years of research and experimentation."

The label is charging an additional 50 cents for its duophonic disks above the monaural price. Thus, mono LP's which list at \$3.98 will sell at \$4.49, and disks which list at \$4.98 will sell for \$5.49. (Capitol's usual policy is to charge an additional dollar for stereo, hence will charge only a half-dollar more for its "semi-stereo" versions).

Selections included in its first set of 14 duophonic sets cover all facets of its catalog, ranging from Sir Thomas Beecham's recording of the Haydn Salomon Symphonies (Vol. I) to Webley Edwards' "Favorite Instrumentals of the Islands"; from "The Hits of Benny Goodman" to Jackie Gleason's "Lonesome Echo" and Roger Wagner's "Songs of Stephen Foster."

## LOW-COST '33' PHONO MISSED IN RCA LINE-UP

MIAMI BEACH, Fla. — RCA Victor Sales Corporation unveiled a mass of new equipment in the phono field at its annual distributor-dealer sales meetings here last week, but a low-cost 33-speed phono was not among them.

Several weeks ago, when a number of rumors were circulating regarding the possible debut of such a unit by RCA Victor, marketing vice-president of the firm, Raymond W. Saxon, told BMW, "I cannot confirm that now." At the time, Saxon also indicated that the introduction of the unit was possible at the music merchants' show in Chicago in July.

Victor executives here admitted that such a unit was being "researched," with no particular target date in mind. Questioned further on the matter here, Saxon commented, "You don't see it here so it's not in our line. Just put it this way. We've got it and we can get out with it in 90 days anytime we feel the time is ripe for it."

## Phono, Radio, TV Equipment Shown

MIAMI BEACH, Fla. — RCA Victor announced and demonstrated hefty new lines of phonographs, radios, tape equipment and TV of both the color and black and white varieties, last week at the Fontainebleau Hotel here.

The meeting in the swank Collins Avenue hotel was the second operated by the top Victor equipment brass in two weeks and brought an attendance of many Victor distributors from the Eastern sector of the nation, plus more than 700 dealers. Dealers were brought here as a result of exceeding certain basic sales quotas of product in their territories.

A meeting the previous week in Las Vegas attracted over 1,000 dealers as well as a number of distributors.

### Innovations

The new lines feature a number of innovations for Victor. FM, for example, is being made available for the first time in a clock radio. The company has also developed a multiplex FM stereo adaptor unit to retail at about \$30. Beyond this, in the field of phonos, a brand new console, employing a "Hutch" style of cabinetry reflecting the ever-increasing furniture aspect of packaging was introduced, along with four new theater-type

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## Calif. Solon Group Okays Stronger Counterfeit Law

NEW YORK — State-level legislation directly concerned with counterfeiting of phonograph records was approved last week by the Criminal Procedures Committee of the California State Assembly.

Representatives of the American Record Manufacturers and Distributors Association (ARMADA) and of the Record Industry Association of America, Inc. (RIAA) testified on the bill in Sacramento and outlined various consequences of counterfeiting in the record industry.

Heretofore disk counterfeiting in California has been a misdemeanor. Under the new bill, more severe penalties would be imposed on those found guilty of the practice. The bill would amend Sections

## NEWPORT COPS TALKING TOUGH

NEWPORT, R. I. — Mindful of last year's riot and the attempt by residents to halt music at Newport's jazz concert series June 30 through July 3, the new police chief of this resort city has issued strict orders to his men to arrest anyone "whose conduct does not follow the pattern of the average tourist."

Chief Joseph A. Radice, speaking at a special school for the force, ordered the men to arrest anyone drinking in an automobile or on the street during the festival, those who litter the streets, refuse to move along when told, or anyone being overly enthusiastic.

He assured the policemen that anyone arrested during the festival would be brought before a judge.

14321 and 14322 of the Business and Professional Code so that counterfeiting would be punishable either by up to five years and/or a \$5,000 fine in the State prison or up to one year in the county jail and/or a \$1,000 fine.

Thus, it would be placed at the discretion of the court whether record label counterfeiting would be considered a misdemeanor or a felony, because any sentence of over one year in jail automatically constitutes a felony in California. Three convictions on a felony charge could lead to a mandatory life imprisonment sentence.

The California bill was introduced

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## Reprise in Promo On 3 New Albums

HOLLYWOOD — Reprise Records has launched a special May-June promotional drive timed with the release of three new LP's. The new release, giving the label a total of nine LP's, includes the Jubilee Four's "Lookin' Up," Calvin Jackson's "Jazz Variations on Movie Themes," and Jimmy Witherspoon's "Spoon."

Concurrent with the release, Reprise is issuing sales kits to all its distributor salesmen aimed at pushing the label's full line. In addition, album easels of the three new LP's are being shipped to dealers. Key dealers and rack jobbers will receive samples of the new release. Disk jockeys will be receiving promotional copies.

The Frank Sinatra label's promotional push, first of its kind in the fledgling firm's short history, includes a heavy consumer ad campaign reminiscent in flavor to the type of general mag campaigns conducted by Verve when Norman Granz was at its helm.

## COL.-CBS LABEL EUROPEAN DEAL DRAWING NEAR

PARIS — Columbia Records' European operation, whereby the firm would market its records overseas under the CBS label, is reported to be ready to start early in 1962. As noted in BMW a few months ago, Columbia has been anxious to market its records abroad under the CBS rather than the Phillips logo. (American Columbia can't use the Columbia name in Europe as the name is owned by EMI there).

Under a new set-up, American Columbia would market both its singles and its albums in Europe on the CBS label. Phillips would continue to press Columbia disks overseas, and would also handle much of the distribution of the CBS disks. The new CBS label would have its own manager and its own promotion staff in each territory and would pact new local talent.

The CBS label is expected to start in all European countries simultaneously. Album covers are expected to be the same across the Continent. The firm also is thinking of simultaneous releases of its single product, and to issue American-made singles abroad at about the same time they are issued here.

Meanwhile, Phillips Records is continuing its search in the U. S. for a label to handle its disks there. Negotiations with Mercury Records are believed still in progress, although Phillips has made a number of quiet bids for other labels in the U. S.

## NARAS, L. A. In Board Vote

HOLLYWOOD — The local chapter of the National Academy of Recording Arts and Sciences last week re-elected four board members and elected seven new ones. These are in addition to 11 board members whose term in office will expire next year. Those returned to the board include Margaret Whiting (vocalists and singers category), Elmer Bernstein (classical), Mel Blanc (comedy, documentary, spoken word), and John Kraus (studio engineers, mixers).

Newly elected governors included Johnny Williams (leaders and conductors category), Dave Cavanaugh (a.&r. men-producers), Mack David (songwriters - composers), Russ Garcia (arrangers), Ken Kim (art directors), Laurindo Almeida (classical), and Benny Carter (instrumentalists - musicians). Carter previously had served on the chapter's original board of governors when NARAS was formed in 1957.

All the above will serve a two-year term. Present governors with one year remaining in office include Shorty Rogers, Stan Freberg, Bill Lee, Sonny Burke, Voyle Gilmore, Hank Mancini, Val Valentin, Marv Schwartz, Morris Stoloff, and Roger Wagner. The 22-man new board will meet for the first time Wednesday (31) to elect new officers.

## Era Debuts Radiant Subsid

HOLLYWOOD — Era this week will unveil its subsidiary label, Radiant Records. Its sales and distribution will be handled by Era Records Sales Manager Jerry Dennon through the parent label's existing distributors. Kick-off release is Adam Ross and the Eavesdroppers' single coupling, "Ma and Pa Changa" with "Mine Alone."

## Dick Clark to Do Show Tour

NEW YORK — Dick Clark is taking a stagershow unit on tour this summer for the third consecutive year. His ABC-TV network show, "American Bandstand" will be taped by Clark en route and will continue on its daily schedule.

The Clark show will kick off at the Steel Pier in Atlantic City July 29. Clark will also play the Hollywood Bowl, the Kansas Centennial Exposition, the Indiana State Fair and the Michigan State Fair. During the fair dates, the unit will be tagged "The Dick Clark Caravan of Stars."

Clark will emcee all the shows, but the bill will vary from date to date. The Steel Pier run, July 29-30, will feature Chubby Checker, Freddy Cannon, the Shirelles, Duane Eddy and the Rebels and others. Bobby Rydell and Dodie Stevens, Checker and Cannon will headline the Hollywood Bowl date, August 11.

Checker, Cannon, the Shirelles, Miss Stevens, U. S. Bonds, Johnny and the Hurricanes, Chuck Jackson, and Mike Clifford are set for the Kansas City Exposition in Wichita, Kan., August 21-27.

The Indiana State Fair show in Indianapolis, August 30-31, will spotlight Rydell, Checker, Cannon, the Shirelles, Bonds, Johnny and the Hurricanes, Miss Stevens, Jackson and Clifford. Fabian will join the same bill when Clark plays the Michigan State Fair in Detroit, September 1-4.

NEW YORK — Bob Doherty has resigned his post as chief engineer of MGM Records to accept a new executive slot at United Recording in Hollywood. He'll assume the new post July 1. Doherty held the top engineering post at MGM for four years. He has also been active in the commercial jingle field here.

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Branch Offices

Chicago 1, 188 W. Randolph St.  
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# Germany's Coin Industry Uniting to Battle Royalties

FRANKFURT, Germany — Manufacturers and distributors are rallying behind German coin machine operators in their running battle over payment of music royalty fees.

Guenter Wulff, president of the Verbandes Deutschen Automaten-Industrie (the manufacturer organization), has just gone on record that his group stands ready to come to the aid of the operators.

The industry takes the view that an entire new dimension has been added to the music royalty issue by the Gesellschaft zur Verwertung von Leistungsschutzrechten (GVL), which is attempting to levy regular monthly fees on each juke box on behalf of the "performing artists" involved in recording.

The GVL is attempting to speak for vocalists, directors, and orchestras. It demands to be treated on a parallel basis with GEMA, the German ASCAP organization.

Meantime, GEMA is demanding a hike in royalty payments on the assumption its demands take precedence over all others and are to be treated independently of demands by the GVL.

### United Front

Now Wulff, with the promise of support by the manufacturers, has bluntly served notice that the industry is determined to present a united front on the music royalty fee payments issue.

In an interview, Wulff said there were three serious problems facing the German coin machine industry. One of these, he con-

tinued, are the demands of GEMA and the GVL. Then Wulff warned:

"Although this problem, in the first instance, concerns the operator, the entire industry will be alert and must intervene at the moment when there is clear evidence that the two institutions (GEMA and GVL) are endangering the entire coin machine industry through a misuse of their position of power."

This is the clearest warning yet served by the manufacturers that they regard the royalty payments issue as constituting a potential threat to the industry as a whole. Heretofore, the manufacturers and distributors have remained aloof from the GEMA hassle.

### Operators Hit

Two recent developments have influenced the manufacturer change of mind. First, GEMA has posed new demands on the operators, de-

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## GERMAN LABELS CUT 1,844 POP SINGLES IN '60

MUNICH — West Germany's 10 major diskeries released a total of 1,844 pop singles in 1960.

Of this total, 1,126 were German and 718 from international production. The diskery issuing the largest number of pop singles, according to the survey by West Germany's trade publication Musikmarkt, was Ariola with 339 singles.

This was over 18 per cent of the total output. Teldec followed with 308 releases or 16 per cent of the market. Deutsche Grammophon and Electrola accounted for 15 per cent.

Five diskeries—Ariola, Teldec, Electrola, Deutsche Grammophon, and Phillips—accounted for 76 per cent of total production; nearly 86 per cent of German production, and nearly 65 per cent of international production.

# Garner-Am-Par Contract Prohibits Disk Club Deals

## Errol Raps Clubs, Says Buyers Should Have Opportunity to Hear Before Paying

By BOB ROLONTZ

NEW YORK — "You can't buy a kiss from a chick through the mail." This was the analogy drawn by Errol Garner last week in reiterating to BMW his stand against record clubs. Garner's new pact with ABC Paramount Records, whereby Am-Par is distributing Garner's Octave label waxings, has a clause prohibiting the sale or lease of his waxings to any record club. It is one of the few artist contracts that carries such a clause.

Garner stated that selling records through clubs hurts the dealer and keeps people who might be interested in buying records away from the record store. "Music," said the pianist, "is a creative art. A

customer who buys a record should be able to hear what he is buying if he wants to. He can't do that through mail order—he can only do that in a record store. Records should be sold with a personal touch, and that can only be done in a record shop. More important, when a customer buys a record in a store, he is in contact with other records, and he gets a chance to be exposed to a lot more record product, and to buy more records than he came in to buy."

### On Dealer's Side

Garner went on to state: "My loyalty is to the dealer. I was built by dealers, and dealers need artists whose records are sold ex-

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# Judkins Scans Mfr. Price Views

HOLLYWOOD — Society of Record Dealers' President Howard Judkins Sr., commenting on the mixed reaction his proposed LP price drop received from manufacturers, warmly embraced the labels who supported his stand and appealed to the others to reconsider his plea "for the general good of the industry." (See Billboard Music Week, May 15 and May 22.)

Furthermore, Judkins said he'd be willing to take a cut in his own discount to get LP prices lowered: "In my personal opinion I'd be ahead with lower LP prices even though it lowered my own discount."

Two weeks ago the SORD president sent an open letter to the leading record manufacturers in which he blamed the industry's current chaotic conditions on its "unrealistic, inflated price structure" and called for a cut in LP prices in general, and the reduction of stereo prices to the LP level.

### Cut Still Makes Sense

Judkins last week felt confident that his proposed price cut still

made sense despite opinions from some manufacturers to the contrary and sought to answer some of the industry leaders who differed with his position. He stressed that in naming persons or record companies in his reply, he did so not to criticize the individuals or their labels but only to answer the specific issues that were raised.

Replying to London Records' Lee Hartstone, who had pointed out that some stereo recordings require 10 channel mixers, additional musicians and more retakes, Judkins said: "If a recording date takes 10 channel mixers, extra musicians and time, and the talent warrants that cost, then that record should be priced accordingly, but there is no reason in my judgment to price low-budget, low-talent-cost recordings and older recordings where

the original cost has been amortized, the same as high-cost recordings. If a recording date requires an unusually high investment, and the talent is of insufficient stature to bring a profitable return on so high an investment, then it would appear to me that the recording should not be made.

"Why should all records—good or bad, hit parade, classical, show tunes, etc.—bring the same price? Why is it not possible to reduce the price of a recording after it has been released for sale for six months, nine months or a year? This would give a good record a boost in sales at lower price and still justify the higher price on new releases.

### Should Buyer Pay Freight

"If higher stereo prices are necessary, as noted by one manufacturer,

to pay for losses on bad recordings and to offer specific deals to dealers, then aren't we loading the stereo buyer with inflated prices? Why make him pay the freight? Special deals no longer hold their old allure, anymore than manufacturer discount prices attract the record buyer. The newness of a discount has worn off, and the value of records has deteriorated in the mind of the consumer.

"If the costs of covers, art work, pressing and general overhead are increasing so much, as noted by one major company spokesman, how can some manufacturers offer stereo recordings as low as 65 cents at the distributor level? The difference between the production cost of this record and the best record made (except for talent and royalties) cannot be as much as \$2 or \$3.

"If an artist can command \$100,000 guarantee, his records should bring more than an artist's records who only commands \$50,000 or \$25,000, or possibly no guarantee at all. All other facets of the entertainment business—movies, stage plays, books, etc.—all sell accord-

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## Victor Releases 6 Compact 33's of Album Artists

NEW YORK—Victor is issuing more of its \$1.49 compact doubles in June. The company will issue six of the compact doubles, with tracks taken from the firm's top-selling albums. They include tracks from albums by Henry Mancini, Jim Reeves, Floyd Cramer, the Limelites, and music from the sound tracks of "Exodus," and "La Dolce Vita." Ray Clark, Victor manager of compact double and merchandise scheduling, said the success of the firm's first group of compact doubles indicated that Victor was establishing the new disk on a retail sales level.

In addition, Victor is issuing a group of pop and classical albums in June. The rush pop album is Neil Sedaka's "Little Devil," containing his current hit single.

The Red Seal release for June is led by the "Heart of the Symphony" recording, with the Chicago Symphony. This set is being offered at \$2 off list price for a limited time. Other Red Seal albums feature Emil Gilels, Gary Graffman and Berl Sonofsky, the Robert Shaw Chorale, the complete "Iberia," plus an album of the ballets "Sylvia" and "Coppelia."

## KEITH TEXTOR TO GET CREDIT

NEW YORK—In an Album Spotlight Review of an RCA Victor release entitled "Sounds Terrific," the artist was erroneously listed as Keith Taylor. In actuality, the featured performer was Keith Textor.

## UA Appoints Land Administrator for Europe, Near East

NEW YORK — Norman Land, formerly RKO Pictures' director of promotion for Europe and the Near East, has been named European Administrator for United Artists Records, effective June 1. He will headquarter in Paris and work in close co-operation with all of UA's European affiliates.

Land is currently here in New York holding conferences with Sidney Shemel, UA Records' foreign operations director, who recently returned from a one-month tour May 17.

Meanwhile, Shemel reports that Deutsche Grammophon, which distributes UA disks in Germany and Austria, will henceforth also handle the label in Scandinavia and Switzerland. Following the new policy established for UA product abroad, the new policy with Deutsche Grammophon stipulates that the UA Records logo will be featured on all UA disks distributed in all four territories.

Land, who resided in the U. S. prior to his RKO affiliation, formerly served with Ziv Radio, Xavier Cugat, WPEN, Philadelphia (as program director), and with the New York City Symphony Orchestra.

## LATE POP SPOTLIGHTS

### DEL SHANNON



**HATS OFF TO LARRY** (Vicki-McLaughlin, BMI) (2:00) —The "Runaway" lad follows up his smash hit with another potent side. Tune is a driving rocker and Shannon sings it with spirit. Flip is "Don't Gild the Lily, Lily" (Howee-Lee-Balmac, ASCAP) (2:19). **Big Top 3075**

### THE OLYMPICS



**DOOLEY** (Arvee, BMI) (2:07)—The Olympics come through with a wild, excitement-laden performance of a wild, rousing item here, and they perform it with enthusiasm. Backing is solid too. Flip is "Stay Where You Are" (Arvee, BMI) (2:12). **Arvee 5031**

### MARY WELLS



**I DON'T WANT TO TAKE A CHANCE** (Jobete, BMI) (2:50)—Mary Wells, who hit big with "Bye, Bye, Baby" sells this heartfelt ballad with much warmth and feeling over ear-catching backing by the large ork. Should be a winner. Flip is "I'm So Sorry" (Jobete, BMI) (2:23). **Motown 1011**

### THE DRIFTERS



**PLEASE SAY** (11th Floor-Quartet-Walden, ASCAP) (2:13) —The Drifters should stay on the top of the charts with this melodic ballad. The lead sells it strongly and the backing by the boys and the group is fine too. Flip is "No Sweet Lovin'" (Progressive, BMI) (2:42). **Atlantic 2105**

## LATE ALBUM SPOTLIGHTS

### THE MOST POPULAR GUITAR



**Chet Atkins**. RCA Victor LSP 2346 (Stereo & Monaural) —Strong moody wax by the great guitar man. Atkins has selected a brace of tunes with plenty of variety in tempo and mood. The arrangements feature airy background strings and rhythm, always spotlighting the solo guitar sound. Among the tunes are "Hi Lili, Hi Lo," "East of the Sun" and "Intermezzo." Package sports a solid cover shot.

## Columbia Releases 23 New Packages

NEW YORK—Columbia Records is issuing 23 albums in June. Five are pop sets, four Latin American, nine masterworks sets, and a specially priced two-LP set, "Stars for a Summer Night." "Stars" includes tracks from the popular and Masterworks albums that have been or are best sellers. The set is selling for \$1.98 for mono and \$2.98 for stereo. Artists include Dave Brubeck, Ray Conniff, Eileen Farrell and The New York Philharmonic.

New jazz albums spotlight Dave Brubeck, Duke Ellington and Joe Puma. Pop albums comprise a new set by comics Wayne and Shuster, Frank DeVol, Billy Walker and Ed Kenney. New Latin American sets include LP's by the Trio Los Pecos, the Tri Trio Avileno, and the Tres De Castilla.

On the Masterworks label, the firm is featuring a pair of albums called "Chamber Music From Marlboro," recorded in Vermont, with Rudolf Serkin, Leon Fleisher and others. There are also new sets with Robert Casadesu, the Philadelphia Orchestra, Andre Kostelanetz, the Budapest String Quartet, and pianist Alicia De Larrocha.

This One



## Victor Stereo Action Line Notches Solid Acceptance

Each of First 4 Packages do 35,000;  
Two May Albums Also Strong Sellers

• Continued from page 1

and feel it would be unwise to water down the image of the line," Yorke stated. He added that despite the stable sales strength of the six initial packages, all involved in the project had not yet fulfilled themselves artistically. "We continue to learn new techniques . . . and the yardstick of merit must be musicality," Yorke added.

### Technique Image

The stepping up of sales through creation of a "product image" through music and engineering techniques occupies Yorke's mind on several levels. Stereo Action is one of them. Another example of the successful implementations of this concept was the creation of the "Living Strings" line on Camden, RCA Victor's subsidiary low-priced label. During 1960, Yorke noted, Camden faced an acute situation owing to the difficulty of operating profit-

ably in a surplus market. What was necessary was the development of an "exclusive image"—both in packaging and type of music. The living strings did this and have had heavy sales action.

## Columbia's 'Title the Tune' Contest Ties Pop Single With Club Roster

NEW YORK — The Columbia Record Club is running a "Title the Tune" contest to bring new members into the disk club. The contest asks members to title a new pop song penned by cleftor Bob Allen and conducted by Mitch Miller. Prizes for the winners range from a Chris Craft cruiser to a Rolls Royce Silver Cloud plus eighty other awards.

Here is the way the contest works: any current member of the Columbia Record Club who brings in a new member (up until July 31) will receive a free seven-inch 33 1/3 disk with the Allen tune on it. The member then creates an original title for the song and mails it to the club. The new member who joins can also enter the contest.

According to the Columbia Record Club bulletin, the record of the Allen tune will be sold nationally after a song title has been selected. The name of the member who named the tune will be carried on the disk.

With the Columbia disk club now up to 1,600,000 members, it is probable that a goodly number of members, and new members, will get a chance to hear the Allen tune before it is nationally released. This may help get the tune off to a strong start when it is finally named and issued. This is the first instance of a record company tying in a pop single release with its club membership, and it is a project that will be watched with interest by other

## Station WGFM to Beam 1st Multiplex FM Stereo Airing

SCHENECTADY, N. Y.—Station WGFM here aims to beam the first multiplex FM stereo broadcast in the country.

At exactly 12:01 a.m., June 1—the starting date set by the FCC for its approved FM multiplexing system—WGFM will go on the air for one hour. During that period only Command stereo records will be played.

Command President Enoch Light—proud that his label has been chosen for the historic broadcast—contends that Command averages more sales per album than any other record company. And this, he notes, is despite the fact that one of his biggest sellers, "Persuasive Percussion" was the album which was being reproduced by the recently exposed New York City counterfeiting ring.

Command has a total catalog of 23 albums and seven of these LP's are currently listed on BMW's best selling stereo album chart. Light's "Provocative Percussion Vol. 1" has been on the charts for 70 weeks. "Persuasive Percussion Vol. 1" by Terry Snyder has been listed for 65 weeks.

"Persuasive Percussion Vol. II" is in its 40th chart week. "Provocative Percussion, Vol. II" is in its

## NARM DOCKETS BOARD MEETING

NEW YORK—The National Association of Record Merchandisers will hold its quarterly board of directors meeting in New York City at the Essex Hotel June 22-24. In attendance will be President Ed Snider, Glen Becker, Larry Rosmarin, George Berry, Harold Goldman, Jim Tiedjens, Ken Sachs, and executive secretary Jules Malamud. Legal counsel Earl Foreman will also be present.

## Appeals Court Reverses Ruling In Norbay Music Vs. King Case

NEW YORK — A lower-court decision in favor of the defendant in the now-celebrated Norbay Music case, was reversed last week by the U. S. Circuit Court of Appeals for the Second Circuit. The appeals panel consists of Justices Charles Clark, Harold Medina and Henry Friendly.

The original case launched by the Chicago-based music firm, Norbay Music against King Records was based on the question of whether a publisher loses mechanical royalty rights on recordings of his song if he fails to file a notice of use. In the initial decision, Federal Judge David N. Edelstein held that plaintiff's failure to file a notice of use until approximately one year after the initial recording of the song "Slow Walk," on Mercury Records, barred him from relief from the alleged infringing recording on King.

The Copyright Law states that failure to file notice of use by a publisher is a complete defense on the part of a record company against charges of infringement of a mechanical copyright. The Edelstein decision held that since the publisher was late in filing of no-

tice of use, he was not eligible to receive royalties. This decision was regarded with considerable anguish by a startled publishing fraternity in view of its precedential nature, and in view of the fact that in the case of numerous well-known standard types of copyrights, no notices of use have ever been filed.

In the appeal, principal argument for the plaintiffs was handled by attorney Walter Hofer, with amicus curiae briefs filed by Julian T. Abeles on behalf of the Music Publishers' Protective Association, and by Morris Ebenstein on behalf of Chappell and Company. Jack Pearl was attorney for defendant.

### Point at Issue

The point at issue in the case was, according to last week's Appeals Court decision, the fact that "the statute is quite silent as to when notice shall be filed beyond the implication that it must be done before suit is instituted if a successful defense is to be avoided."

The Court concluded: "This permanent forfeiture of the semi-exclusive right to mechanical reproduction is a drastic method of punishing the late filer. The statutory language does not compel such a result, since the complete defense referred to could well apply only to actions for infringement prior to filing."

In this case, the defendant also failed to serve notice of intention to use the song for recording. The Court noted that the Copyright Law provides a definite sanction for such failure, an award to plaintiff of three times the basic royalty in addition to the 2-cent basic fee. "We cannot extend this statutory provision to make it applicable to copying before the notice," the decision continued, however.

The Court concluded that plaintiff is entitled to recover the statutory royalty of 2 cents for each record manufactured after the filing of the notice of use and that the district court may, in its discretion, grant an award in addition not to exceed three times the royalties found to be due, plus costs and attorney fees.

King's liability in the case is limited, however, since the publisher did not file the use notice until the disk was already a bit hit. Sales accomplished after the filing were relatively small.

## Riverside Offers Two-for-10 LP Deal to Distributors

NEW YORK — The "Summer Sales Spectacular" being inaugurated by Riverside Records gives distributors two free albums for every 10 of each number ordered from the firm's catalog. Also incorporated into the deal are discounts on all invoices paid on or before due date. The terms will be 30, 60, and 90 days. All distributor salesmen and sales managers will be in for a bonus prorated on their individual sales. The firm has asked that distributors pass along their savings to dealers.

Included in the deal are all of the 68 new Riverside sets for May and June. These feature the new Cannonball Adderley "African Waltz" LP, Blue Mitchell's "Smooth as the Wind," and the new \$3.98 pop series and the de luxe Fortissimo stereo sets.

Riverside's Jazzland subsid has also kicked off a two-for-10-of-each number-ordered deal. The Jazzland deal carries the same discounts and terms and bonuses for sales managers and salesmen. Both deals are due to run through June 30.

## B'casters Gain On Capitol Hill

WASHINGTON — Broadcasters made a slight gain last week in their tug of war with the executive branch of the Capital. The White House proposal to reorganize the Federal Communications Commission along lines that would give the chairman the right to delegate Commission work was cried down in hearings on both House and Senate side. Most observers feel that votes of full committees (commerce and government operations), will follow the rejection voted by the House Government Operations Subcommittee last week.

However, the gain is largely technical, observers here feel. Present chairman of the FCC, Newton Minow, has made it plain that he has the law, the funds and the staff to make it hot for delinquent broadcasters when need arises. The 1960 Reform Broadcast Bill, together with the new division of complaints and compliance which plans local hearings for delinquent broadcasters at renewal time, plus the new program reporting requirements in the works, give industry-critic Minow plenty of muscle.

"Watch out, and be ready for (Continued on page 17)

## Vee Jay Readies New 4-Album June Issue

CHICAGO — Vee Jay Records is introducing four new albums in June—second major album release by the label this year, according to Ewart J. Abner, label's head.

Included are: "Bill Henderson," by the artist of the same name; "Wonderful," with Back Home Choir, a spiritual offering; "Stepin Fetchit in Person," with Stepin Fetchit, a spoken word comedy disk; and "Love Me," with Jerry Butler.

Abner also said Vee Jay will bow its first dual-pocket album this fall. It'll be a pair of disks by Jimmy Reed, recorded by Vee Jay recently in Carnegie Hall.

when answering ads . . .

Say You Saw It in Billboard Music Week

## Sound-Track Waxings Win Attention at Cannes Festival

By SAM'L STEINMAN

ROME—Sound-track recordings have been given their greatest tie-in ever with films at the 14th Cannes Film Festival.

Eddie Barclay, who controls the Barclay label in France, distributed UA disks of "Exodus" and "Aimez-Vous Brahms?" (Goodbye Again) sound tracks with the result that the numbers have been widely publicized. He predicts that the latter will enjoy the same success in 1961 that "Never on Sunday" had the previous year. The Bel Air sound track of "A Taxi to Tobruk" was given a special pressing on a plastic disk and distributed free with one of the festival's daily papers which brought it to the attention of press, producers, distributors and exporters all at one time.

RCA controls the sound track to the Italian production of "Che Gioia Vivere" (The Joy of Living) which many considered the catchiest tune heard during the 30 films shown. In any event, it is evident that the recording people will participate more than ever in future festivals and that the competition for the rights to original tracks from motion pictures will become even keener in the future.

## UA to Host Barclays, French Record Execs

NEW YORK — French record manufacturers-distributors Nicole and Eddie Barclay arrive here this week from Paris to meet with U. S. diskeries and publishers.

United Artists Records is holding a reception for the couple this Wednesday from 5 to 7 p.m. Barclay Records is the new distributor in France for UA. During his stay here, Eddie Barclay will be the first foreign record man to address the newly formed International Record Men's Club.

36th week; "Bongos, Flutes and Guitars" has been listed 36 weeks; "Bongos," 29 weeks; and Command's new package "Persuasive Percussion Vol III" (No. 10 this week), five weeks.

## MUSIC AS WRITTEN

### New York

Arthur Cohn, head of Mills Music Symphonic Department, has just had his new book, "The Collector's 20th Century Music in the Western Hemisphere," published by J. B. Lippincott. Tome covers a number of North and South American composers. Cohn's future books on the series will cover Western Europe and Russia. . . . Tony Richland of the Famous-Paramount Music staff, married actress Rosemary Kilpin two weeks ago. . . . Joe Cerami has joined the L.P. Sales Corporation under Herman Gimbel. Cerami was formerly national sales manager with Kapp. . . . Al Silvers has purchased new masters for Herald-Ember. Sides include "Whiplash" by the Manta Rays, and "Bye Bye My Love" by the Chips.

Frank Wolf is the new record buyer for Toy House of Hudson Valley, New York and Connecticut rack jobbers. . . . Organist Richard Ellsasser will open the NAMM convention in Chicago July 16 for third consecutive year. . . . Sammy Kaye and his ork have signed with William Morris for TV appearances, not MCA. . . . Petite Myrna Greenfield has joined Riverside Records as assistant to publicity chief Billie Wallington. She was formerly with RCA Victor. . . . Buddy Basch handled the show at the Music Operators' convention in Miami Beach last week for the umpteenth year in a row. He was the producer-director, while deejay Larry King of WAME, Miami, was emcee. The band was batoned by Lenny Dawson. Among the artists on the bill were the Voyagers, Lou Monte, Chet Atkins, Ferlin Husky, Les Paul and Mary Ford, Ronnie Savoy, Conway Twitty, Margie Meinart, Bill Black, Ferrante and Telcher, Stella Gana, Kenny Dino and Ray Peterson. . . . Enoch Light of Grand Award and Command is now in Europe on business. Before he left Light cut the Pittsburgh Symphony in New York's Carnegie Hall for the new Command Classics line.

Bob Rolontz.

### Hollywood

Columbia is recording Frances Langford and Don Ameche in an LP version of their "Bickersons" TV characterizations. Album is scheduled for August 21 release. . . . Elvis Presley will sing the Von Telzer firm's standard, "I Want a Girl Just Like the Girl" in his "Pioneer, Go Home" film for the Mirisch Company. Don Husman's Capitol contract calls for four LP's and eight singles during the next year. The "Tenderloin" lead will make his initial solo recording June 2 commuting here from Las Vegas where he is currently appearing with the original cast in a tab version of the Broadway show. . . . Dolton's Bob Reisdorff signed Jacki Daniels to a five-year recording contract with the Liberty subsidiary. . . . Andre Previn is preparing a symphonic score for Metro's "Four Horsemen of the Apocalypse," calling for the 100-man MGM Symphony Orchestra to be augmented with additional string, brass, and percussion sections.

Capitol recording session scheduled for the Kingston Trio this week has been canceled indefinitely, pending settlement of the rift which erupted within the top-selling threesome's ranks (Billboard Music Week, May 22). The label's execs refuse to comment on the situation for fear that they might be drawn into the hassle by taking sides. One fact remains: Whoever wins the tug-o-war among the trio's members, Capitol will retain the Kingston contract. It has each member individually under contract and will continue to record the Kingston Trio whatever its future make-up may be.

Bel Canto's Russ Molloy is reissuing his "Didn't It Rain" single, recorded two years ago by the Exciting Voices as part of an album of spirituals. . . . Liberty Vice-President Hal Linick is back from New York where he handled the acquisition of the label's new Eastern headquarters at 157 West 57th Street. . . . At the same label, promotion director Bob Skaff leaves on a 15-city tour pushing Liberty's "Teensville" and "One-Eyed Jacks" programs, and Gogi Grant's forthcoming "Adrift on a Star" single.

Capitol Records' founder and president, Glenn Wallichs, will receive the Hollywood Ad Club's first Industrial Founders Award at its meeting Monday (29). Marketing Vice-President Lloyd Dunn, fresh from a tour of duty to Europe and the Orient, will address the assembly on "Packaging and Merchandising Sound." Lee Zhitto.

### Nashville

The Nashville Chamber of Commerce will include more about Nashville's music industry in its promotional literature. James Metcalfe, chairman of the Chamber's public relations committee, told of the plan in a meeting Tuesday (23) with Decca Records' Owen Bradley, Starday Records' Don Pierce, Wes Rose, president of Acuff-Rose Publications, and representing WSM-Radio, sponsor of "Grand Ole Opry," Bob Cooper, Ott Devine, Cliff Thomas and Trudy Stamper. One reason Metcalfe cited for giving Nashville's booming music business added emphasis in the Chamber's future promotional material: It has been estimated the industry brings about \$35 million into Nashville annually.

Chet Atkins started a Christmas album last week for RCA Victor at the label's studio here. Guitarist's newest single release, "Windy and Warm" c/w "Man of Mystery," is already getting good reaction. . . . Jay Fanning was at the Bradley Studio Thursday (25) for an Acme session. . . . Bill Anderson's new Decca release, "Po' Folks" c/w "Goodbye, Cruel World," both penned by the artist, has started off well, according to local label spokesman. . . . Harry Carlson and Bobby Bare were at Bradley's Monday (22) for sessions by Fraternity

(Continued on page 10)

## FIRST LADY OF FORT WORTH A C.&W. BOOSTER

FORT WORTH—Country and western music, long popular with the masses, has received a dramatic shot in the arm from socially prominent Jane Justin, the new First Lady of Fort Worth, wife of Fort Worth's new mayor, John Justin. Mrs. Justin is a country music fan, and doesn't care who knows it. And Station KCUL here isn't keeping Mrs. Justin's preference a secret, either.

KCUL, 50,000-watt country music station, which serves both Dallas and Fort Worth, recently surprised Mrs. Justin by honoring her for an entire broadcast day. The day's schedule featured many of Mrs. Justin's favorite country recordings. Dozens of the top country and western artists deluged Mrs. Justin with telegrams expressing their appreciation for her preference of country music. Rex Allen saluted the socially prominent First Lady with a personal message from his Hollywood home, which was taped and played back on KCPL. Eddy Arnold called and talked with the First Lady on the beeperphone. The call came from Nashville, and was on the air on KCUL. Ed McLemore, producer of the "Big D Jam-boree," presented the First Lady with a bouquet of yellow roses. KCUL's general manager, Kurt Meer, proclaimed a Jane Justin Day and presented the First Lady with many of her favorite country music albums. Mrs. Justin was interviewed by KCUL program director, Lawton Williams. Wide coverage was given the event by newspapers and television.

"The thing that surprised me," says Mrs. Justin, "is the great number of people who share my love for country music. You'd be surprised at the number of people who have told me: 'Jane, I like country music, too, but I just never told anyone.'"

## S. African Music Society To Replace British Group

By DON WEDGE

LONDON — The 36-year-old arrangement whereby the (British) Performing Right Society has acted in South Africa is coming to an end. A South African Society of Composers, Authors and Music Publishers (SAFCA) is being formed and will begin to take over its responsibilities in August. A board is being elected by local writers and publishers. The general manager has already been appointed. He is Gideon Roos, who has resigned from the South African Broadcasting Corporation which, as director-general, he had headed.

SAFCA's headquarters will be in Johannesburg. A nonprofit-making body, it will be responsible for the music of composers of most nationalities when performed in South Africa and through international affiliations it will receive royalties collected overseas for South African music.

### Earlier Planning

The move was first planned at the beginning of the year when the PRS' chief agent, Ivan C. Filberbauer, intimated that he would be retiring. Coupled with this was the feeling that the operation should be transferred from Cape Town to Johannesburg, now the larger center musically, and suggestions that the time had come for a local society to be formed.

Harold Walter, PRS general manager, and Licensing Manager E. C. Ford visited South Africa for two weeks in March to assess the situation. Their visit led to the new method of operation.

The PRS will continue to play an important part in South African affairs. The present intention is that one member of its board and the general manager will serve in the SAFCA board. According to Walter, this is designed not to lead to outside control but "to help and advise, particularly during the formation." SAFCA's relations with overseas collection agencies—especially important as South African composers earn four times as much from abroad as they do in their own country — will, at first, be through the PRS, although it is

expected that it will make its own direct contracts later.

Also, in the early stages at least, London will be the center of analysis until SAFCA's own staff is conversant with the problems involved. Distribution of fees will, however, be handled in South Africa.

"During the past 36 years, we have built up a substantial local membership fostered by scholarships and grants," Walter told BMW. "There are now nearly 100 South African members. They were consulted about the transfer and this was felt to be an appropriate time."

The PRS move has had two precedents. Similar steps to form separate break-away societies were taken over the formation of the Composers, Authors and Publishers' Association of Canada (CAPAC) and the Australasian Performing Rights Association (APRA).

## King Records Ups 1-for-1 LP Deal On Eight Packages

NEW YORK—King Records is inaugurating another "Buy One-Get One Free" program this week featuring 16 LP's slated to "Suit Every Taste." This deal includes eight packages of two albums each; each package selling for the price of one LP. The deal is designed to run through June 30.

The first package, KPM No. 1, includes a set by the Brown's Ferry Four and one by the Swanee River Boys. Both are sacred songs. KPM No. 2 has two country and western favorites, the Delmore Brothers and another album by the Swanee River Boys. An organ package teams sets by George Wright and Paul Renard. Another teaming has blues artists — four in all on two albums: Roy Brown with Wynonie Harris, and Jimmy Witherspoon with Eddie (Cleanhead) Vincent.

## Atlantic to Distribute Satellite's 'Last Night'

NEW YORK — Atlantic Records—for the first time in its history—is taking over distribution for another label. The firm will handle national distribution for the Satellite disk, "Last Night" by the Mar-Keys.

Atlantic has purchased masters from other firms in the past, but heretofore the sides were always brought out on the Atlantic label. "Last Night," an instrumental, has been stirring up some action in Memphis, Satellite's home base. Satellite owner Jim Stewart made the Clara Thomas best seller, "Gee Whiz, Look At His Eyes," which was purchased by Atlantic and released on the Atlantic label.

## SONG PLUGGERS' OUTING JUNE 15

NEW YORK — According to reports, the song pluggers are flocking to get their reservations in for the annual Professional Music Men's get-together. The outing this year will be held at Fred Waring's Shawnee Inn in Pennsylvania on June 15. Bernie Pollack of Mills Music is handling reservations for all music men who want to try out their golf and spend a day away from the confines of Tin Pan Alley.

## Electrola Reorganizes Production Of Pop Disks, Under Direct Control

MUNICH, Germany — Electrola Records has announced reorganization of its pop production. Electrola's production director, Rolf Engleder, said pop production was being withdrawn from free-lance producers and concentrated under Electrola's direct control.

Werner Raschek, long with

Electrola, has been named chief of pop production.

Electrola intends pushing production of novelty releases such as its series of singles titled "The Newest From Yesterday," a schmaltzy collection of nostalgia including "A Boxer's Heart" (Max Schmeling), "I Love you" (Anny Ondra), "Herr Lehmann" (Jack Hilton), "My Gorilla Has a Villa in the Zoo" (Weintraub Syncopaters), "You Are Lucky With the Ladies" (Willi Forst), "I Have Nothing to Wear" (Marek Weber) and "Herr Ober, Zwei Mokka" (Oskar Joost Orchestra).

Ariola and Jupiter are countering Electrola's excursion into nostalgia by signing top artists of the present to exclusive contracts.

Ariola has just signed the Svend-Saaby choir, featured on the Danish State radio network. Svend-Saaby, one of Europe's top pop ensembles, will record for its first Ariola release the Charley Niessen compositions "Wie wir beim Allererstenmal" and "Wenn du mich lieb hast."

Jupiter has signed Helmut Weglinski, the internationally known violinist. Ralph Marla Siegel intends using Weglinski and his combo for a series of Jupiter releases.

## All-Army Talent Contest June 2-5

WASHINGTON — The All-Army Entertainment Contest gets under way again this year at Fort Belvoir, Va., with nearly 200 contestants competing during the contest finals June 2 through June 5. Competition in the 1961 finals will be in the customary seven talent categories, ranging from vocal soloist to team production numbers, with each Army Command staging a complete show in the competition.

A recorded phase of the contest has already been completed, and trophies will be awarded Saturday, June 3. Total of points in both the live and recorded categories will decide which command wins the coveted Irving Berlin Trophy.

# TALENT TOPICS

## NEW YORK

Bob Hope has been added to the names appearing at the Music at Newport Festival the July 4 weekend. He will be starred in "An Afternoon With Bob Hope" July 1. July 3 there will be "An Afternoon With Judy Garland." Other names recently signed for the evening performances include Miriam Makeba, Nina Simone, Gloria Lynn and Slide Hampton. . . . Gene McDaniels and Timmie Rodgers open at the Village Vanguard in New York May 30. . . . Ben Arrigo, the promotion man, informs us that Dennis Bell is knocking 'em dead with his new dance craze, "The Kangaroo," at local record hops. . . . Paul Anka, who had a triumphant engagement at the Copa in New York last winter, returns June 1 for a three-weeker.

Russ Morgan Month will be promoted by Everest in August. . . . Thrush Marianne returned to California last week after a vacation in Europe. . . . Woody Herman and Ork, plus Norma Douglas and Steve Condos, will open at the Waldorf Astoria in New York May 31. . . . Cannonball Adderley and combo open at Pep's in Philadelphia June 12. . . . Sonny Stitt will be at the Mardi Gras in Kansas City June 5 to 15.

Bob Rolontz

## HOLLYWOOD

John Conte, the actor-turned-singer on his wife's Chattahoochee label, was signed by General Artist Corporation. . . . "The Frankie Vaughn Summer Show" has been booked for a 12-week stand at the Blackpool, England, Palace Theater, reportedly the longest run in history of the house. . . . Erroll Garner opens here June 8 at the Crescendo.

Ray Conniff moves his "Concert in Stereo" troupe (19 musicians, eight singers, two sound engineers, two electricians and \$30,000 equipment unit) into the Hollywood Palladium for two dance dates, Friday and Saturday, June 16

and 17. . . . According to the Conniff office, current tour is drawing capacity crowds, grossing \$9,500 in Santa Monica, \$10,343 in Pasadena, \$9,212 in San Diego, \$12,333 in San Francisco, \$11,212 in San Jose, and \$9,632 at Berkeley.

Joanie Sommers is booked into the Honolulu Biltmore Hotel for a four-week engagement. . . . Liberty's Si Zentner plays a one-night stand here, his first local appearance in two years, tonight (Monday) at the Summit.

Lee Zhitto

## CINCINNATI

In a deal engineered by Harry Carlson, Fraternity Records bossman, vocalist John Gary, Frat etcher, joins Don McNeil's "Breakfast Club," network radio show emanating from Chicago, June 19, as a replacement for Dick Noel, who is leaving the McNeil show due to ill health. Noel will move to California to regain his health. . . . Ronnie Hollyman, singing guitarist billed as the Quiet Man, winds up his current stand at the Brass Key, Alexandria, Ky., June 3, and then hits out for San Francisco, where he begins an indefinite engagement at the Red Parlor June 12. . . . Curt Peagler's Jazz Disciples, recently signed to work out of the Willard Alexander office, New York, slated to cut a pair of albums soon for Columbia. . . . The French-Hungarian singing pianist Jacques Foti has spent the last two weeks in Hollywood testing for 20th Century-Fox. . . . Phyllis Diller returns to the Racquet Club, Dayton, Ohio, for two weeks starting June 23.

Folk singer Bob Grossman winds up his current stand at the Laughing Buddha Club, St. Louis, June 5, to hop to Philadelphia, where June 7 he begins a 12-day engagement at Manny Rubin's Second Fret Theater. Eureka Records' Ric Gold, following visits with distributors here, in Pittsburgh and Baltimore, jumps into Philly to assist in the promotion of Grossman's new Eu-

reka album, "Cosmo Alley Presents Bob Grossman." This marks the first East Coast appearance for Grossman, who hails from Los Angeles.

Bill Sachs.

## CHICAGO

Shelley Berman (Verve) returns to Mister Kelly's tonight (29) for three weeks. It'll be the comic's fifth appearance at the nitery that gave him his first major club date. Appearing with Berman will be singer Judy Lee. . . . The Henry (Red) Allen quartet comes to the London House Tuesday (30) for three weeks. Allen first saw the Windy City in 1927 when he played trumpet with King Oliver here.

The Playboy Club breaks with a new show June 9: Jackie Gayle, topical comic; Gina Wilson, comedienne; Moms Mabley, homespun humorist. Also, folk singer Beverly Wright; Andy and the Bey Sisters, jazz vocalists; and Reneaux, magician. Playing it nice 'n' easy will be the Kirt Stuart, Bob Davis and Harold Harris trios. . . . Comedian Dick Shawn is now holding forth at the Empire Room of the Palmer House. . . . Ditto Brian Roberts, folk singer, at the Fickle Pickle coffee-house.

Nick Biro

## NASHVILLE

Hoyt Hawkins, of the Jordonaires, was painfully injured here recently in an auto smashup. . . . Auto spilled Roger Miller from his motor scooter last week; no serious results. . . . Columbia Records prexy, Goddard Lieberson, will receive a pleasant surprise in the mail in a few mornings from now. Surprise package is a warm tribute from Nashville musicians, engineers and others to a friend of their's and Lieberson's. . . . While Jim and Mary Reeves were golfing in Texas recently, Mary discovered an unwanted guest on the green in the form of a diamondback rattlesnake, which Jim promptly killed. . . . Tree Music's Buddy Killen in-

(Continued on page 33)

# FOLK TALENT & TUNES

By BILL SACHS

## Around the Horn

Keith Coleman, for the last eight years with the Leon McAuliff band, is quitting the road to settle down and spend more time with his family. . . . Bill Monroe, blue grass band leader, last week cracked the new season at his hillbilly park in Bean Blossom, Ind. . . . Skeeter Davis, Ralph Emery, George Hamilton IV and Chet Atkins, of the "Grand Ole Opry" talent brigade, will be named honorary legal secretaries when they appear at the International Legal Secretaries' Convention in Chattanooga July 26. . . . Slick Norris, who heads Liberty Records' c.&w. promotion department, took off from Highlands, Tex., Saturday (27) for a two-week vacation and promotion trip. Liberty's country music department, incidentally, celebrates its first birthday June 6, which the firm's c.&w. a.&r. chief, Joe Allison, has dubbed Liberty Day. Liberty had 14 c.&w. releases in its first year.

The Stanley Brothers headlined Carlton Haney's "New Dominion Barn Dance" at the Lyric Theater, Richmond, Va., Saturday (27), with the Louvin Brothers set for that slot June 3; Ray Price, June 10, and

Flatt and Scruggs, June 17. . . . Jim Gemmill Promotions has set Barbara Allen and Jerry Cope and the Trailblazers, with Cousin Fud, for Willow Street, Pa., June 3; Himmelreich's Grove, Womelsdorf, Pa., June 4; West Point, Va., June 10; Reinholds, Pa., June 17; Tappahannock, Va., June 24; South Hill, Va., July 1, and Himmelreich's Grove, July 2. Lonnie Lynn Hunt, Washington thrush, plays her first date for the Gemmill office at the Coatesville, Pa., Fire Carnival June 17.

Jim Reeves and His Blue Boys concluded an eight-week tour of the West at Napa, Calif., Saturday (27) and are headed eastward for dates in Florida and Georgia. Reeves and his lads recently made their fifth appearance of the year in Amarillo, Tex., on a promotion handled by radio stations KZIP and KIXZ. Appearing with Reeves and his group on the Amarillo stand were Little Jimmy Dickens, Claude Gray, James O'Gwynn and Earl Scott. . . . Kenny Roberts did three shows Sunday (28) at the Lone Star Ranch, Nashua, N. H., booked by the Gene Johnson office, Wheeling,

W. Va. . . . Helen and Toby Price, country and western music vets, soon enter their second year at the Red Dog Saloon in Pioneertown, Calif. Dozens of movies have been made in Pioneertown, which was erected especially for location shots for Western movies. Randi Ranell (Texas Sue), former vocalist with the Prices in Montana, has a release out on Beach Records spotlighting two of her originals, "Bar-Room Girl" and "Crying the Night Away."

"Remember my open letter to the c.&w. trade some months back? Well, conditions haven't improved as far as country music is concerned." So writes Tommy Edwards, former c.&w. and pop deejay at WERE, Cleveland. "We can't get people out for acts," continues Edwards, "except for shows featuring Kitty Wells and Johnny and Jack, and acts of like caliber. Other people don't draw. We can't get people to support a radio show either. It seems as though they can take it or leave it, and they're leaving it. I am associated with Rudy Thacker and we have moved our Saturday night operations to the Regent

## NIGHT CLUB REVIEW

### Louis Armstrong Sings 'Em All

Basin Street East has another winner on its hands with the Louis Armstrong combo. Louis' appeal is as strong as ever, as attested to by the crowds that jammed the big New York club on Tuesday night (23). The audience liked Louis and Louis liked them. He performed, along with Trummy Young, Barney Bigard, Billy Kyle, and the other members of his troupe, for almost an hour and a half, singing almost every song he has been associated with from "Sleepy Time Down South" to "Mack the Knife" and "Blueberry Hill." And he included the songs from "High Society" as well. Louis' trumpet work, though not as ringing or as concentrated as of yore, was still enjoyable.

There were many great moments in Louis' work at the club first show stint. Living legend that he is, encompassing the history of jazz from New Orleans to the present day, Louis' rollicking vocal and horn work had the audience begging for more, and more they got. And that was the problem, a common one with Louis, that he stayed on too long. Even night club patrons can only take so much rich fare. If Louis would cut his act down to 40 or 50 minutes, his impact would be much stronger.

The ladies did not fare too well at Basin Street this show. LaVern Baker had a tough time following Louis. She socked over her songs with the enthusiasm and vocal qualities that have made her a steady record seller, but she didn't sing any of the songs that have made her on records, neither "Tweedle Dee" nor "Saved." LaVern can sing and LaVern can sell, but she needs an act and she shouldn't shy away from her record hits.

Julie Wilson's stint cannot be fairly judged vocally because she was suffering from hoarseness the night caught. But the svelte lass didn't seem at home with jazz-type songs, and the real Julie Wilson only came out when she sang her own special bluesy material such as "Wonderful, Wonderful Thing." If the thrush would return to her sophisticated act and interpolate an occasional jazz item, she could be as big a hit in the jazz clubs as she has been for many years in the plush boites.

Bob Rolontz

★ ★ ★

## LEGIT REVIEWS

### 'Donnybrook!' Tunes High Quality

The Fred Herbert-David Kapp presentation of "Donnybrook!" opened to fairly favorable press notices last week—key critics finding the piece pleasurable but not meriting raves. At this point, it would seem touch and go as to the possibilities of success—the chief problem being, of course, to build up the box-office action.

Musically, the production unveiled some good material. Kapp Records has the original cast rights and cut the package last week, and the diskery has also cut some singles. The tunes, written by Johnny Burke, scored strongly when the show was caught and include "The Loveable Irish," "Sad Was the Day," "He Makes Me Feel I'm Lovely," "Wisha Wurra." The song material is of high quality, and the cast recording should do well, provided the Broadway production proves strong enough for a run. This is not yet certain.

"Donnybrook" is derived from the Maurice Walsh novel titled "The Quiet Man", which was filmed years ago. Its theme is the story of an ex-prize fighter who, having accidentally killed a man in the ring—goes to Ireland to lead a quiet life. On the Emerald Isle he falls in love and—to win the girl's heart—is forced to participate in a wild brawl and thus prove his courage.

Production stars Eddie Foy and Art Lund and features Joan Fagan, Susan Johnson, Philip Bosco and others. Staging is by Jack Cole.

Production has a boisterous as well as folk quality.

Paul Ackerman

Theater on Cleveland's East Side. I am operating a mail-order country record show now, and even that is doing poorly."

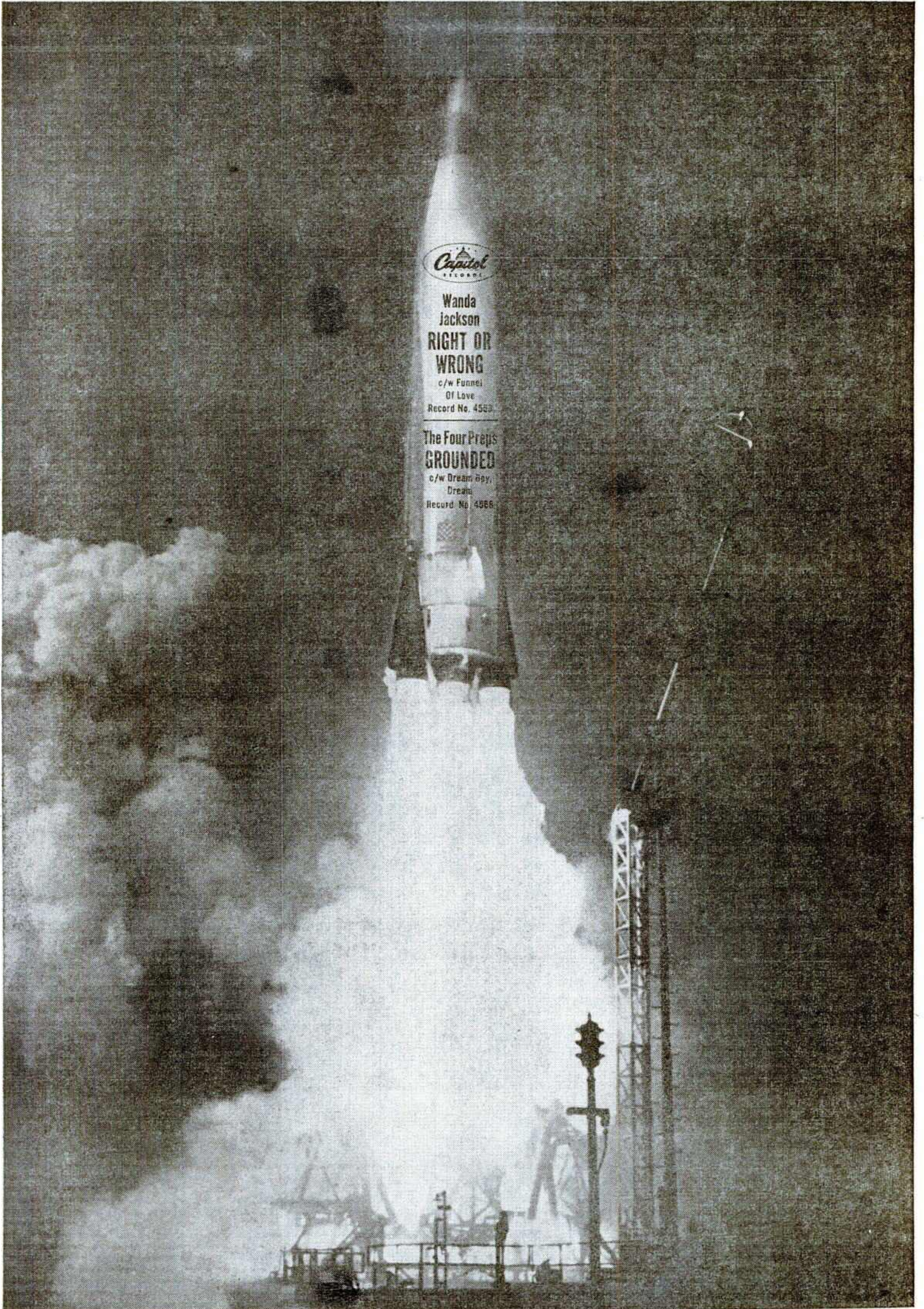
Bookings engineered recently by Ott Devine, manager of WSM's "Grand Ole Opry," include the following: Faron Young, Huntington, W. Va., May 30; Westfield, Mass., June 2; Worcester, Mass., 4; Roy Drusky, Jacksonville, Fla., June 2-3; Hammond, Ind., 18; Archie Campbell, Pensacola, Fla., June 8-10; June Carter, Houston, Tex., June 12-13; Gate City, Va., 20; Chattanooga, Tenn., 21; Springfield, Mo., 23; Wilma Lee and Stony Cooper, Angola, Ind., May 30; Flatt and Scruggs, Liberty, Ky., May 30; Norton, Va., 15; Hickory, N. C., 16; West Grove, Pa., 18, and Hillsville, Va., 19; Billy Grammer, Dallas, Tex., June 10; George Hamilton IV, Memphis, Tenn., June 3-4; Sioux City, Ia., 8; Omaha, Neb., 9; Lincoln, Neb., 10; Kansas City, Kan., 11; Hawkshaw Hawkins and Jean Shepard, Angola, Ind., June 4; Reinholds, Pa., 10; Cleveland, Ohio, 17; Kansas City, Kan., 21-24; Grandpa Jones, Springfield, Ill., May 30; Luray, Va., June 4; Hank Locklin, Luray, Va., June 4; Lonzo and Oscar, Reinholds, Pa., June 3; West Grove, Pa., 4; Kansas

City, Mo., 7-10; Johnny and Jack and Kitty Wells, Pontiac, Mich., June 10; Lexington, Ky., 13; Huntington, W. Va., 14; Roanoke, Va., 15; Asheville, N. C., 16; Oakdale, Wis., 18.

Other Ott Devine "Grand Ole Opry" bookings are: Bill Monroe, Harlan, Ky., May 29; Cumberland, Ky., 30; Big Stone Gap, Va., 31, and Rogersville, Tenn., June 1; George Morgan and Stringbean, Fargo, N. D., June 6; Jamestown, N. D., 7; Bismarck, N. D., 8; Moose Jaw, Sask., 12; Regina, Sask., 13; Swift Current, Man., 14; Medicine Hat, Alta., 15, and Lethbridge, Alta., 16; Justin Tubb and Stonewall Jackson, Utica, N. Y., June 2; Athol, Mass., 3; Reeds Ferry, N. H., 4; Ottawa, Ont., 8; Albany, N. Y., 9; Toronto, Ont., 10, and Rochester, N. Y., 11; Carl Butler, Fort Worth, Tex., June 2; Dallas, Tex., 3; San Angelo, Tex., 14; San Antonio, Tex., 18, and Lake Charles, La., 23.

Bill and Dottie West, who recently pulled stakes in Cleveland to settle permanently in Nashville,

(Continued on page 10)



# RCA Sets Fall Sales Campaign For Tape Cartridge Line Debut

• Continued from page 2

feature. 2. Tape equipment should be convenient to use and the cartridge is the most convenient method. 3. Units should be light in weight. 4. They should be small in size. 4. They should be inexpensive.

All of the new models will weigh in the general area of 15 pounds and will employ reels (using the adapter unit) of three-inch size. The adapter is expected to be available for "around \$9.95."

The new units will incorporate playing speeds of 3¾ and 1⅞ inches per second. Much of the current stereo tape reel-to-reel product available, however, is designed for a speed of 7½ inches per second, a fact which some believed could have an effect on movement of the adaptors.

None of the units were actually shown here but it was stressed that distributors would be given demonstrations of the line in August. Models were expected to be ready for stores in September.

It is possible that at a later date, according to Hanselman, variations of these models or perhaps only the deck element would be incorporated into some of the higher-priced combination consoles in the new line. There is no target date for this, however.

Victor's is the second announcement within two weeks of a new, lightweight, compact tape cartridge unit. Earlier (BMW, May 15) it was reported that Bell Sound would introduce an 18-pound machine. This was shown for the first time at the Parts Distributors Show in Chicago last week.

# Calif. Solons Favor Stronger Law

• Continued from page 2

duced by San Francisco Assemblyman Charles Meyer and presented to the committee by Richmond, Calif., Assemblyman John T. Knox. According to ARMADA, the legislation was instituted by ARMADA through Veepee Robert Chatton, Oakland, Calif.; ARMADA attorneys Steinberg, Balder & Steinbrook and President Art Talmadge. Indications were that the bill would receive approval from both houses of the California Legislature prior to adjournment on mid-June.

ARMADA was represented before the Committee by Morton S. Gorelick of the legal firm representing the association. Executive Secretary Henry Brief of the RIAA

and the head of the association's team of private investigators, presented testimony in behalf of the RIAA.

Commenting on the legislation, ARMADA President Talmadge said, "While we will continue to press for other State legislation, we will also stress the federal program as well. As we have stated, Congressman Emanuel Celler, who is sponsoring a federal bill in this area, will speak before ARMADA's convention June 27 on this very subject."

# Garner-Am-Par

• Continued from page 3

clusively by them. When did a record club ever build an artist? All they can do is ride on an artist whose reputation was built before they got him, through his concerts, night club work, and records — records that were promoted and sold by dealers. I always work with dealers in towns that I play. I visit their stores, sign autographs and try to get people into the store. The record clubs hurt all of that. They separate the customer from the point of sale—the record store."

Garner stated that he had turned down several big deals with record companies after he split with Columbia because they wanted him to turn over the club rights to his material. "And they offered me the same royalty in the club that I get on records sold through stores. But I still said no, because I don't want my records to be sold that way. If I want my records to be sold through the mail then I'll go to Sears—that is the best mail-order house. But no records issued on the Octave label will ever be sold through record clubs. Sam Clark, Am-Par president, feels the same way about record clubs that I do, and that was one of the reasons that we signed with Am-Par for distribution."

Garner, some of whose Columbia material is in the Columbia Record Club, said that he felt record club customers are indiscriminate record buyers. "Since they can't hear the records they order, they can't always be sure they will like what they get. They don't even get a chance to read the liner notes—unless they go in a store first. Money spent promoting records in clubs would be better spent in bringing back customers to record stores, where they sell music—records and sheet music and even instruments—and where buying records is fun."

**ABP** MEN WHO READ BUSINESSPAPERS MEAN BUSINESS



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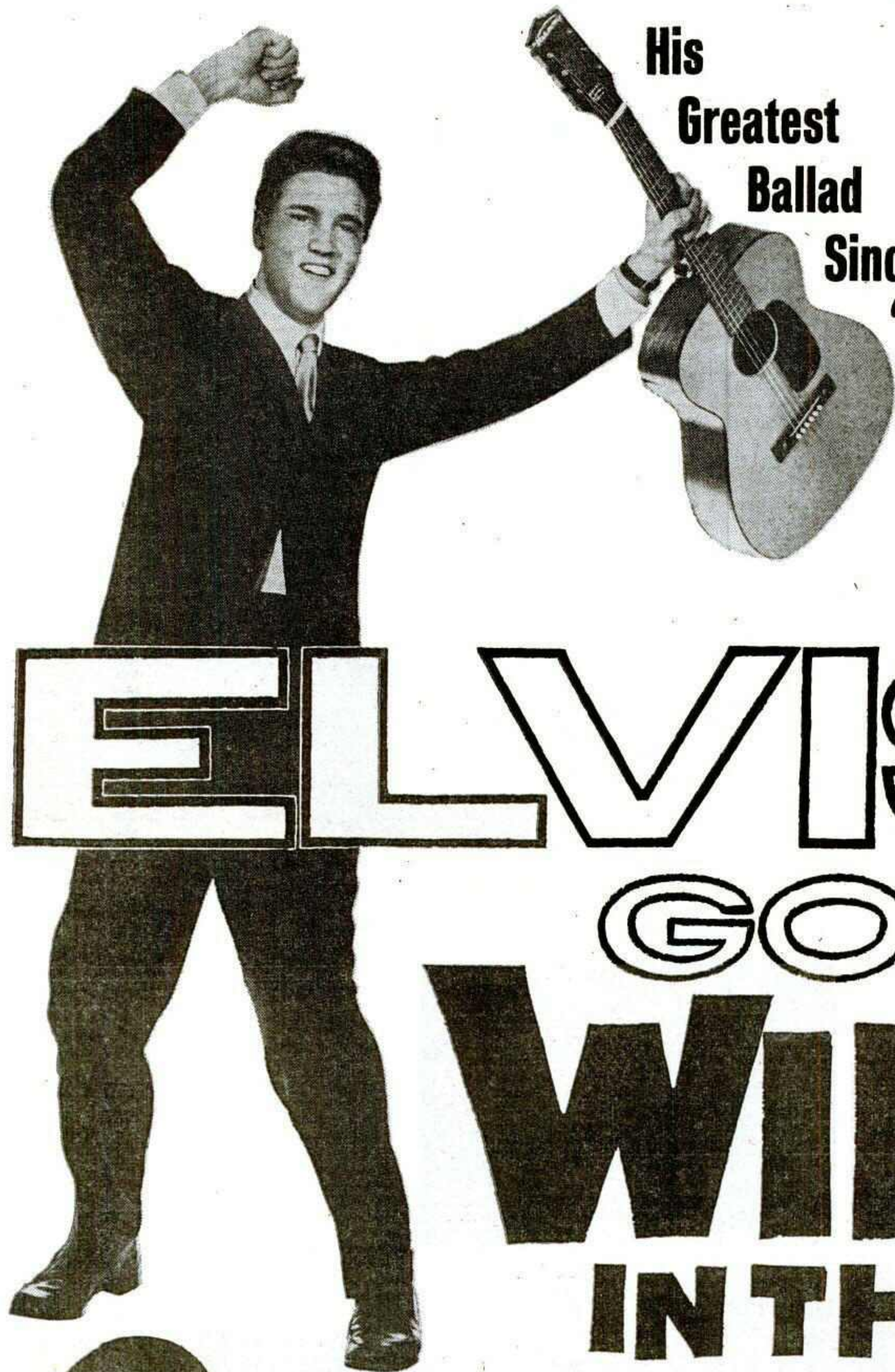
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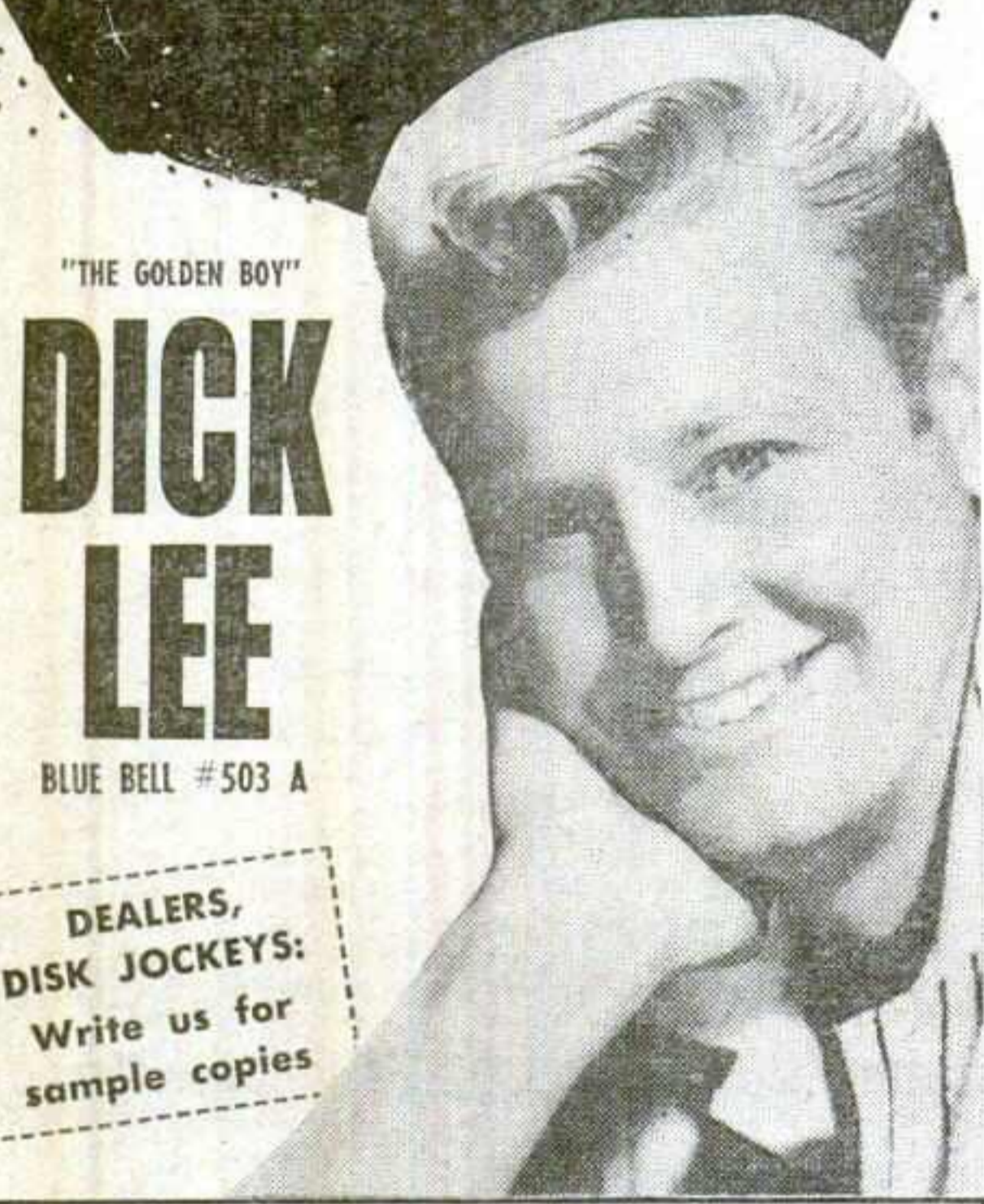
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## MUSIC AS WRITTEN

• Continued from page 5

Records' Charmaines and Jack Larsen. . . . Shelby Singleton directed a Rex Allen session at the Bradley Studio Thursday (25) for Mercury. Also handled sessions by label's Ray Stevens and Joe Dowell Friday (26) and Margie Bowes Saturday 27. . . . Owen Bradley directed a Roy Drusky session for Decca Thursday (25), and recorded Jimmy Newman for the label Wednesday (24).

Jimmie Driftwood comes into town June 5, 6 and 7 for sessions at RCA Victor Studio for the label. Artist is skedded to etch an album of sea songs. . . . Homer and Jethro are due in RCA Victor Studio for two album sessions for the label June 13, 14 and 15. One album will be instrumental. . . . MGM's Connie Francis occupies the RCA Victor Studio June 2 and 3 for sessions directed by label's Jim Vienneau. . . . The Everly Brothers are skedded for a Warner Bros. album session at RCA Victor Studio this week. Pat Twitty

### Chicago

Don Hassler, Capitol's special products national sales manager, flew in from the West Coast last week for a confab with Earl Horwitz, branch manager, and George Gerken, district sales manager. . . . Sammy Kaplan, Danceland Records, Detroit, breezed into the Windy City to catch his old friends, the Randy Sparks trio, at the Playboy Club. Kaplan and partner Irv Biegel recently reactivated the Danceland label, originally started by his father some 15 years ago. Under contract to them are the Metronomes, pop vocal group formerly recording with Chess Records.

Vee Jay entered the Country music medium last week with a singles release by Chuck Taylor. It's a wacky waxing with a.&r. work by Calvin Carter. Carter flew in from Nashville a few days ago to oversee a recording session for Vee Jay at Universal Recording Studios. . . . Tim Gayle, Chi promo man, heads for the West Coast soon to tout the talents of Alana Gambino, Italian singer-dancer who's mulling recording offers. Gambino's currently at the Gaslight Club. . . . Rene Recording Company, headed by Gene Drake, is a newly formed label here. Drake vocalized for the firm's first single—release date not yet set. Long active in show business as an actor-singer, Drake is set to appear in the Chi Park District's summer theater production of the "Loud Red Patrick." Gloria Manlong

### Philadelphia

London Record Distributing Corporation was chartered in Pennsylvania to permit the company to carry on its business within the State. According to its application for a corporate certificate, the company will sell at wholesale phonograph records and tape recordings and has set up its own office in this city. . . . William N. Massey, Lawrence L. Kerrin and Alfred L. Rosenthal teamed up to create the Cedar Records label. . . . another waxwork set up shop here as Paradise Recording Company with companion Seri Music Publishing Company. . . . Theatre Main Line, suburban avant-garde theater group, adds jazz concerts to their offerings at the Tally-Ho Motel in Valley Forge, Pa., with Billy Root first in. He will also discuss music over coffee cups. . . . Interest in folk music continues to grow with the Blintza Restaurant, dairy kosher eaterie, planning entertainment for the first time with folk singers first in at this center-city spot. . . . Jazz songstress Kelly Williams showcased at the Canal House in nearby New Hope, Pa. . . . Eddie Collins has left deejay Hy Lit to join A & L Record Distributors for sales promotion. Maurie H. Orodener.

### Toronto

Toronto Musicians' Union, under President Allen Wood, decided not to play any more dates at the strike-bound Royal York Hotel. Moxie Whitney's orchestra and the trio which plays during dinner hour are being pulled following expiration of present contract June 30. Any contracts dated after May 2 will not be honored by the union. . . . CBC radio's ethnic show, "Songs of My People," has been on the air eight years featuring Epic's Ivan Romanoff's chorus and orchestra. . . . RCA Victor is gearing up for Metropolitan Opera promotion which includes a special display of opera albums at the O'Keefe Centre for the Performing Arts. Promotion lined up by Jack Feeney includes major displays in local stores as well as purchase of tickets to performances for 100 dealers. . . . Arc Sound under Phil Anderson has released mono and stereo versions of "The New Big Band Sound" by Pat Riccio recorded en scene at the Oshawa Pavilion. Riccio was Canadian winner of Musicians' Union talent contest for bands. . . . Columbia brought in Tommy Ivan Romanoff, Moxie Whitney and the Travellers for a promotion at Eaton's Department store on Music and Artists of Canada. Elwood Glover emceed show arranged by Frank Jones of Columbia. Harry Allen Jr.

## FOLK TALENT & TUNES

• Continued from page 6

are currently on tour in Florida with Dick Flood, on bookings arranged by the Jim Denny office. . . . Gary Williams, who continues to whirl the c.&w. wax on WPEG, Spokane, while working a local nitery six nights a week with his own combo, has a new 12-song-album release on the Manito label. Gary wrote all of the tunes in the album which is directed at the

c.&w. market. Deejay copies are available by writing to Ed Mosley, 200 Symons Building, Spokane, Williams says. . . . Murray Nash, on a recent hurry-up trip to Cincinnati, phoned to explain that the postcard, written in Braille, which we received recently, was a promotion gimmick on Mary Bee's new Challenge release, the name of which escapes us.

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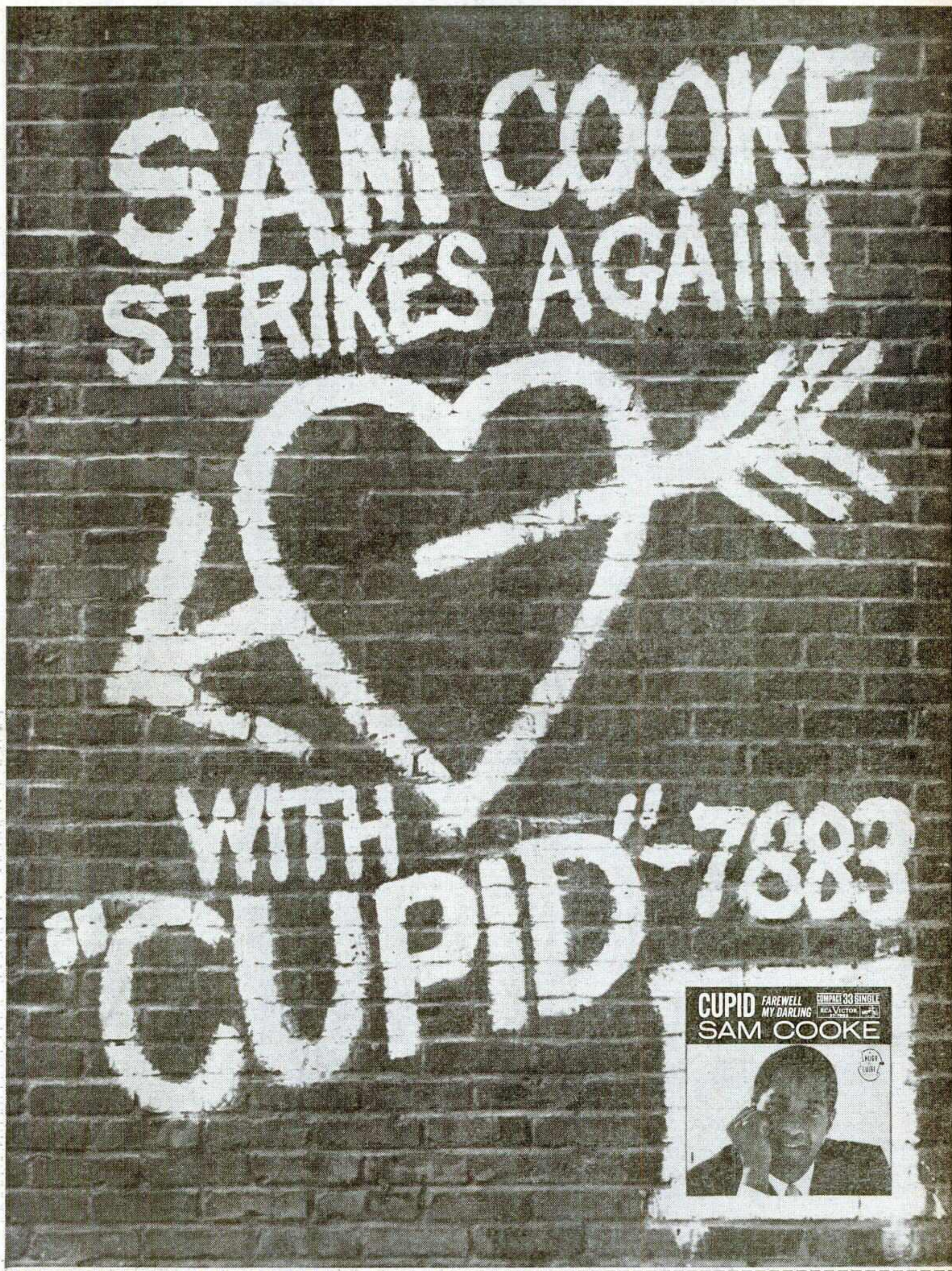
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Advertisement

# Chordettes Back on Singles With Lyrics to Award-Winning Tune 'Never on Sunday'

NEW YORK—"What happened to the Chordettes?" This question has been posed many times of late to Cadence Records' proxy Archie Bleyer by both deejays and distributors who have wondered why the chart-hitting team has not had a single in a long time.

"Well, the right material hasn't come along until now," explained Bleyer. That "right material," said the exec, is a lyric version of "Never on Sunday," this year's Academy Award-winning song.

Last week the gals, who have had such big hits as "Mr. Sandman" and "Born To Be With You," stepped into a New York recording studio and answered the queries of deejays and distributors by cutting "Never on Sunday," coupled with "Faraway Star."

Since winning the Academy Award for best song of the year, "Never on Sunday" has gained renewed interest. Cadence execs are looking for the new Chordettes' offering to hit the top of the charts.



The Chordettes anxiously awaiting to receive the first master of their latest Cadence release from Claude Rie, Cadence engineer.

# Williams Scores With 'Bilbao'

NEW YORK—In the tradition of "Mack the Knife," another tune by the late Kurt Weill has been revived many years after its birth.

"The Bilbao Song," a haunting tune which has become one of the nation's Top 100 clicks, was written by Weill in 1927 for a show titled "Happy End." The number was subsequently included in the New York stage production of "The Threepenny Opera," which has made theater history with its record 6-year run. Ads for the show now headline. "The Bilbao Song is in 'The Threepenny Opera.'"

It was singer Williams who recognized the commercial qualities of the tune while hearing it on



Andy Williams recording "Bilbao Song," which is zooming on the charts. Andy is currently appearing in San Francisco at the Fairmont Hotel.

a Jacqueline Francois LP. Informed of its possibilities, Mac Goldman, exec of Harms Music, sent the music to Johnny Mercer, who provided the new lyrics for the Williams deck.

Recently Andy was called upon

to sub for Perry Como on the latter's TV'er. The highlight of the evening was unquestionably "Bilbao," judging by the audience's reaction. He also included it on his Chevy TV spectacular (5/21). At the city's Copacabana nitery, the singer had the overflow audience singing along with "Bilbao," and one of the show biz papers commented that Andy's show wowed the audience especially when "he really orbits with Kurt Weill's 'That Old Bilbao Moon,' and has the crowd in his hands."

# Hodges 'Knock' at Disk's Doors

NEW YORK — Eddie Hodges, the gifted and versatile youngster who has met with overwhelming success on both the Broadway stage ("The Music Man") and in films ("A Hole in the Head") seems to be on the road to similar success in the record world.

The carrot-topped teener recently made his debut on the Cadence label with a teen-age novelty dubbed "I'm Gonna Knock on Your Door," which is already making its climb up the Cash Box Top 100 Best Seller list.

The single broke in the Upper New York State area of Albany, Troy, Schenectady (now #1 on WABY and WTRY in this area), the St. Louis, Minneapolis markets and the Baltimore area. In the West it's #1 on KXGO. Eddie has also appeared on the Buddy Deane and Dick Clark TV'ers. Since then the lad's "Door" disc has spread into key markets all across the nation.

One of the busiest young talents in the entertainment field, Hodges is currently appearing on the

# Don Shirley Single Debut

NEW YORK — Don Shirley, prominent piano virtuoso on the Cadence label, last week made his singles debut with two selections from his latest LP "The Don Shirley Trio." The initial Shirley single couples "Water Boy" with "Freedom."

Shortly after the new album was released, Jackie Ertel, Archie's stepdaughter, called Bleyer and raved about the great reaction to the above-mentioned two sides from the new LP. Since it was Jackie who called Bleyer's attention to the tune "In the Summer-time" which Andy Williams recorded and clicked with, both



Don Shirley listening to play-back of his recording of "Water Boy," his first single on Cadence, taken from his latest album, "Don Shirley Trio."

Bleyer and Budd Dolinger, Cadence sales manager, felt they should give this single a try.

Out just a few days, the Shirley single has already broken open in the Minneapolis area and has spread into Detroit. Now it is happening on a national level, according to Dolinger.

Shirley, long a nite club favorite, and one of the most modern controversial of the contemporary modern pianists, is currently appearing in the Hickory House nitery in New York.

Broadway scene once again, this time in the comedy smash "Critic's Choice," starring Henry Fonda. On his not-too-frequent days off, what with the classes and studies of any normal youngster (and rushing to



Eddie Hodges backstage at the Ethel Barrymore Theater, where he is appearing in "Critic's Choice." Eddie is shown handing his new Cadence single to Henry Fonda.

meet an 8 p.m. show-time deadline too, Eddie has been employing the remainder of his time trying to visit disc jockeys in the vicinity of his New York home base to promote his new career in records . . .

Latin greats as Perez Prado and Tito Puente. New York distributors are reporting strong action throughout this city.



Lenny Welch at his recent appearance at Long Island Shopping Center in Flushing Meadows, N. Y., where he gave "pachanga" instructions to all the youngsters in attendance. With him is Charlie Greer, WMCA disk jockey, who emceed the show.

# Welch Spreads 'Changa Rock' Dance Craze

NEW YORK—"Changa Rock," a pachanga-rock single by Cadence artist Lenny Welch, is getting strong action among the teen-set. The disk picks up a rock backing on a pachanga theme and combines this with a teen vocal. Reaction, according to deejays and others, where Lenny has been demonstrating the dance, has been strong and the jocks say kids are enjoying the new sound.

Lenny has been traveling the deejay route demonstrating the "Changa Rock" on Buddy Deane's TV show in Baltimore, Bob Braun's TV'er in Cincinnati, the Clay Cole show in New York, on Brad Davis' spot over WTIC-TV and over WHCT-TV, both in Hartford.

The Pachanga was started by Pacheco at the Caravan Club in the Bronx. Teen-agers are now picking it up. The tune "Changa Rock" was penned and arranged for the Welch date by Roger King Mozian, who has worked with such

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**NEW ZEALAND**

**'Fair Lady' Scores High in Auckland**

By **FREDERICK GEBBIE**  
P.O.Box 2443, Auckland

Most popular overseas show to visit this country is "My Fair Lady." The show scored at His Majesty's Theatre, Auckland, the other night after a record three-month season, and should go on for at least another six weeks.

Bookers are asking a dollar a seat

more for the forthcoming Modern jazz Quartet concerts than they asked for **Connie Francis**. They hope to get a good gate, for this may bring other top name jazz artists to New Zealand. So far we have had **Ella Fitzgerald, Dave Brubeck, Oscar Peterson, Dizzy Gillespie,** and **Sarah Vaughan**.

(Continued on page 33)

**BELGIUM**

**Knocke Songfest Set July 21-27**

By **JAN TORFES**  
Juke Box Magazine, Mechlen

The Song Festival of Knocke again takes place July 21 to July 27. Teams from Belgium, Germany, Holland, France, Great Britain and Italy will participate. Each team is composed of five singers and the winning team will get \$4,000.

Last year, Germany won; and one of its competitors, **Udo Jurgens**, figured for a long time on the best-seller list with his own composition, "Jenny."

The teams of Belgium and Holland are formed. For Belgium: **Frieda Linzi, Frieda De Cock, Robert-Charles Landon, Jacqueline Fauville** and **Belinda**; for Holland: **Herman Van Keeken, Ria Valk, Sacha Denissent, Conny Van den Bosch** and **Ramses Shaffy**.

**P. J. Goemaere**, head of Inelco S. A., distributor of RCA records in Belgium, returned from a three-week visit to the States.

**Jo Leemans** and **Henk Van Montfoort**, two of our most popular singers, will star together in a TV operetta "Maak Muziek Yoor Mij" (Make Music to Me) by German

(Continued on page 34)

**BRITAIN**

**Pye Artists Talk Across Ocean**

By **DON WEDGE**  
News Editor, New Musical Express

For the first time as far as the label is concerned, Pye put some of its artists on the transatlantic phone Tuesday (23) to exploit a disk in the U. S. Artists were the **Brooks Brothers**, whose "Warpaint" was taken for American release by London. The disk had begun to move in certain cities, including Boston. London executive **Joe Fields** asked Pye's co-operation in arranging additional exploitation by means of a hook-up with a teen program run on Station WMEX, Boston, by **Arnie Ginsberg**. Handling the matter in Britain was **Jack Bradley**, a relatively newcomer to the Pye head office.

**Visitors Here**

Warwick's **Morty Craft** set something of a record for quick visits two weeks ago. He arrived in London Monday (15) from New York and returned the next evening. He had intended returning the same afternoon, but was persuaded to stay an extra day. Purpose of his visit was to arrange for the Selma Music catalog and other material from his publishing interests to be handled here by the **Fred Jackson-Bunny Lewis Tin**

Pan Alley firm. He also had talks with **Matt Monro** and his recording manager, **George Martin** (Parlophone). . . . Other visitors included **Mrs. Bonnie Bourne** (Bourne Music) for talks with the **Keith Prowse-Peter Maurice** group, **Ralph Peer** and **Robert P. Iversen** of Southern Music; composer **Bernie Wayne**. . . . **Phillips** is planning a reception for **Percy Faith**, due for a week's stay from June 19.

**To the U. S.**

British **Decca's Mark Wynter** was leaving May 22 for a two-week U. S. visit which is being extended by TV dates in Australia to make it a round-the-world trip. . . . **Monty Lewis**, managing director of **Gala Records**, spent a week in New York visiting U. S. associates.

Two visitors from the Continent next month are **Jean-Claude Pascal**, winning singer in this year's Eurovision Song Contest, for a BBC-TV date June 4, and Swiss conductor-composer **Cedric Dumont** for a Festival Hall concert (10) and talks with publishers. . . . **Steve Lawrence** and **Eydie Gorme**, due for a month at the **Pigalle**, head

(Continued on page 34)

<p><b>2 WINNERS</b></p> <p>"YOU ALWAYS HURT THE ONE YOU LOVE"</p> <p><b>CLARENCE HENRY</b> ★</p> <p>argos #5388</p> <p><b>CHESS PROD.</b></p> <p>2120 S. Michigan</p>	<p><b>ON ARGO!</b></p> <p>"DREAM" b/w "FOOL THAT I AM"</p> <p><b>ETTA JAMES</b> ★</p> <p>argos #5390</p> <p><b>CORP.</b></p> <p>Chicago 16</p>
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**BILLBOARD MUSIC WEEK**

**GERMANY**

**Radio Luxemburg Readies Fest**

By **BRIGITTE KEEB**  
Music Editor, Automaten-Markt,

While the advance TV competitions for the German Song Festival 1961, arranged for the first time by a newly established German Association (Deutsche Schlager-Festspiele E.V.), have been finished and the public is awaiting the final show June 4 in Baden-Baden, Radio Luxemburg is busy preparing for this year's German Song Festival to take place September 18 to 23 in Wiesbaden. The final point totals received by each tune is compiled in five different tests: first by a jury, which also chose 45 from 101 entries; second by radio listeners judging the tapes recorded by **Cavillo Felgen** of Radio Luxemburg of all the 45 tunes; third, by a special jury of record journalists; fourth and fifth, by the public during the festival days.

**To Germany**

Electrola had two prominent visitors last week. **Robert Staub**, Electrola representative in the States, and **Dr. Stude** of EMI in

Argentina, who is on a service trip through Europe.

**Fabiola Brother on Records?**

**Don Faime**, brother of Belgian Queen **Fabiola**, has been at Ariola's Berlin studio for a test, singing with Ariola producer **Willy Hoffmann**. **Don Faime**, who as a composer wrote the wedding song "Fabiola" for his sister, sings in five different languages.

**Polydor** signed Swedish songstress **Lill Babs** and Dutch songstress **Greetje Kouffeld**. . . . In Austria, Ariola has now started their cheap label "Baccarola," on which they offer current hits sung by unknown talents. **Baccarola** was introduced to Germany at the radio exhibition in the autumn of 1959 and costs 2.85 DM (70 cents) each, while the usual record price is 4 DM (\$1).

**Pubber Row**

**Dr. Karl Heinz Busse's** Music Publishing House has two new titles which he expects to become hits: the just released **Kurt Weill** "Bilbao Song" by **Andy Williams** on **Heliodor** and "Mein Vater War Ein Cowboy" (My Father Used to be a Cowboy) by **Conny Froboess** on **Electrola**.

**FRANCE**

**Labels Giving R.&R. Big Push**

By **EDDIE ADAMIS**  
92 quai du Marechal Joffre Courbevoie (Seine)

Rock and roll music is booming in France. Practically all major labels want to have at least one r.&r. singer or instrumental group. It is not only a matter of prestige but also the hope to push up total record sales which, in April, have been 40 per cent below April 1960.

Besides **Vogue's Johnny Halliday**, who is the top seller, EMI's **Richard Anthony** and **Decca's Frankie Jordan**, there are two newcomers; **Phillips' Rocky Volcano** and **Festival's Hedika**, a 15-year-old songstress who has just recorded the U. S. hit, "Pony Time."

**Signings**

To compete with **Barclay's** vocal quartet **Les Chaussettes Noires**, EMI has just contracted another group, the Scottish duo, **Les Travellers**, whose first recording, "Are You Sure," has just been released.

**Secco Records** President **Sydney Siegel** visited Paris for business talks with his licensees. After visiting Italy, England and Switzerland, he will be back in New York June 3. . . . **Enoch Light** (Command Records) and **Sydney Frey** (Audio-Fidelity Records) are in Paris supervising recording sessions at EMI studios.

**Record Sales**

The "Amiez-vous Brahms" theme is set for a lot of action here. **Barclay Records**, who issued the U.A. original sound track, rushed out this weekend numerous versions—vocal by **Dalida** and instrumentals by **Georges Auric, Eddie Barclay, Bob Azzam, Hubert Clavecin** and **Arturo Motta** (Bel Air).

**Covers**

EMI will issue three new versions of the "African Waltz" by **Richard Anthony**, the **Doublesix** and **Jan Kardec** to cover the two original recordings by **Cannonball Adderley** (Riverside) and **Johnny Dankworth** (Roulette) already issued by **Ricordi**.

**SPAIN**

**Record Firm Inks International Pact**

By **RAUL MATAS**  
Editor **Discomania**  
32 Av. Jose Antonio Madrid

The Spanish record industry is pacing itself to the growing market by signing new contracts with big and small labels from all over the world. This week, **Hispavox** has released the **la Playa Sextet's** platters originally recorded by **Mardi Grass**.

**Festival**

**Benidorm** will be for the third consecutive year the scene of the "Spanish Song Festival," while **Barcelona** will have its "Mediterranean Songs" contest with Italy, France, Monaco, Greece and other participants.

**Disk Shorts**

**Cesar Costa**, the Mexican Paul Anka, brought from Mexico by **Jorge Ramirez** manager of the **Silva Brothers**, might become a hit also in this country. . . . **Jose (Pepe) Guardiola**, the No. 1 Spanish crooner, has recorded "Exodus," and the song is coming up strongly.

UA will soon launch the latest hits by **Eydie Gorme, Steve Lawrence** and **Benny Carter**, and the brand new releases recorded by **Tito Rodriguez**. . . . The **Bullfight Orchestra** under the direction of **Marcial Guareno** is trying to find an SMC-New York affiliation here.

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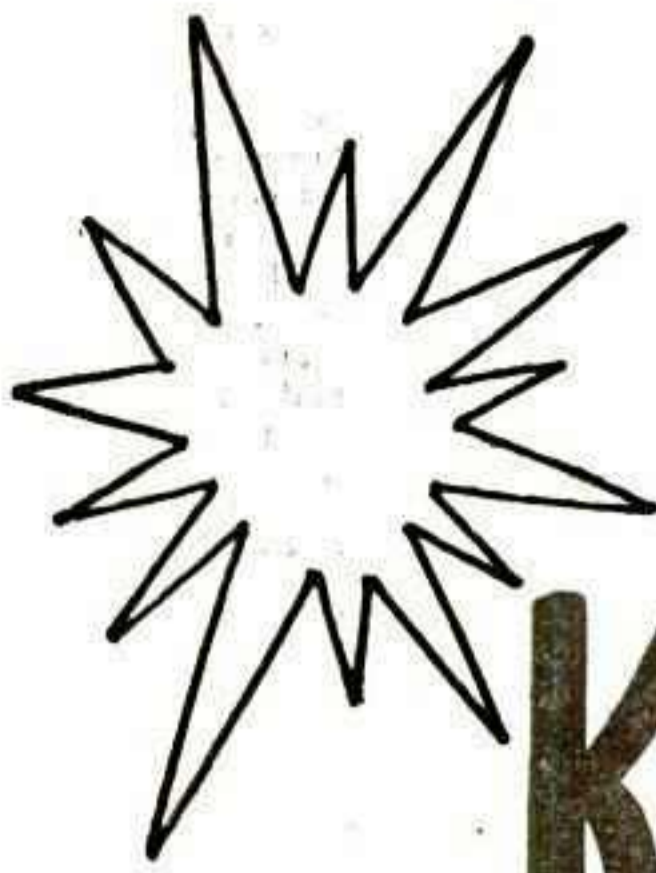
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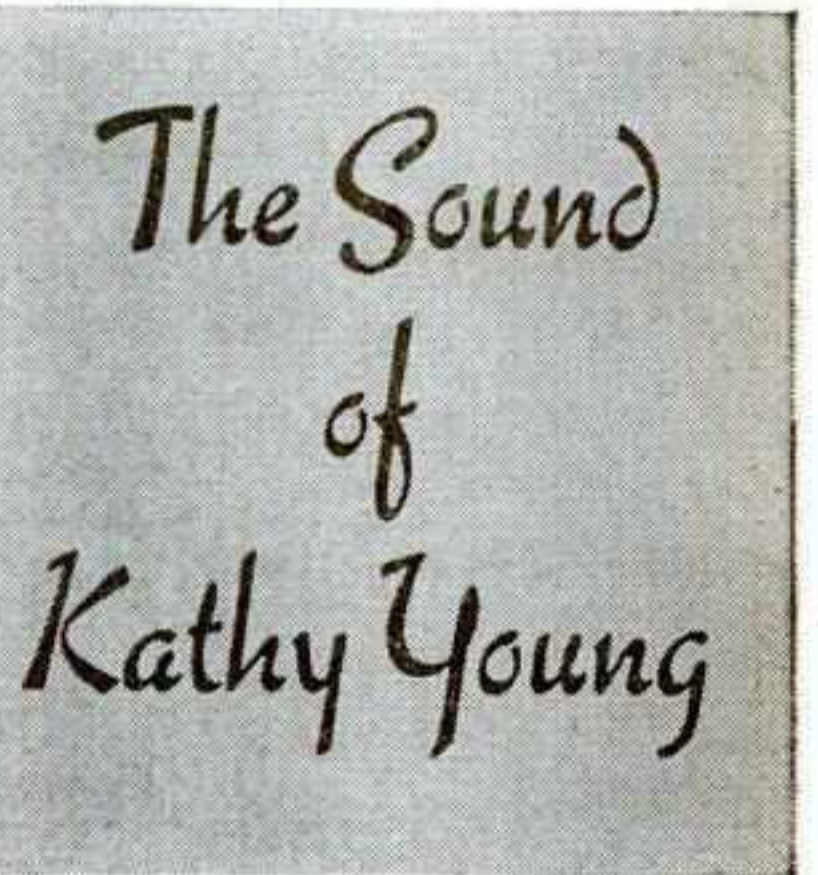
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# D.J.'s Test Traffic Scene In 3-Station Promotions

By JUNE BUNDY

NEW YORK — Traffic, an urban problem of increasing complexity, was the subject of promotions staged by three key radio stations—WNEW, here; WWDC, Washington, D. C., and WIL, St. Louis—this month.

Last Tuesday (23) WNEW jocks ran a "Crosstown Test" to determine how bad midtown Man-

hattan traffic actually was, and what form of transportation was the fastest. To make the trip more bearable, each jock was accompanied by a chorus girl from the Broadway musical "Do Re Mi."

Winner was Gene Klavan, who—on a Vespa motor scooter—made it across 51st Street from the East River to the Hudson in 16 minutes and 30 seconds. Dee Finch—in a taxicab—drove up 10 seconds later; while William B. Williams, resplendent in a Rolls-Royce, made it in 19 minutes and 45 seconds; Pete Myers—in a horse and carriage, 24 minutes and 15 seconds; and Kyle Rote, afoot, in 28 minutes and 45 seconds.

The route was lined with Manhattanites cheering on their favorite jockey. Bob Landers (on the air at noon) reported on the race while it was in progress and Hans Anderson and Ike Pappas interviewed the contestants at the finish line.

Deejay Carroll James, WWDC, Washington, D.C., features a daily "traffic jam" session on the "bumper to bumper" portion of his afternoon show during the homeward rush hour. Dialers are asked to send in the title of the song that "soothes" them the most, along with the exact time of day and location they usually encounter the greatest traffic. One of James' first requests was for "Show Me the Way to Go Home."

Station WIL, St. Louis, pointed up the need for driving skill on Memorial Day by co-sponsoring (with the Triumph Sportscar Owners Association of Greater St. Louis) a "WIL Auto-Cross" on Sunday (28). The competition was open to sportscar, American compact and foreign sedan owners. Each entrant had to maneuver a special course which included such requirements as having to drive a car in a circle while trying to balance a tin can on a rope.

A special WIL deejay competition was staged at the same time, with Johnny Borders, Dick Clayton, Dick Kent, Ron Lundy, Robin Scott and Bob Osborne vying for the title of "Most Skilled Sportscar Driver at WIL Radio."

## Broadcasters Expect Heavy Attendance for Md.-D.C. Convention

WASHINGTON — Broadcasters in the Maryland-District of Columbia area expect a heavy advance registration for their annual association convention, particularly since FCC Chairman Newton N. Minow, NAB President Leroy Collins and FTC Chairman Paul Rand Dixon have tentatively accepted invitations to speak.

All ears will be tuned to try to learn from Minow just where he stands on matters of programming controls. Since his "improve or else" speech at the NAB convention here recently, Minow has disclaimed any censorship intent in testimony before Hill Committees. Also, there has been the partial victory by the broadcasters in fighting the White House reorganization plan to give Minow much stronger powers as chairman of the Federal Communications Commission.

The matter of program reporting to be done on revised broadcaster renewal forms looms large and the revisions, now in the works, might even be made public in rule-making by the time the Maryland-District of Columbia Broadcaster Associa-

## DEEJAY CHARTS GO BY WAYSIDE

NEW YORK — Effective with this issue, we have discontinued publication of the DJ Programming charts which formerly appeared on this page. These charts consisted of Chart Climbers (Star Performers on the Hot 100), Debut disks (new records on the Hot 100) and Pick Hits (spotlight reviews).

Publication of these charts in this form has been ended because they proved redundant. All this material is easily assembled from the Hot 100 and Spotlight Reviews appearing in this issue, and repetition in this form is not considered necessary.

Radio station subscribers to the Associated Press radio wire will continue to receive lists of singles spotlight winners each week as in the past, and stations subscribing to the United Press International radio service will continue to receive the list of star performers each week.

## Label-Deejay Promotions

By NIKI KALISH

### RESTIVO MAKES TOUR:

Johnny Restivo, formerly with RCA Victor Records, is kicking off a big promotion tour to introduce his first 20th Fox platter titled, "Looka Here Now" b-w "Sweet Lovin'." Artist will visit deejays on radio, TV and at hops in New York, Boston, Buffalo, Philadelphia, Washington, Baltimore, Miami and other cities on the Eastern Seaboard during the next four weeks. Restivo is managed by Burton Management, Inc. "Looka Here Now" was written by Jeff ("Tell Laura I Love Her") Barry and Irwin Schuster.

**MYSTERY VOICE:** Everest Records is conducting a special contest in conjunction with Station KRLA, Los Angeles. The contest centers around a new Everest single ("You were Wrong" b-w "Have a Good Time") that A.&R. Director LeRoy Holmes cut in New York with a promising young artist. Listeners are asked to submit name suggestions for the artist before the label releases the single nationally. The winner will receive a stereo phonograph retailing at \$179 plus \$50 worth of Everest pop and classical LP's. In addition, the label and KRLA will award a gold disk plaque engraved with the winner's name. Judges are Mary Kelly, musical director of KRLA, and Holmes.

**CARNIVAL CHORUS GIRLS CAPER:** MGM Records awarded their first copies of the label's "Carnival" original cast album to New York City deejays via two lovely ladies from the Hit Broadway show's chorus line. Dressed in shorts and carrying bundles of balloons floating in the air, the gals made the rounds visiting, among others, William B. Williams and Gene Klavan and Dee Finch at WNEW; Jack Lacey and Murry Kaufman at WINS; Ted Brown at WMGM and Bill Cullen at WRCA.

**GORILLAS GALORE:** In conjunction with the new Sascha Burland (one of the Nutty Squirrels) Columbia disk "The Gorilla Walk,"

tion meets June 23-24 in Ocean City, Md. In that case, Chairman Minow, and also the new director of the Broadcast Bureau, Kenneth Cox, who will speak at the meeting, can expect a lively barrage of questions, and possibly more headlines.

## ARTISTS' BIOGRAPHIES

For your programming use, here are pertinent facts about hot disk artists. If clipped and pasted on 3 by 5 cards, these biographies will help you build a convenient file of such data.



### DONNIE & THE DREAMERS

The old hit tune of "Count Every Star" makes a big comeback with a group known as Donnie and the Dreamers. The boys are waxed on the Whale label, which is released through Sinclair Record Corporation.

Donnie (Louis Burgio), age 21, is an accomplished drummer in the percussion field in addition to being a composer, and recently completed an engagement as featured drummer with the noted Radio City Music Hall's concert orchestra in New York. Andy Catalano, tenor of the group, has made many personal appearances in Eastern clubs and while he was in the service. Frank Furstaci, 22-year-old baritone, makes his first professional appearance on the disk. The fourth voice belongs to 21-year-old Pete Vecchiarelli, who has recorded with other groups and currently doubles in the role of promotion man for Sinclair.

Donnie and the Dreamers will be leaving June 1 on a national tour covering 20 major cities to promote the hot disk.

### LITTLE CAESAR AND THE ROMANS

Little Caesar, whose real name is Carl Burnett, was born in Dallas 17 years ago. He has been residing in Los Angeles the last five years, where he met Johnny Simmons, Early Harris, David Johnson and Leroy Sanders, all veterans of such various singing groups as the Jewels, the Cuff-Links, and the Cubans.

For the first six months of their association the group was known as the Up-Fronts. They changed their name to the Romans to accommodate their new association with Little Caesar when they recorded their Del Fi hit disk, "Those Oldies But Goodies."

The group is managed by Bob Keene, president of the Del Fi label, and has just been signed with GAC for a nationwide personal appearance tour. Their waxing of "Those Oldies But Goodies" is really hot, and this week moves into the No. 33 slot on the Hot 100 as a star performer for the second week running.



## YESTERYEAR'S HITS

Change of pace programming from your librarian's shelves, featuring the disks that were the hottest in the last five years ago and ten years ago this week. Here's how they ranked on Billboard's charts then:

### POP—5 Years Ago JUNE 2, 1956

1. Heartbreak Hotel, Elvis Presley, RCA Victor
2. Moonglow & Picnic, Morris Stoloff, Decca
3. Wayward Wind, Gogi Grant, Era
4. Hot Diggity, Perry Como, RCA Victor
5. Standing on the Corner, Four Lads, Columbia
6. Moonglow and Theme From "Picnic," George Cates, Coral
7. I'm in Love Again, Fats Domino, Imperial
8. Ivory Tower, Cathy Carr, Fraternity
9. Magic Touch, Platters, Mercury
10. Happy Whistler, Don Robertson, Capitol

### POP—10 Years Ago JUNE 2, 1951

1. How High the Moon, Les Paul and Mary Ford, Capitol
2. Too Young, Nat King Cole, Capitol
3. On Top of Old Smokey, Weavers-Terry Glickson, Decca
4. Sound Off, Vaughn Monroe, RCA Victor
5. Jezebel, Frankie Laine, Columbia
6. Mockin' Bird Hill, Les Paul and Mary Ford, Capitol
7. Mockin' Bird Hill, Patil Page, Mercury
8. Loveliest Night of the Year, Mario Lanza, RCA Victor
9. Rose, Rose, I Love You, Frankie Laine, Columbia
10. Old Soldiers Never Die, Vaughn Monroe, RCA Victor

### ROCK & ROLL—5 Years Ago—JUNE 2, 1956

- I Want You to Be My Girl, Frankie Lyman and Teenagers, Gee
- Fever, Little Willie John, King
- Corrine, Corrina, Joe Turner, Atlantic
- Little Girl of Mine, Clefones, Gee
- Treasure of Love, Clyde McPhatter, Atlantic

- Please, Please, Please, James Brown and the Famous Flames, Federal
- Ruby Baby, Drifters, Atlantic
- Ivory Tower/In Paradise, Otis Williams and Charms, DeLuxe
- We Go Together, Moonglows, Chess
- Roll Over Beethoven, Chuck Berry, Chess

West Coast promotion men Bob Thompson and Del Costello broke up the kids on Wink Martindale's KCOP-TV show, Hollywood, and Dick Stewart's KPIX-TV show, San Francisco, with their interpretation of the new dance. Both wore gory gorilla suits.

**FERRANTE & TEICHER MARATHON:** United Artists' hit duo piano team, Ferrante & Teicher, spent 17 hours last week on

the air at Station CKLW Windsor, Ontario, Canada. They appeared on each of the deejay's shows talking with the listeners, signing autographs and giving away autographed photos and LP's, while the deejays played their latest Ultra Audio album, "Golden Piano Hits." The boys also previewed their latest UA single, "Goodbye Again," title theme from the new Ingrid Bergman picture.



# VOX JOX

By JUNE BUNDY

**CHANGE OF THEME.** Joe Baum, KUEQ, Phoenix, Ariz., is that outlet's new program director-deejay and needs wax for his "Music in Motion," a daily 4-7 p.m. show featuring LP selections. . . . Sy Levy, heretofore program director of WACE, Springfield, Mass., has been upped to station manager status. . . . Jim Leckrone, formerly with WERC, Erie, Pa., has joined KYW, Cleveland, as production supervisor of all KYW shows. He will also take charge of KYW's music library. Leckrone used the name Mike D'Or as a WERC deejay.

Walter Neiman has succeeded Eleanor N. Sanger as program director of The New York Times' "good music" station, WQXR, New York. Mrs. Sanger, who has been with WQXR since its founding 25 years ago, will remain in an advisory post as program consultant. Neiman has headed WQXR's program department on a temporary assignment since January 1 of this year while Mrs. Sanger was in Europe. . . . Buzz Lawrence is taking over Jim Roberts' "Night Owl Club" (midnight-5:15 a.m.) at KING, Seattle, and Roberts is moving into Lawrence's 7-10 p.m. "Nightline" time slot.

Sydney E. Byrnes, WADS, Ansonia, Conn., was elected president of the Connecticut Broadcasters' Association at the organization's annual meeting this month. . . . Early-morning jock Jack Rowzie, WEEL, Fairfax, Va., pulled such a good response when he played some old 78-r.p.m. platters on his early-morning show that he has added a "Wax Museum" feature to his afternoon 3-5 p.m. program. Rowzie saved many of the top hits of the 78-r.p.m. era and he reports that "most of them are scratch-free." Disks include "Lady of Spain" by Eddie Fisher and Rosemary Clooney's "Crying Myself to Sleep."

Bill McCollough, known as Johnny Holiday when he was spinning 'em at WOKY, Milwaukee, and WNOE, New Orleans, has joined WEBC, Duluth, Minn. . . . Tom Johnson, 22-year-old deejay at WITZ, Danville, Ill., is celebrating his eighth year in radio this month. . . . In the wake of its acquisition by Jupiter Broadcasting, Inc., Station WSAI, Cincinnati, has launched a complete new format, pegged on the theme "WSAI—The Station That Loves Cincinnati." With the switch to a 24-hour operation, WSAI has revamped its deejay line-up as follows: Dan Young, 6-10 p.m., followed by Ron Britain, Jack Reynolds, Ron Allen and Gary Allyn. . . . Bob Irwin has left WHK, Cleveland, to join WERE, same city. He will use the name Jack Daniels at WERE.

**PHILADELPHIA:** Dick Clark, the ABC-TV "American Bandstand" star, will receive the Torch of Hope Award of the City of Hope Sportsmen's Club June 4 at the Sheraton Hotel. . . . Lloyd Fatman, WHAT, is staging the floorshows the Media Inn. . . . Harold Jackson, new WDAS jock, makes his bow as a rock and roll show impresario at the Uptown Theater May 26 with a show headlining Brook Benton. . . . Del Shields, who conducted the "Opus in Jazz" shows on WDAS, is packaging a TV variety show featuring Negro performers and personalities through his Berkhoff-Shields Associates Agency. . . . Jack Pyle signed contracts to keep him at WRCV for another year.

**WRRL'S NAACP DRIVE:** Station WRRL, New York, held an all-day Radiothon for the National Association for the Advancement of Colored People May 17. From 10 a.m. to 5:30 p.m. on that day all WRRL deejays urged listeners to call and give their pledges to the NAACP membership drive. The jocks spent their off-the-air time at NAACP's headquarters, taking telephone pledges. Deejays participating included Fred Barr, Doc Wheeler, Alma John, Leon Lewis, Reggie Lavong, Bill McCreary, Rocky Bridges and Herb Norman. The May 17 date was selected because it was the seventh anniversary of the day the Supreme Court handed down its decision on school desegregation.

**SHIP-TO-SHIP JOCK:** Robert Heyden, now on duty under the Naval Reserve program on the U.S.S. Aucilla (AO-56), is the ship's deejay and pipes music throughout the ship each night on a show titled "Heyden-Go-Round-of-Sound." He needs new singles and LP's. Heyden, who worked at WCMW, Canton, Ohio, during his senior year of high school, plans to go back into radio when he gets out of the Navy in 1963. He writes, "The electricians have worked out an elaborate speaker system covering every compartment throughout our old 1943 ship. At full volume, the music will carry about a quarter of a mile. Surrounding ships all enjoy our music above decks. Disks should be sent care of the Fleet Post Office, New York, N. Y."

Jazz jocks Mort Fega, WEVD, New York; Symphony Sid Torin, Carl Henry, WPRO, Providence, R. I., and Norma Nathan, WHDH, Boston, will share emcee honors at the "Music at Newport" jazz festival next month, June 30-July 3. . . . Jerry Dean has joined WEEZ, Chester, Pa., in the 2-6 p.m. time slot. . . . Claude Schwartz is the new promotion and research director of WINS, New York. . . . New spinner at KONO, San Antonio, is Ron McKay in the 6-9 p.m. time period.

Dick Clark, ABC-TV, was chosen by the Boys' Club of New York as one of "America's 10 Most Influential Men." Also on the list, which only includes men under 40, was Mort Sahl, Van Cliburn, astronaut Alan Shepard, Attorney General Robert Kennedy, and FCC Chairman Newton Minow. . . . Otto A. Goessel, ex-KLEP, El Paso, Tex., has joined WYLD, New Orleans. New FM station WOW, Omaha, was launched May 15. The station is broadcasting initially from 3 p.m. to 11 p.m. daily. Its musical format features two hours of classical music from 8 to 10 p.m., plus weekly full-length airings of original cast musical comedy albums, a "Hi-Fi Dance Party" and a grand opera segment. . . . Jack Spector, ex-WJJD, Chicago, has moved to WMCA, New York, effective this week, in the 1-4 p.m. time segment.

## PROGRAMMING PANEL

### THE QUESTION

Do you use any special on-the-air programming techniques for records or chatter during the summer season?

### THE ANSWERS

**DON ROSE**  
WEBC, Duluth, Minn.

To me, summertime radio programming involves some special considerations. I feel a disk jockey must be a mirror. He must reflect the things that are happening around him and be a cross-section of public opinion. In the summer time, you must sound "summerish." People are light-hearted and gay, and you must help them achieve and enhance this feeling. Also, we direct our promotions on the on-the-air techniques toward this type of an audience.



**BOB (COFFEEHEAD) LARSEN**  
WEMP, Milwaukee

Fishing, boating, baseball, golf, getting out of doors, gives people a different aspect on life. They are more light-hearted in their musical taste, such as Andy Williams' "Bilboa Song," summer hits, "Yellow Rose," remember? I give more weather, beach and pool temperatures, road reports, etc. Milwaukee, the gateway to Wisconsin and for both economic and enjoyment reasons, radio, our radio (WEMP) is at their service all seasons of the year.



**JOEL CHASEMAN**  
Radio Program Manager  
Westinghouse Broadcasting

Westinghouse stations have a year-round policy of involvement in the community, and since community life changes from season to season so do our air features. We involve ourselves in outings and other audience participation features, as well as special hot weather campaigns such as the "Kooler" projects that have been such a success at KYW, Cleveland, and elsewhere. "Program PM" also gives very heavy emphasis to special summer features in addition to the job done by our air personalities and our local news staffs.



**DICK REID**  
Colby, Kan.

Yes — both, records, chatter plus services. The summer season and programming are vast in their respective dimensions. I have taken aspects of these, bringing together activities of communities, music, news and views. They are employed as educational and entertaining production featurettes, promotion of summer safety, including moments of history during Kansas Centennial 1961. Since its inception, great approval and acceptance has been shown by clients, sponsors and listeners alike.



## TV JOCKEY PROFILE

Television disk jockeys and the TV record and dance party formats have become increasingly important. Each week, this feature will provide details of an outstanding exponent.



Dick Summer

### RC COLA RHYTHM CARNIVAL

Starring Dick Summer

WISH-TV, Indianapolis

Saturday 12 noon-1 p.m.

The show went on the air in September, 1959, as a simulcast on WISH-Radio and WISH-TV. Due to scheduling problems, the radio portion was dropped last year. Emcee Dick Summer also produces the program, with Bob Warren as director and Don Stockford as unit manager.

The telecast, which features the usual format—teen-agers dancing on camera to current hits—is wholly sponsored by the Nehi Company of Indianapolis, which bottles RC Cola and other soft drinks.

About 14 records are used on each hour show—the top 10 platters of the week plus new releases, oldies, novelties and dance sides. All records used on the program are selected by Summer.

In relation to his format, Summer writes, "This Saturday we start on a campaign to make Indianapolis 'Musicville USA.' The general consensus is that we have a distinct influence on the record market here. We are going to use that influence to move one new record per month that wouldn't ordinarily get exposure on the radio in Indianapolis. (All the major stations here are on a top tunes kick.) There are about 1,400,000 people in the Channel 8 viewing area, and if we can get them used to buying records before they make the national charts—look out Cleveland, Boston, Philadelphia, et al."

One of the most popular features on the show is "The Upper Ten," which Summer describes as "a 'Touchables'-type gimmick" using the top 10 tunes for the week, plus sound effects and wild tracks to tell the top news story of the week. This is pre-recorded and played over a slide run of the top 10. As each cut-in comes up, the appropriate slide is shown. Summer says it takes an average of five hours to prepare this four-minute feature.

Summer opines, "The single most important factor on the show is the dancers. I make it a point to do no blubber blabber—a term I use for the be-good-little-boys-and-girls spiel which is so popular with some deejays today. Instead, we have a group of carefully selected 'regulars' who attend the show every week. We also send out tickets to any teen-ager who wants them, but the 'regulars'—who are chosen from the studio audience for their good dancing, sociability, leadership, good looks, etc.—have their own club with officers, dues and the whole works.

"Beside their (the 'regulars') appearance on the show each week," Summer continues, "I arrange for them to attend my record hops free. They are very good at 'breaking the ice.' Many of them aspire to a 'Show Biz' career and we encourage them and help as much as possible. They are clean-cut, alert, and well on their way to being useful members of the community. That registers better than all the blubber-blabber."

Summer works closely with his sponsor and its agency, Simon Advertising—attends sales meetings, assists in point-of-purchase campaigns and helps with promotion. Summer goes over copy points with the agency, but otherwise all his commercials are ad-libbed. "In RC Cola," notes Summer, "we have a sponsor who is behind us all the way. That's invaluable. Whatever we need we get. It's all help, and no interference."

Latest Nielsen ratings for the show give it 70,000 TV homes—54 per cent of the tune-in in a four-VHF market for a rating of 13.4.

## Hearings Give B'casters Edge In Tug-of-War

Continued from page 4

strict accounting on programming and on all other aspects of the broadcast regulations!" was the warning given by Harold C. Cowgill, recently resigned chief of the FCC Broadcast Bureau, in a talk before the Pennsylvania Association of Broadcasters.

Cowgill warned broadcasters to study carefully the 1960 amendments to the law. These include anti-payola and anti-plugola on which the FCC is currently holding rule-making to set up guidelines.

Cowgill also warned them to study their programming promises to the FCC, check on compliance, and be ready with the answers if

they have made any drastic switch in format since the original schedules were laid out. Whatever the new broadcast program reporting may require in the new forms, the result will be to back up Minow's avowed intention to check programming with community needs.

By way of belling the executive cats, House Commerce Committee Chairman Oren Harris (D., Ark.), after blasting the President's reorganization plan for the FCC, during House Government Operation Subcommittee hearings, has worked out his own plan and has announced he will bring up a bill streamlining the regulatory agencies.

Broadcasters did not take too much comfort from Harris' testimony, as he agreed with much of the Minow criticism and has long been an advocate of streamlining the agencies. Also, it was Harris and his legislative oversight subcommittee which sparked some of the stiffest reform legislation on the communications statute in many years in the wake of hearings on TV quiz scandals and payola.

## Texas Dealers on Warpath Over Disk Sales Tax Bill

DALLAS — Texas dealers are up in arms here over the strong possibility of a new sales tax on records. The Legislature in the capital city of Austin has passed the tax bill and has sent it to Gov. Price Daniel for signing.

Charlie Simmons, former president of the Society of Record Dealers of America and spokesman for the Texas dealer group, waged a stout campaign among the legislators against the bill, but at press time these efforts seemed to no avail.

Meanwhile, the Texas Record Dealers Association, which three years ago sparked the formation of SORD, officially affiliated itself

## Victor Unveils Hefty New Lines At Beach Meet

• Continued from page 2

consoles, incorporating phono, AM-FM tuner and TV.

The multiplex adaptor will be available before Labor Day, according to Bryce S. (Buzz) Durant, vice-president of product planning and development, who added that all Victor FM tuners to hit the market in recent years have been equipped with jacks for multiplex adaptors.

The 1961-1962 "Total Sound" Victrola stereo line is highlighted by the four-foot-high Mark I and Mark II two-tiered "Hutch" or breakfront units. The emphasis is much on the furniture aspect in these units and, spokesmen say, they blend in with furniture not only in the living room but in the dining room, family room and den as well. In these units the speakers are mounted over three feet above the floor, which it is said, will insure a truer sound. Each of the "Hutch" models retails for \$595, and each has an AM-FM tuner.

### Low-Price Console

The lowest-priced Victor console since stereo got off the ground is also a feature of the new line. The Mark XVIII with 20-watt stereo amplifiers, sells for \$159.95, \$20 less than the previous starting price for consoles. All told, the phono line consists of these three units, plus four new consoles in the Mark series, and a set of "Total Sound" satellite speakers which can be used in conjunction with any of the new line.

The Victor radio line is highlighted by a \$19.95 clock set, the lowest priced of any previous Victor clock model; and the first AM-FM clock radio, known as the Chronicle, to sell in the \$70 to \$80 range. The new radio line includes a total of four table sets, set clock models and one transistor unit.

### Color TV

Another major focus of interest at the meetings was in the color television area, with the company announcing a joint campaign between NBC-TV and the equipment division to get color TV off and winking once and for all.

In an address of greeting to the distributors and dealers, RCA President John Burns called color TV "the greatest new frontier facing American business with a potential greater than any consumer product on the American scene. Over the next 10 years," Burns predicted, "color TV sales will approach \$25 billion and will

with the SORD group last week. The group will now be known as SORD of North Texas. This action follows earlier declarations of SORD affiliation by groups in Buffalo, Cleveland, Syracuse, New York and New Jersey and Boston.

Members of the newly formed North Texas SORD wing have also unanimously endorsed the stand recently taken by SORD President Howard Judkins regarding lowering prices of stereo LP's. President of the group, Robert Coghill, stated: "This must be done. It is the only avenue of sanity left to us."

In another move, the membership voted to send \$15 each to the SORD national war chest in addition to turning over the regular share of their association dues.

During the meeting, the following officers were elected: Robert Coghill, Coghill Simmons Music, president; Karl Radlach, Ernststrom's, vice-president and executive secretary; Vic Chancey, the Record Corner, secretary; and Frank Snyder, of Village Records, (the outgoing president) treasurer.

## Audio News Briefs

Expansion of promotion programs at the Shure Bros., Inc., has resulted in the appointment of H. T. Harwood as director of public relations. The same firm also has a new director of personnel in Leonard H. Serwat. . . . The Emerson Radio & Phono Corporation has inducted 25 new members into its Quarter-Century Club. . . . John A. Miguel Jr., vice-president in charge of export at Zenith Sales, has been elected president of the International Trade Club. . . . New East Coast distributor for Korting tape recorders is Kimberly Industries of New York.

Sylvania has established two branch service stations in New York to supplement TV, radio and phono service in the metropolitan area. One is in Manhattan and the other in New Hyde Park, L. I. . . . Overseas export expansion of Reeves Soundcraft products is the reason for a five-week European tour by Frank B. Rogers, executive vice-president of the tape concern.

Dick Gersh's public relations firm has been retained by Electro-Voice, Inc., to handle publicity and public relations. . . . Congrats go to the Altec-Lansing Corporation for 20 years in the electronic industry.

achieve a sales level three times the current estimated \$1.2 billion annual sales volume."

NBC-TV is co-operating in the color drive by planning a level of color programming of up to five hours a day in the season to come, according to Don Durgin, vice-president of NBC-TV network sales. Durgin told the meeting that the Walt Disney show has switched to NBC and will be aired in color Sunday evenings. Other color offerings next fall will be Bonanza, Laramie, Wells Fargo the Mitch Miller Show, which will become a weekly offering, a new Dinah Shore Friday evening hour show, a new weekly Wednesday nighter for comic Bob Newhart, the Jack Paar Show and Five Star Jubilee.

The company unveiled 22 new color TV receivers, plus 31 new black and white models. Four of the high-end black and white consoles are of the home entertainment center type, incorporating phono and AM-FM radio.

## Judkins Replies To Mfrs.' Views On LP Pricing

• Continued from page 3

ing to what the talent can command. Why not records?"

Judkins lauded Capitol President Glenn Wallichs for his years of befriending the dealer level of the business, but then got into specifics on costs, which Wallichs had said are spiraling. "If these costs are so high," the SORD president asked, "How can Capitol afford to sell to its club customers four \$4.98 records and six \$3.98 records for only \$24.85, or an average of \$2.40 per record, when four records wholesale to us for \$3.09 each? In addition, the record club has an enormous expense of national magazine advertising, handling and mailing, billing and collections, plus the cost of printing a monthly club magazine?"

The SORD president also took issue with Jim Conkling when the Warner label president said that all other commodities have increased in price during the past decade and a half, while records, if anything, have dropped in price. Said Judkins: "Most price charts use 1939-1940 as a base period, and if my memory serves me correctly, prices of single records have increased from 39 cents to 89 cents, an increase of over 100 per cent. Pop album prices are fairly steady at \$3.98. However, now there is only one pressing and one sleeve to an album, instead of three or four. True, quality has gone up, but prices have not reduced materially."

SORD's Judkins continued: "The support given to the dealer's lot by Randy Wood, of Dot Records, and Al Bennett, of Liberty Records, is appreciated, and is proof of the progressive thinking that has skyrocketed these two manufacturers from small firms to important factors in the record industry today. I trust that future deliberations by these two gentlemen will result in action. I also want to commend Vee Jay Records, Prestige Records and World Pacific Records for reducing their stereo prices to monaural."

### "Who's Kidding Whom"

Referring to an article in Billboard Music Week's May 22 issue on discount chain operators ("Discount Outlets Growth Watched by Disk Makers"), Judkins pointed to this as "a prime example of what our inflated price structure has created." Said SORD's president: "Korvette claims they make a profit selling at discount prices, sometimes lower than regular dealer wholesale. Who is kidding whom? If some manufacturers reduce prices to these discount chains, why not to the retail dealer? If this means a lowering of the discount structure, maybe this is something that must be, and is part of the future of the record business. If so, let's face the hard facts of life. I, of course, would not take the liberty of speaking for any other dealer on this subject, but in my personal opinion, I would be ahead with lower LP prices, even though it lowers my discount. This would take the water out of the price and leave less room for the discounter, loss leaders, discount rack jobbers and record clubs."

## BEST-SELLING PHONOGRAPHS, RADIOS & TAPE RECORDERS

These are the nation's best sellers by manufacturer, based upon results of a month-long study using personal interviews with a representative national cross-section of record-phono dealers. A different price group is published in this chart each week.

The percentage figure shown for each brand is its share of the total number of weighted points derived from all dealer responses. Point tabulations are based upon the rank order of manufacturers' sales at each dealer, and weighted by size of dealer. Only manufacturers earning 3% or more of the total dealer points are listed below.

### PHONOS LISTING BETWEEN \$301 AND \$400

Position This Issue	Position 2/27/61	Brand	% of Total Points
1	1	Magnavox . . . . .	35.4
2	2	Motorola . . . . .	10.5
3	6	Fisher . . . . .	8.3
4	—	Stromberg-Carlson . . . . .	6.5
5	5	RCA Victor . . . . .	6.1
6	6	Pilot . . . . .	5.7
7	—	Silvertone . . . . .	4.0
8	—	Philco . . . . .	3.2
9	3	Mathes . . . . .	3.0
		Others . . . . .	17.3

## NEW MILWAUKEE TREND

### Gimbels Store Emphasizes Sales of Classical Albums

MILWAUKEE—"Most of our customers have background music and show-tune albums up to here," says Leila Stenzel, Gimbels record department buyer. "The swing now is to classical."

To meet this new demand, Gimbels has set up a special section in its downtown record department to highlight classical albums.

In the past few years, several important downtown Milwaukee outlets that specialized in classical records have closed or moved to outlying locations. Gimbels, according to buyer Stenzel, is stepping in to "fill the void left when these old, established stores moved away."

The expanding market for classical music can best be tapped by setting these LP's off in a separate section of the store, believes Leila Stenzel. It also requires special merchandising and advertising approaches.

"People who buy classical music generally prefer a more personalized type of salesmanship than that which is offered popular music

customers. Most of them want to be helped by the clerks. They expect the clerks to have some basic information about classical music, composers and artists. The self-service type of record store has little appeal to the classical record collector," she says.

Gimbels' downtown store debuted its new classical record area with a special weekend Angel Records promotion. Ted Lindgren, Angel Records' field representative, spent a day in the department working with the sales personnel. He set up a special display of Angel Records' LP's and pictures of the label's artists.

"Too many record shop clerks are afraid to sell classical albums," claims Ted Lindgren, who has a retail record background. "They feel that they are unformed, and not capable of adequately answering customer questions about artists and classical music. That is the biggest problem retailers face."

To arm Gimbels' record department sales staffers with ammunition needed to sell classical albums, an in-store training program has been developed.

Plans call for regular meetings with record label field men who will explain the features of their classical catalogs and new releases.

According to Ted Lindgren, slated to provide the first of this series of meetings for Gimbels' record personnel, these are some of the pointers he will stress: (1) Demonstrations are essential for volume sales of classical LP's. (2) Always use a quality phonograph for auditioning classical recordings, a console unit, if possible, since larger instruments show off the best in any record. (3) Clerks should be encouraged by management to read about classical artists, listen to their recordings and attend an occasional concert. This not only builds their own interest in the field, but it enables them to become more effective sales people.

## Hanover-Signature Stock Bid Blocked

WASHINGTON — The Securities and Exchange Commission has temporarily suspended the Hanover-Signature Record Corporation offering of 141,000 shares of Class B stock made in June, 1951. SEC says that terms of the offering, which was filed under exemption Regulation A, have not been complied with and reports of sales requested by the SEC staff have been ignored.

The firm can request a hearing to contend the charges, or drop the matter and allow the stock offering to be permanently suspended.



## DISK DEALS FOR DEALERS

A summary of promotional opportunities for dealers by manufacturers and distributors currently offering records at special terms. Shown where available are starting and expiration dates for each deal, as well as the date of issue and page number of the original news story and/or advertisement providing details of each promotion. Please consult these for full information.

### ALLIED RECORD DISTRIBUTING COMPANY—Introductory offer.

Firm offers its two initial LP releases free to selected dealers in 16 areas throughout the country. See page 10, April 10 issue, for details.

### CONCERT-DISC—Limited time only. Started May 8, 1961.

Dick Schory's "Re-Percussion" album is specially priced to the consumer at \$2.98 (mono or stereo) instead of \$4.98. Dealer maintains full mark-up.

### RCA VICTOR—Limited time only. Started May 29, 1961.

"Heart of the Symphony," LP by Fritz Reiner and the Chicago Symphony Orchestra, is specially priced to the consumer at a "Save \$2" introductory offer off the nationally advertised price.

### AUDIO FIDELITY—Expires June 2, 1961. Started May 1, 1961.

Spring Merchandising Sales Program. Dealers receive one LP free for every six purchased. Plan covers complete catalog. See page 171, May 8 issue, for details.

### DECCA—Expires June 2, 1961. Started May 8, 1961.

"7-11"—Dealers are offered one free LP for every seven purchased or two free LP's for every 11 purchased. Program covers the Decca May release of 10 LP's for every 11 purchased. Program covers the Decca May release of 10 LP's and five EP's, plus entire country and western catalog. See page 4, May 8 issue, for details.

### MERCURY—Extended thru June 15, 1961. Started May 1, 1961.

"Maypole Sales Plan." Dealers to receive one LP free for every five LP's purchased within a given price category. All "PPS" albums and "LPS" albums issued up to May 1 will be included. Program covers May release of 12 Mercury LP's, two Wing LP's and three EP's.

### LIBERTY-DOLTON—Expires June 16, 1961. Started May 15, 1961.

"Teensville" Sales Program. 20% cash discount on minimum orders of 25 packages and reorders in assortments of five LP's. Program covers new LP's by Bobby Vee, Johnny Burnette, an "Original Hit, Vol. III" package and Dolton's Fleetwood and the Ventures. See page 23, Music as Written, May 15 issue, for details.

### KING—Expires June 30, 1961. Started May 18, 1961.

Special consumer plan. Two regular priced LP's for the price of one. Dealer makes normal mark-up. Program covers 16 specified LP's. See separate story, current issue, for details.

### RIVERSIDE-JAZZLAND—Expires June 30, 1961. Started May 22, 1961.

"Summer Sales Spectacular." Distributors are offered two albums free for every 10 purchased. Program covers entire Riverside and Jazzland catalogs plus May and June releases and 10 LP's in the label's new 7500 pop line series. See separate story, current issue, for details.

### TAMLA—Expires June 30, 1961. Started May 15, 1961.

Distributors are offered one album free for every six purchased. Program covers complete catalog.

### DOT—Expires June 30, 1961. Started May 1, 1961.

"Second Summer Sale." Albums will be specially priced to the consumer: \$4.98 stereo LP's at \$3.98; \$3.98 monaural LP's at \$3.29 and \$1.29 EP's at 98¢. Dealers will receive 90-day billing benefit. Program covers complete catalog. See page 1, April 17 issue, for details.

### LIBERTY—Expires July 10, 1961. Started May 8, 1961.

Special 20 per cent discount programs to back up two Liberty LP releases: Gene McDaniels' "100 Pounds of Clay" and original sound track of "One-Eyed Jacks." Discounts are available on each for minimum orders of five LP's (stereo or monaural) plus 20 per cent off on recorders.

### CARLTON-IMPACT—Expires July 15, 1961. Started May 8, 1961.

"Summer Special" merchandise program. Distributors are offered one free LP for every four purchased on the new Carlton Charlie Parker "400" and "800" series and same deal on Carlton's new "Provocative Stereo" line called Impact.

### RIVERSIDE—No expiration date. Started February 6, 1961.

Dealers buying the Riverside Pre-Pak, a browser box containing 100 jazz singles, will receive a bonus of four albums from the LP catalog. See page 49, February 6 issue, for details.

### TIME—No expiration date. Started April 1, 1961.

Dealer is offered one LP free for every six purchased. Program covers complete catalog.

## RETAILING PANEL

### THE QUESTION:

What should be done to stimulate singles sales?

### THE ANSWERS

**JACK MULCAHY**  
House of Sight and Sound  
Van Nuys, Calif.

Most important single factor would be to cut the number of releases. The record companies are coming out with far too many releases today to allow sufficient radio exposure. When the kids can't hear them on the air, they don't know that they're available, and as a result many fine recordings never get off the ground. I've seen many records which are well recorded, feature good artists with fine commercial tunes which normally would have been good, strong sellers if they had been given a chance. When more records are made than there's air time to play them, you can't expect to be able to sell them. Another strong sales stimulant has been the picture sleeves. Picture covers on singles prompt the dealer to display them, and any item that's displayed is bound to get more sales than one that's in a box or on a shelf.

**DICK SMITH**  
Arcadia Music Mart  
Arcadia, Calif.

Hart Distributors here has the answer. They back up all their singles with a full 100 per cent return guarantee. As a result, we don't have to worry about getting stuck with a certain release, so we stock it. We have the merchandise whenever a customer wants it. By providing us with this protection, Hart utilizes the fullest sales potential of our store, and all the others in this area. A good percentage of sales are lost because a dealer doesn't have a record in stock, and the reason he doesn't stock it is because he doesn't want to get hurt. Some of the major labels offer variations of the blanket 100 per cent return, and these are better than nothing at all, but I like Hart's system best.

**ROGER VAN BELLEN**  
Lovell's  
Whittier, Calif.

The advent of the transistor radio and overexposure of singles on the top 40 stations are killing the singles business. Why should kids buy records they can hear for nothing? Proof of this is that they listen to all the singles on their transistor sets, but come in here and buy LP's. The \$20 transistor is now within price reach of many youngsters. Once they have a little radio in their pocket, there's no reason to want to buy a record they can hear repeated every 15 minutes. Exposure on the air is necessary, but record companies should be able to control the exposure so that singles don't get burned out with too much air play.

**AL SPAULDING**  
Westchester Music  
Westchester, Calif.

Check back on the times when singles business went into a slump and you'll find that during each of those periods the manufacturers were releasing an overabundance of singles product. Whenever single sales hit the peak, you'll find the number of releases were considerably off. There are only a certain number of listening hours in the day when kids can hear the radio, and only a certain number of records can be played in that time. When records can't get the proper attention on the radio, sales are bound to suffer. When releases are few, disk jockeys have an opportunity to "lay on" certain records until they can catch on. Today, before a record can make an impression, it's off the play-list and another takes its place.

## NEW DEALER PRODUCTS

### 'Tree' Displays and Stores Disks

The unique new disk display unit pictured here is the handiwork of Record Tree, Inc., of Philadelphia. The unit has a twofold purpose, ornamental and functional. Used as shown, the "Record Tree" will hold 240 albums, displaying them as well as storing them. The unit is designed for home as well as dealer use.

As a piece of home furniture, the unit has a number of advantages: each of the four tiers swivel 360 degrees; each hanger pivots 90 degrees; each album is visible front and rear; jackets remain in place while the records are being played. The unit can also be used as a wall rack and displays 30



albums in such a capacity. Center pole and one tier retails at \$24.95. Supplemental tiers are \$17.95. The wall rack unit is \$9.95.

### Two-Speed Tape Import Debuts

The latest tape machine added to the Sony line of tape recorders is a two-speed monophonic tape machine,



the model 101-SLO. The unit makes use of two of the slower tape recording speeds 1 7/8 and 3 3/4 inches per second. The Superscope, Inc., handles the line from its Sun Valley, Calif., base.

The tape unit has AC transistorized operation, two-track mono recording and playback, VU meter, tape lifters and microphone. It is a companion product to the Sony three-speed model 101 and sells for \$99.50.

### Sound Tape With Red Seal Tag

RCA introduced a new series of high-quality magnetic sound tape bearing its Red Seal imprint at the 1961 Electronic Parts Show. The new tape line will be made available in June and is slated for use on mono and stereo home recorders.

The tape will be available in three, four, five and seven-inch reel sizes and in thicknesses of one, one-half and one and one-half mils.

Tying in with the new line is an elaborate "Best in Sound for '61" promotion campaign which will give distributors and dealers a shot at nine different premiums, including RCA transistor radios, phonos and TV sets. Results of the contest will be based on orders placed by them for the "Red Seal" and "Vibrant" tape product.

### Phono Drive Kit Debs at Show

A phono drive kit with a complete stock of drive units for distributors was introduced by the Forest Park, Ill., Jensen Company at the Chicago Parts Show. The company also showed a "wheel deal for the dealer," kit consisting of 14 of the most popular phono drive types. The company has also issued a new complete catalog of replacement parts for phonos, tape recorders, accessories and parts.

### MRIA to Set Up FM Multiplexing Standards Comm.

CHICAGO—"Multiplexing can be a complexing thing and we should do everything possible to avoid that," warned Ken Bishop, newly elected president of the Magnetic Recording Industry Association of America. Bishop pledged the MRIA to a continuing effort to simplify multiplex in the minds of the public in a statement following an MRIA membership meeting here last week.

In line with this, Bishop announced that the association will shortly establish a standards committee so that product can continue to be compatible with all expected multiplexing developments. Bishop noted in this connection the contrast between the beginning of stereo FM multiplexing and that of stereo on disks. In the latter instance, there were no standards at all, whereas with multiplex, the FCC is involved and has spelled out all operating specifications in detail.

Commenting on the future, Bishop declared that MRIA would

have two objectives. First, he said, there would be a drive to get everyone in the tape manufacturing field into the Association, including German and Japanese manufacturers, who would be given the opportunity to become associate members. Secondly, member manufacturers will henceforth report their sales to provide broad information on over-all industry sales and trends.

Bishop, president of Bell Sound, tipped his head to Ampex's Herb Brown, outgoing MRIA president. "The pace set by Herb Brown demands recognition," he noted. "He has done a magnificent job."



Let's Keep Rolling Ahead

## Promotes Small-Phono Sales With Artists Pix

LOS ANGELES—A simple idea which helps materially to promote sales of small, portable phonographs is to display them with photos of top-notch recording artists liberally scattered through the display, according to Gracie Hoffman, of Gracie's, big record and stereo dealership here. Mrs. Hoffman, one of Southern California's most energetic merchandisers, uses

frequent guest appearances to boom record sales, and ties portable phonograph sales directly to the amount of record volume being sold.

Whenever a guest artist appears in the store on "Gracie's Show," a weekly hit parade music program over Station KWIZ, Mrs. Hoffman shows plenty of professional-level photos of the guest stars in (Continued on page 28)



PORTABLE PHONOGRAPHS are tied to guest appearances of recording artists by propping artists' albums among phonographs. "It all helps," states Gracie Hoffman. "Helps to sell records and phonographs."

# ALBUM PROGRAMMING & BUYING GUIDE

## TOP LP'S BY CATEGORY

These LP's, all on this week's Top LP charts, are here broken down by type of material and then listed alphabetically along with their rank order position in the current Top LP charts. Positions in parenthesis are for the stereo chart.

To help dealers buy and control and properly display inventory, and to help broadcasters program, the 200 Best Selling LP's are herewith listed by type of material and arranged alphabetically. The same 200 LP's are listed in order of sales strength on the cardboard insert.

### VOCAL LP's

Title (Label)	Mono (Stereo) Top LP Rank
<b>Male Vocalists</b>	
ALL THE WAY (Cap)	7 (15)
ANKA AT THE COPA (ABC)	106
PAUL ANKA SINGS HIS BIG 15 (ABC)	41
BELAFONTE AT CARNEGIE HALL (RCA)	33 (32)
BELAFONTE RETURNS TO CARNEGIE HALL (RCA)	65
BOBBY'S BIGGEST HITS (Cameo)	45
CALYPSO (RCA)	85
COME DANCE WITH ME (Cap)	131
COME FLY WITH ME (Cap)	136
DARIN AT THE COPA (Atco)	81
BOBBY DARIN STORY (Atco)	53
DEDICATED TO YOU (ABC)	27
ELVIS IS BACK (RCA)	120
FAITHFULLY (Col)	139
GENIUS HITS THE ROAD (ABC)	66
GENIUS PLUS SOUL EQUALS JAZZ (Imp)	13 (41)
HEAVENLY (Col)	82
BUDDY HOLLY STORY (Cor)	55
JOHNNY HORTON'S GREATEST HITS (Col)	63
HYMNS (Cap)	38
I'LL BUY YOU A STAR (Col)	59
IT'S PONY TIME (Park)	148
JOHNNY'S GREAT HITS (Col)	29
JOHNNY'S MOODS (Col)	97 (43)
LOVE IS THE THING (Cap)	133
NEARER THE CROSS (Cap)	102
NICE 'N' EASY (Cap)	32 (31)
ONLY THE LONELY (Cap)	66
RICK IS 21 (Imp)	146
RING-A-DING DING (Rep)	9 (39)
SINATRA'S SWINGIN' SESSION (Cap)	12 (8)
THAT'S ALL (Atco)	143
TOUCH OF YOUR LIPS (Cap)	88
TWIST (Park)	98
BOBBY VEE (Lib)	93
WARM (Col)	111
<b>Female Vocalists</b>	
CONNIE'S GREATEST HITS (MGM)	103
CONNIE FRANCIS AT THE COPA (MGM)	122
CONNIE FRANCIS SINGS JEWISH FAVORITES (MGM)	150
EMOTIONS (Dec)	51
ITALIAN FAVORITES (MGM)	76
LATIN A LA LEE (Cap)	137
BRENDA LEE (Dec)	99
MACK THE KNIFE (Ver)	90
ROARIN' 20's (WB)	104
THIS IS BRENDA (Dec)	80
<b>Duos and Groups</b>	
BEST MUSIC ON/OFF CAMPUS (Col)	83
DATE WITH THE EVERLY BROTHERS (WB)	128
ENCORE OF GOLDEN HITS (Mer)	22
FROM THE HUNGRY I (Cap)	58
HERE WE GO AGAIN (Cap)	72
KINGSTON TRIO (Cap)	43
KINGSTON TRIO AT LARGE (Cap)	67
MAKE WAY (Cap)	8 (12)
SOLD OUT (Cap)	47
STRING ALONG (Cap)	57
TONIGHT IN PERSON (RCA)	19 (42)
<b>Choruses</b>	
FIRESIDE SING ALONG WITH MITCH (Col)	54
FOLK SONG SING ALONG WITH MITCH (Col)	92
HAPPY TIMES SING ALONG WITH MITCH (Col)	10 (7)
MEMORIES SING ALONG WITH MITCH (Col)	26 (21)
MITCH'S GREATEST HITS (Col)	56
MORE SING ALONG WITH MITCH (Col)	28 (37)
PARTY SING ALONG WITH MITCH (Col)	37 (11)
SATURDAY NIGHT SING ALONG WITH MITCH (Col)	31 (29)
SENTIMENTAL SING ALONG WITH MITCH (Col)	69 (36)
SING ALONG WITH MITCH (Col)	16 (28)
STILL MORE SING ALONG WITH MITCH (Col)	35
TV SING ALONG WITH MITCH (Col)	95
<b>Mixed Vocals</b>	
OLDIES BUT GOODIES (OS)	132
12 PLUS 3 EQUALS 15 HITS (End)	87

### CLASSICAL & SEMI-CLASSICAL LP's

BRAHMS: PIANO CONCERTO NO. 2 (RCA)	44 (40)
LANA SINGS CARUSO—CARUSO FAVORITES (RCA)	116
THE LORD'S PRAYER (Col)	138
SIXTY YEARS OF MUSIC AMERICA LOVES BEST, VOL. 2 (RCA)	101
TCHAIKOVSKY: PIANO CONCERTO NO. 1 (RCA)	62 (35)

( ) Positions in parenthesis indicate relative sales strength of stereo LP's.

### INSTRUMENTAL LP's

Title (Label)	Mono (Stereo) Top LP Rank
<b>Mood and Dance</b>	
BEST OF THE POPULAR PIANO CONCERTOS (WB)	48 (47)
BLUE HAWAII (Dot)	149 (48)
CALCUTTA (Dot)	3 (1)
ITALIA MIA (Lon)	105
LAST DATE (Dot)	125 (50)
MEMORIES ARE MADE OF THIS (Col)	30 (25)
MR. LUCKY GOES LATIN (RCA)	75 (34)
MUSIC FOR LOVERS ONLY (Cap)	112 (34)
ORANGE BLOSSOM SPECIAL & WHEELS (Dot)	25 (14)
SAY IT WITH MUSIC (Col)	33 (38)
SONGS TO REMEMBER (Lon)	117
TEMPTATION (Kapp)	115
TILL (Kapp)	145
WONDERLAND BY NIGHT (Dec)	21 (13)
<b>Jazz</b>	
EXODUS TO JAZZ (VJI)	96
PETE FOUNTAIN'S NEW ORLEANS (Cor)	129
AL HIRT, THE GREATEST HORN IN THE WORLD (RCA)	135
LIKE LOVE (Col)	124
TIME OUT (Col)	134
<b>Teen Beat</b>	
ENCORE (CA)	108
HAVE TWANGY GUITAR, WILL TRAVEL (Jam)	140
SOLID AND RAUNCHY (Hi)	130
WALK, DON'T RUN (Dol)	113
<b>Percussion and Sound</b>	
BONGOS (Com)	(26)
BONGOS, FLUTES AND GUITARS (Com)	(30)
PERSUASIVE PERCUSSION, VOL. 1 (Com)	(49)
PERSUASIVE PERCUSSION, VOL. 2 (Com)	(18)
PERSUASIVE PERCUSSION, VOL. 3 (Com)	(10)
PROVOCATIVE PERCUSSION, VOL. 1 (Com)	(45)
PROVOCATIVE PERCUSSION, VOL. 2 (Com)	(17)
<b>SHOW MUSIC</b>	
<b>Original Cast</b>	
BYE BYE BIRDIE (Col)	74
CAMELOT (Col)	2 (3)
CARNIVAL (MGM)	71
DO RE MI (RCA)	64 (16)
FIORIELLO (Cap)	84
FLOWER DRUM SONG (Col)	107
GYPSEY (Col)	94
IRMA LA DOUCE (Col)	127
MUSIC MAN (Cap)	70 (44)
MY FAIR LADY (Col)	36 (9)
THE SOUND OF MUSIC (Col)	15 (6)
SOUTH PACIFIC (Col)	59
TENDERLOIN (Cap)	68
UNSINKABLE MOLLY BROWN (Cap)	34 (46)
WEST SIDE STORY (Col)	39
WILDCAT (PCA)	17 (23)
<b>Sound Track</b>	
THE ALAMO (Col)	43
THE APARTMENT (UA)	121
BEN-HUR (MGM)	52 (20)
CAN CAN (Cap)	77
EXODUS (RCA)	4 (2)
G. I. BLUES (RCA)	1 (19)
GIGI (MGM)	79
KING AND I (Cap)	91 (33)
NEVER ON SUNDAY (UA)	11 (24)
OKLAHOMA! (Cap)	46 (22)
PORGY AND BESS (Col)	110
SOUTH PACIFIC (RCA)	23 (27)
STUDENT PRINCE (RCA)	61
<b>Music From Musical Films and TV</b>	
FILM ENCORES (Lon)	141
GONE WITH THE WIND (WB)	118
GREAT MOTION PICTURE THEMES (UA)	5 (5)
MR. LUCKY (RCA)	144
MUSIC FROM EXODUS AND OTHER GREAT THEMES (Lon)	14 (4)
PETER GUNN (RCA)	100
THEME FROM A SUMMER PLACE (Dot)	123
<b>COMEDY LP's</b>	
AN EVENING WITH MIKE NICHOLS AND ELAINE MAY (Mer)	
BUTTON-DOWN MIND OF BOB NEUHART (WB)	6
BUTTON-DOWN MIND STRIKES BACK (WB)	18
EDGE OF SHELLEY BERMAN (Ver)	142
HERE'S JONATHAN (Ver)	78
INSIDE SHELLEY BERMAN (Ver)	50
KICK THY OWN SELF (RCA)	114
KNOCKERS UP (Jub)	20
LAUGHING ROOM (Stereodd)	73
MOM'S MABLEY AT THE U. N. (Chs)	24
OUTSIDE SHELLEY BERMAN (Ver)	126
REJOICE DEAR HEARTS (RCA)	89
SINSATIONAL (Jub)	40
WONDERFUL WORLD OF JONATHAN WINTERS (Ver)	109
WOODY WOODBURY LOOKS AT LOVE AND LIFE (Stereodd)	119

### REVIEWS OF

## THIS WEEK'S LP'S

The pick of the new releases:



Strongest sales potential of all albums reviewed this week.

#### Pop

### PORTRAIT OF MY LOVE



Steve Lawrence, United Artists UAS 3150 (Stereo & Monaural)—Leading off with his current chart item, "Portrait of My Love," Steve Lawrence has a string of 12 ballads in this set that are guaranteed to create a romantic mood. Lawrence's gentle yet strong voice is used to great advantage on "Second Time Around," "Don't Blame Me," "Don't Take Your Love From Me," and "When She Leaves You," to name just a few. Don Costa's arranging and conducting provide lush backdrops for Lawrence. This could be one of Lawrence's biggest album sellers.

#### Jazz

### JAZZ IMMORTAL SERIES, VOL. 2



Lester Young, Savoy NG 12155—In spite of the rather inconsistent recording quality of what sound like home-made tapes on this LP, just about every serious jazz lover is going to want this album. Thankfully, most of Lester's solo work comes through loud and clear, making the set another gem in the recorded history of the Prez. There are any number of fine improvisations by him on tunes like "Can't Get Started" Body and Soul," and two versions of "Lester's Blues." He is backed by rhythm section and shares solos with a trumpet.

### A JAZZ PORTRAIT OF FRANK SINATRA



The Oscar Peterson Trio, Verve MGJ 8334—Peterson and his trio, in this album, plays tunes associated with Sinatra—such as "Witchcraft," "Just in Time," "I Get a Kick Out of You," etc. Performers of lesser stature than Peterson sometimes use such a device to associate themselves with a noted personality, but when a great artist like Peterson uses such a device it has legitimacy. A fine album, with Peterson's keyboard work at its apex.

#### Children

### THE FLINTSTONES



TV Sound Track, Colpix CP 302—This sound track album of the popular TV show "The Flintstones" should have rapid sales. It features the whole wacky cast of the cartoon show in two complete stories, and both are very funny. One story concerns a hunt for a prehistoric animal, the snorkasaurus, and the other is titled "The Big Bank Robbery." For both kids and adults, this set should have strong appeal.

#### Low Priced

### THE CATS AROUND THE HORN!



Jerry Murad's Harmonicats with Ralph Marterie and His Orchestra, Wing MGW 12216—This package should have strong sales appeal for the low-priced market. It has solid instrumental performances by the Harmonicats and Marterie's ork and sock nostalgia in its selections, "The Continental," "Frenesi," "Perfidia," "Indian Summer," etc. Dreamy jockey wax.

## POP LP'S

★★★★  
**STRONG SALES POTENTIAL**

### ★★★★ POPULAR PIANO CONCERTOS FROM THE GREAT BROADWAY MUSICALS

George Greeley with the Warner Bros. Orchestra, Warner Bros. W 1415—Here's a solid programming package for show music fans. Greeley's artful piano solo work is spotlighted on tunes from some of Broadway's greatest musicals—"You'll Never Walk Alone," "I Love Paris," "Slaughter on Tenth Avenue," etc. A fine follow-up to Greeley's "Greatest Motion Picture Piano Concertos" LP.

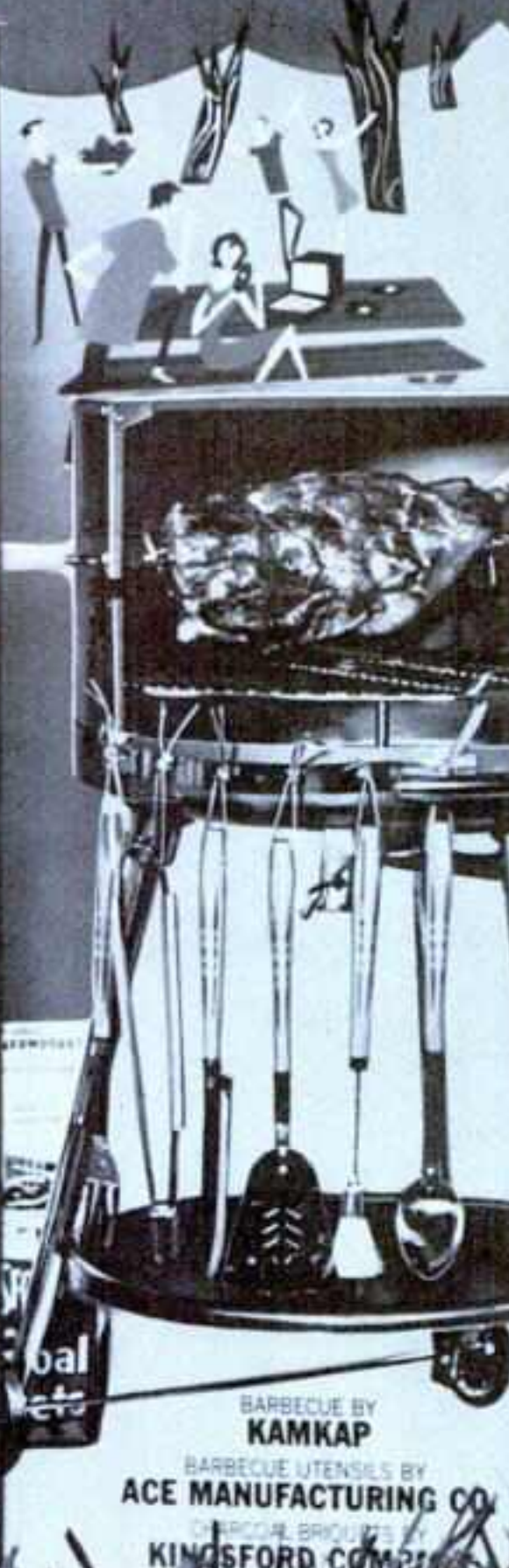
### ★★★★ THE VERSATILE BURL IVES

Decca DL 7415 (Stereo & Monaural)—The noted folk singer is showcased here not only in his special field, but also as a fine interpreter of pop and standard material—examples of the latter being "I Walk the Line" and "Mockin' Bird Hill." There are also more folkish songs as "Delia" and "Lenora, Let Your Hair Hang Down." But perhaps the greatest element in this package is the smart coupling of Ives with an Owen-Bradley-directed ork, and use of the Anita Kerr Singers.

(Continued on page 30)

# BIG as all outdoors: NEW CHET ATKINS PROMOTION!


**CHET ATKINS &  
YOUR RECORD DEALER  
INVITE YOU TO ENTERTAIN WITH  
RCA VICTOR RECORDS  
AT YOUR BAR-B-QUE**



BARBECUE BY  
**KAMKAP**  
BARBECUE UTENSILS BY  
**ACE MANUFACTURING CO.**  
KINGSFORD COMBUSTIBLE PRODUCTS

ACTUAL SIZE: 36" WIDE X 38" HIGH.

It's all Chet Atkins, and the theme is "outdoor living!" On the fire and ready to go, a choice selection of prime-cut Atkins albums, including Chet's sizzling new release, "The Most Popular Guitar." RCA Victor has cooked up the hottest promotion of the season, complete with national ads in Playboy, N. Y. Times Magazine,

Esquire. Plus...displays, dealer mats, and an exciting new contest for you! Valuable prizes for window displays on "outdoor living!" Scores of barbecue sets! Hundreds of barbecue utensils! Call your RCA Victor Distributor for complete details. Don't delay! Come 'n' get it...today! **RCA VICTOR** 

STAR PERFORMERS—Selections registering greatest upward progress this week. S Indicates that 45 r.p.m. stereo single version is available. A Indicates that 33 1/3 r.p.m. mono single version is available.

Table with columns: THIS WEEK, Wk. Ago, TITLE, Artist, Label & Number, Weeks On Chart. Contains entries 1-40.

Table with columns: THIS WEEK, Wk. Ago, TITLE, Artist, Label & Number, Weeks On Chart. Contains entries 41-80.

Table with columns: THIS WEEK, Wk. Ago, TITLE, Artist, Label & Number, Weeks On Chart. Contains entries 81-100.

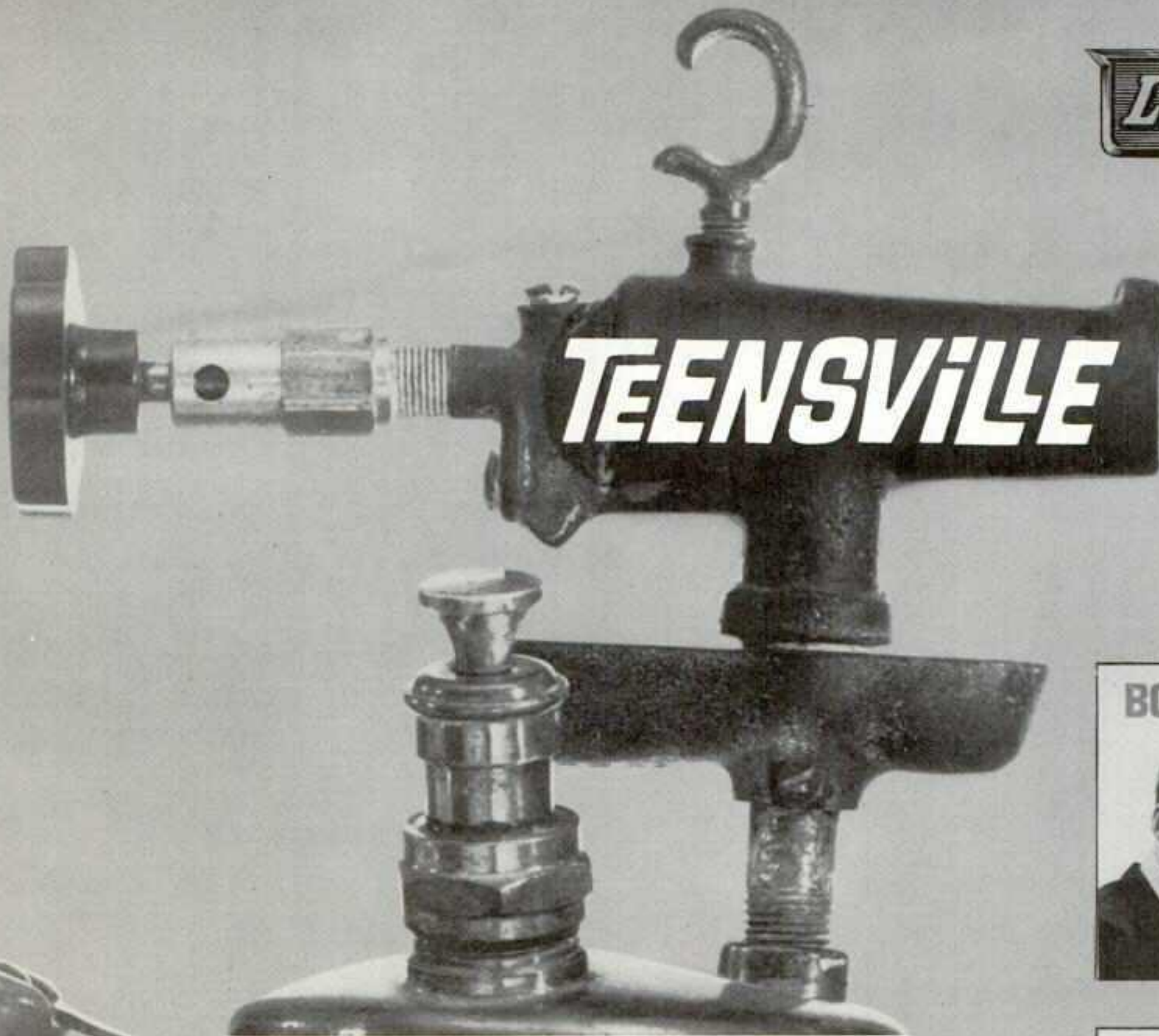
BUBBLING UNDER THE HOT 100

- List of songs and artists including: 1. RESPECTABLE (Chants, MGM 13008), 2. I CAN'T DO IT BY MYSELF (Anita Bryant, Carlton 547), etc.

HOT 100—A TO Z

Table with columns: Artist, Title, Weeks On Chart. Lists all songs from the chart in alphabetical order by artist.

FIRST IN THE FOREGROUND OF SOUND



**THE HOTTEST  
TEEN-APPEAL  
ALBUMS!**

**THE HOTTEST  
SAMPLER!**



**TEENSVILLE! #5503**

3 hits each by Bobby Vee, Johnny Burnette, The Fleetwoods & The Ventures.



**BOBBY VEE WITH  
STRINGS & THINGS #3186/7186**

*How Many Tears, Baby Face, Bashful Bob, Diana, 8 others.*



**JOHNNY BURNETTE SINGS  
#3190/7190**

*Little Boy Sad, Big Big World, Mona Lisa, Ballad Of One Eyed Jacks, 8 others.*



**SOFTLY  
THE FLEETWOODS #2005/8005**

*Tragedy, Little Miss Sad One, Little White Cloud That Cried, 9 others.*



**ANOTHER SMASH  
THE VENTURES #2006/8006**

*Lullabye Of The Leaves, Wheels, Last Date, Ginchy, 8 others.*



**ORIGINAL HITS VOL. 3  
#3187/7187**

*Biggest Hits Of Bill Black, Kathy Young, Sammy Turner, Ray Sharp, 8 Other Top Artists.*

**THE HOTTEST PROGRAM!**

20% CASH DISCOUNT (except for sampler), Including Teen-Appeal Back-Catalog LP's and EP's, On Qualifying Orders.

100% Exchange Privilege

1/2 July 10, 1/2 August 10 Payments

Attractive, "hard-sell" counter/floor merchandiser • LP Header Cards For Liberty Teen-Appeal Artists • Attractive Window Displays • Co-op Advertising • Consumer Ads In Dig and Modern Teen Magazines • Heavy "Top 40" Air Play For The New LP's





# SINGLES PROGRAMMING & BUYING GUIDE

## TOP MARKET BREAKOUTS

### NEW YORK

- QUARTER TO THREE  
U. S. Bonds, Le Grand
- TELL ME WHY  
Belmonts, Sabrina
- MILORD  
Teresa Brewer, Coral
- BETTER TELL HIM NO  
Starlets, Pam
- COUNT EVERY STAR  
Donnie and the Dreamers, Whale

### CHICAGO

- THAT'S THE WAY WITH LOVE  
Pierio Soffici, Kip

### LOS ANGELES

- DREAM  
Etta James, Argo
- WATCH YOUR STEP  
Bobby Parker, V-Tone

### PHILADELPHIA

- QUARTER TO THREE  
U. S. Bonds, Le Grand
- I DON'T MIND  
James Brown, King

### DETROIT

- I LIKE IT LIKE THAT  
Chris Kenner, Instant

### BOSTON

- QUARTER TO THREE  
U. S. Bonds, Le Grand

### SAN FRANCISCO

- QUARTER TO THREE  
U. S. Bonds, Le Grand
- YOU'D BETTER COME HOME  
Russell Byrd, Scepter

### ST. LOUIS

- WAYWARD WIND  
Gogi Grant, Era
- IT KEEPS RAININ'  
Fats Domino, Imperial

### CLEVELAND

- YELLOW BIRD  
Arthur Lyman, Hi Fi

### BUFFALO

- QUARTER TO THREE  
U. S. Bonds, Le Grand

### BALTIMORE-WASHINGTON

- I LIKE IT LIKE THAT  
Chris Kenner, Instant
- BETTER TELL HIM NO  
Starlets, Pam
- NOBODY CARES  
Jeanette (Baby) Washington, Neptune
- THREE HEARTS IN A TANGLE  
Roy Drusky, Decca
- ANNA  
Jorgen Ingmann, Atco

### SEATTLE

- JIMMY MARTINEZ  
Marty Robbins, Columbia
- RONNIE  
Marcy Jo, Robbee

### MIAMI

- DRIVING WHEEL  
Little Junior Parker, Duke
- JURA  
Les Paul and Mary Ford, Columbia
- LONESOME WHISTLE BLUES  
Freddy King, Federal

### HOUSTON

- I FALL TO PIECES  
Patsy Cline, Decca

### DALLAS-FT. WORTH

- HOW MANY TEARS  
Bobby Vee, Liberty

### MINNEAPOLIS-ST. PAUL

- WAYWARD WIND  
Gogi Grant, Era
- JIMMY MARTINEZ  
Marty Robbins, Columbia

## BEST BUYS IN RECORDS

These records, of all those on the Hot 100, Hot C&W and Hot R&B Sides charts, have registered sufficient NATIONAL sales action this week to be recommended to dealers and all other readers as having the greatest potential to go all the way. Previous Billboard Spotlight Picks are marked (\*).

### POP

- \*THE WRITING ON THE WALL, ADAM WADE..... (Paxton-Recherche, ASCAP) Coed 5
- \*LITTLE EGYPT, COASTERS..... (Trio-Progressive, BMI) Atco 6192
- \*HALFWAY TO PARADISE, TONY ORLANDO..... (Aldon, BMI) Epic 9441
- \*BOLL WEEVIL SONG, BROOK BENTON..... (Play, BMI) Mercury 71820
- EVERY BEAT OF MY HEART, PIPS..... (Valjo, BMI) Vee Jay 386
- \*BILBAO SONG, ANDY WILLIAMS..... (Horns, ASCAP) Cadence 1398

### C&W

- \*LOOSE TALK..... (Central Songs, BMI)
- \*MENTAL CRUELTY, BUCK OWENS AND ROSE MADDOX..... (Les Kungas, BMI) Capitol 4550
- \*RAGGED BUT RIGHT, MOON MULLICAN..... (Starday, BMI) Starday 545
- \*FAMILY BIBLE, GEORGE JONES..... (Glad, BMI) Mercury 71721

### R&B

- EVERY BEAT OF MY HEART, PIPS..... (Valjo, BMI) Vee Jay 386
- TOSSIN' AND TURNIN', BOBBY LEWIS..... (Steven, BMI) Beltone 1002
- BARBARA ANN, REGENTS..... (Cousins-Shoestring, BMI) Gee 1065
- HEART AND SOUL, CLEFTONES..... (Famous, ASCAP) Gee 1064
- \*I DON'T MIND, JAMES BROWN..... (Lois, BMI) King 5466
- \*BOLL WEEVIL SONG, BROOK BENTON..... (Play, BMI) Mercury 71820

### REVIEWS OF

## THIS WEEK'S SINGLES

the pick of the new releases:



## SPOTLIGHT WINNERS OF THE WEEK

Strongest sales potential of all records reviewed this week.

### Pop

#### ERNE K-DOE



**TE-TA-TE-TA-TA (Minit, BMI) (2:13)**—The "Mother-in-Law" winner has another chart item in his latest disk. The cute novelty, which paraphrases his chick's vocabulary, has strong and infectious rhythm. Flip is "Real man" (Minit, BMI) (2:39). **Minit 627**

#### FLOYD CRAMER



**SAN ANTONIO ROSE (Bourne, ASCAP) (2:16)**—**I CAN JUST IMAGINE (Acuff-Rose, BMI) (2:38)**—Cramer's piano work is as stylish as ever on the first side. It is a warm and attractive version of the old standard. The reverse side is in the "Last Date" groove and a mighty fine item. Both are from his "On the Rebound" LP. **RCA Victor 7893**

#### BILL BLACK'S COMBO



**OLE BUTTERMILK SKY (Burke-Van Heusen, ASCAP) (2:20)**—**YOGI (Jec, BMI) (1:58)**—The fine old Hoagy Carmichael hit gets the distinctive Bill Black instrumental treatment on side one and is bound to be a chart climber. The flip is a Black original in the blues vein that swings mightily. **Hi 2036**

#### RAY PETERSON



**YOU THRILL ME (SPR, BMI) (2:02)**—Powerful reading by Peterson and a solid arrangement are the hit teamwork on this rockaballad. The flip is "Missing You" (Copar, BMI) (2:45). **Dunes 2006**

#### JIMMY JONES



**I SAY LOVE (Mellin-Shalimar, BMI) (2:04)**—Jimmy Jones should come back strongly with this new release. The chanter sells the rhythm tune with feeling over an infectious Latin beat. Flip is "Dear One" (Shalimar, BMI) (2:17). **Cub 9093**

#### THE CLASSICS



**LIFE IS BUT A DREAM, SWEETHEART (Ro-Jo, BMI) (2:07)**—The Classics could get their share of the action on this version of the oldie with their wild, driving reading of the song here. It moves and it has excitement. Flip is "That's the Way" (Ro-Jo, BMI) (2:27). **Mercury 71829**

#### PEGGY LEE



**BOSTON BEANS (Denslow, ASCAP) (2:03)**—**YES INDEED (Embassy, BMI) (2:51)**—The lovely Peggy Lee turns out two wonderful vocals here, and both sides could happen. "Beans" features the lass in a jazz-type reading of a clever novelty; flip is the standard waxed live in a night club. Fine sides. **Capitol 4576**

#### THE CHORDETTES



**NEVER ON SUNDAY (Esteem-Sidmore, BMI) (2:40)**—It's been a long time since the Chordettes have been heard from but they could catch coins and sales action on this lively vocal version of the academy award-winning tune from the flick. Flip is "Faraway Star" (Kati-Kris, ASCAP) (2:18). **Cadence 1402**

#### THELMA CARPENTER



**HEARTACHES (Leeds, ASCAP) (1:55)**—Here is a wonderfully fresh and rhythmic version of the Ted Weems ork smash of years ago. Thelma Carpenter sells it with verve and the backing is strong. Flip is "My Imagination" (David, BMI) (2:20). **Coral 62272**

#### THE HOLLYWOOD FLAMES



**GEE (Kahl, BMI) (2:23)**—The old rock and roll hit is accorded an infectious vocal treatment by the group. A dual-market side with a solid beat. Flip is "Yes, They Do" (Arc, BMI) (2:28). **Chess 1787**

#### THE FOUR SPORTSMEN



**PITTER PATTER (Fury, BMI) (2:10)**—The boys provide a lively rendition on a fast moving rhythm-rocker with a bright, bouncy beat. Could move out in both pop and r.&b. markets. Flip is "Git Up Paint" (Fury, BMI) (2:10). **Sunnybrook 4**

(Continued on page 29)

# THE NATION'S TOP TUNES HONOR ROLL OF HITS

TRADE MARK REG.

FOR WEEK ENDING JUNE 4

The Honor Roll of Hits comprises the nation's top tunes according to record sales and disk jockey performances as determined by Billboard Music Week's weekly nationwide surveys.

This Week	Last Week	Tune	Composer-Publisher	Weeks on Chart
1	1	MOTHER-IN-LAW	By Allan Toussaint—Published by Minit (BMI)	9
2	2	RUNAWAY	By Max Crook-C. Westover—Published by Vickie (BMI)	10
3	7	TRAVELIN' MAN	By Jerry Fuller—Published by Four Star Sales (BMI)	4
4	4	DADDY'S HOME	By James Sheppard-Claarence Bassett-Charles Baker—Published by Keel-Betalbin (BMI)	7
5	5	RUNNING SCARED	By Roy Orbison-Joe Melson—Published by Acuff-Rose (BMI)	4
6	3	ONE HUNDRED POUNDS OF CLAY	By Elgin-Dixon-Rogers—Published by Gil (BMI)	9
7	11	BREAKIN' IN A BRAND NEW BROKEN HEART	By Greenfield-Keller—Published by Aldon (BMI)	6
8	9	MAMA SAID	By Dixon-Dennison—Published by Ludix-Betalbin (BMI)	5
9	24	I FEEL SO BAD	By Chuck Willis—Published by Berkshire (BMI)	2
10	6	BLUE MOON	By Rodgers-Hart—Published by Robbins (ASCAP)	11
11	8	I'VE TOLD EVERY LITTLE STAR	By Jerome Kern-Oscar Hammerstein II—Published by Harms (ASCAP)	9
12	18	TRAGEDY	By Nelson-Burch—Published by Bluff City (BMI)	3
13	10	PORTRAIT OF MY LOVE	By Cyril Ornadel-David West—Published by Piccadilly (BMI)	8
14	21	HELLO WALLS	By Willie Nelson—Published by Pamper (BMI)	4
15	—	MOODY RIVER	By Gary Bruce—Published by Kava (BMI)	1
16	12	HELLO MARY LOU	By Gene Pitney—Published by January (BMI)	3
17	—	RAINDROPS	By Dee Clark—Published by Conrad (BMI)	1
18	22	LITTLE DEVIL	By Neil Sedaka-Howard Greenfield—Published by Aldon (BMI)	3
19	14	JUST FOR OLD TIME'S SAKE	By Hank Hunter-Jack Keller—Published by Aldon (BMI)	7
20	16	TAKE GOOD CARE OF HER	By Kent-Warren—Published by Recherche-Paxton (ASCAP)	10
21	28	GIRL OF MY BEST FRIEND	By Ross-Bohrick—Published by Elvis Presley (BMI)	2
22	29	THAT OLD BLACK MAGIC	By Mercer-Arlen—Published by Famous (ASCAP)	2
23	13	YOU CAN DEPEND ON ME	By Charles Carpenter-Louis Dunlap-Earl Hines—Published by Peer International (BMI)	8
24	—	STAND BY ME	By King-Glick—Published by Progressive-Trio (BMI)	1
25	—	BARBARA ANN	By Fassett—Published by Cousins-Shoestring (BMI)	1
26	23	TONIGHT I FELL IN LOVE	By Medress-Margo—Published by Halkay (BMI)	5
27	—	LULLABY OF LOVE	By Michals-Muskin-Mann—Published by Harvest-Recherche (ASCAP)	1
28	19	BONANZA	By Livingston-Evans—Published by Livingston-Evans (ASCAP)	4
29	—	YOU ALWAYS HURT THE ONE YOU LOVE	By Fisher-Roberts—Published by Pickwick (ASCAP)	1
30	25	EXODUS	By Gold—Published by Chappell (ASCAP)	26

## RECORDINGS AVAILABLE

(Best Selling Record Listed in Bold Face)

- 1. MOTHER-IN-LAW** — Ernie K-Doe, Minit 623; Four Sportsmen, Sunnysbrook 2.
- 2. RUNAWAY**—Del Shannon, Big Top 3067.
- 3. TRAVELIN' MAN** — Jo Morris, Herald 420; Ricky Nelson, Imperial 5741.
- 4. DADDY'S HOME**—Shep and the Limelites, Hull 740.
- 5. RUNNING SCARED**—Roy Orbison, Monument 438.
- 6. ONE HUNDRED POUNDS OF CLAY** — Gene McDaniels, Liberty 55308.
- 7. BREAKIN' IN A BRAND NEW BROKEN HEART**—Connie Francis, MGM 12995.
- 8. MAMA SAID** — Shirelles, Scepter 1217.
- 9. I FEEL SO BAD**—Elvis Presley, Vic 7880.
- 10. BLUE MOON**—Bel-Aire Girls, Everest 19333; Tony Bennett, Col 41298; Jimmy Bowen, Roulette 4102; Classics, Promo 1010; Buck Clayton/M. Morris Trio, Okeh 6968; Sam Cooke, Keen 86001; Emanoes, Josie 801; Julie London, Liberty 55157; Marcells, Colpix 186; Naturals, Hunt 425; Elvis Presley, Vic 0613; Jimmy Smith, Blue Note 1685; Dante Varela, Kem 2719.
- 11. I'VE TOLD EVERY LITTLE STAR** —Bing Crosby, Dec 23679; Robert Maxwell, MGM 12546; Linda Scott, Canadian-American 123.
- 12. TRAGEDY** — Fleetwoods, Dolton 40; Wayne Thompson, Fernwood 109.
- 13. PORTRAIT OF MY LOVE**—Steve Lawrence, United Artists 291; Matt Monro, Warwick 624; Bob Wilson, Dec 31212.
- 14. HELLO WALLS** —Faron Young, Cap 4533.
- 15. MOODY RIVER**—Pat Boone, Dot 16209; Chase Webster, Southern Sound 101.
- 16. HELLO MARY LOU** — Ricky Nelson, Imperial 5741.
- 17. RAINDROPS**—Dee Clark, Vee Jay 383.
- 18. LITTLE DEVIL**—Neil Sedaka, Vic 7874.
- 19. JUST FOR OLD TIME'S SAKE**—McGuire Sisters, Coral 62249; Joan Proctor, Vic 47-7802.
- 20. TAKE GOOD CARE OF HER** — Adam Wade, Coed 546.
- 21. GIRL OF MY BEST FRIEND** — Ral Donner, Gons 5102; Eddie Wood, Ember 1064.
- 22. THAT OLD BLACK MAGIC** — Clovers, United Artists 174; Billy Daniels, Gene Norman Presents 111; Billy Daniels, Mer 30007; Sammy Davis Jr., Dec 29541; Herb Geller, Bethlehem 11075; Tiny Grimes, Atlantic 858; Glenn Miller Orch./S. Nelson & Modernaires, Vic 0044; Robins, Whippet 203; Bobby Rydell, Cameo 190; Bobby Troup, Bethlehem 11006.
- 23. YOU CAN DEPEND ON ME** — Brenda Lee, Dec 31231.
- 24. STAND BY ME** — Ben E. King, Atco 6194.
- 25. BARBARA ANN** — Regents, Gee 1065.
- 26. TONIGHT I FELL IN LOVE** — Tokens, Warwick 615.
- 27. LULLABY OF LOVE** — Frank Earl, Crusade 1021.
- 28. BONANZA** — Al Caiola, United Artists 302; David Rose, MGM K 12965.
- 29. YOU ALWAYS HURT THE ONE YOU LOVE**—Clarence Henry, Argo 5388; Ada Lee, Atco 6189.
- 30. EXODUS**—Pat Boone, Dot 16176; Ferrante and Telcher, United Artists 274; Eddie Harris, Vee Jay 378; Legends, Col 41949; Mantovani, London 1935; Medallion Strings, Medallion 602; Edith Piaf, Cap 4564.

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## Belafonte Set for Long Concert Tour

NEW YORK — Harry Belafonte opens a 12-week concert tour on June 15, starting with a two-week engagement at the Carter Barron Theater in Washington. After that, the singer will play three weeks at the Greek Theater in Los Angeles starting July 10. Other dates are Portland, Ore., Vancouver, Seattle, Minneapolis, New York, and Wallingford, Conn. Miriam Makeba, who toured with Belafonte last year, will be the only other act on the bill. A vocal group and a combo comprise the rest of the unit.

## Artists Pix Promo

Continued from page 19

the portable phonograph department to remind her customers that there is plenty of quality available in sound reproduction with small portables as with the most expensive stereo consoles. Frequently, when she finds it difficult to obtain the necessary photos, record sleeves from 45 r.p.m. singles carry out the same purpose. The combination of photos, continuous demonstrations which prove that there is plenty of quality in stereo portables, combined with a steady crowd of visitors in the store whenever a popular guest star appears, has kept portable phonograph sales active.

## Best Selling Sheet Music in U. S.

Tunes are ranked in order of their current national selling importance at the sheet music jobber level.

This Week	Last Week	Tune	Weeks on Chart
1	1	EXODUS (Chappell, ASCAP)	27
2	8	PORTRAIT OF MY LOVE (Piccadilly, BMI)	5
3	3	CALCUTTA (Pincus-Symphony House, ASCAP)	22
4	—	NEVER ON SUNDAY (Esteem-Sidmore, BMI)	5
5	7	APACHE (Regent, BMI)	12
6	4	HEY, LOOK ME OVER (Morris, ASCAP)	18
7	—	LAST DATE (Acuff-Rose, BMI)	24
8	6	GREEN LEAVES OF SUMMER (Feist, ASCAP)	23
9	13	WHEELS (Dundee, BMI)	15
10	—	WONDERLAND BY NIGHT (Roosevelt, BMI)	19
11	—	THE WRITING ON THE WALL (George Paxton-Recherche, ASCAP)	1
12	11	CLIMB EVERY MOUNTAIN (Williamson, ASCAP)	56
13	10	MISTY (Octave, ASCAP)	49
14	9	ASIA MINOR (Barbro, ASCAP)	10
15	2	SECOND TIME AROUND (Miller, ASCAP)	13

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The Cordials  
"KEEP AN EYE" and "DAWN IS ALMOST HERE"  
SEVEN ARTS S-707

The Genies  
"CRAZY FEELING" and "LITTLE YOUNG GIRL"  
WARWICK M-643



SEVEN ARTS RECORD PRODUCTIONS CORP.

**MORTY CRAFT**  
President  
701 Seventh Ave., New York 36, NY

## ● Reviews and Ratings of New Albums

● Continued from page 20

### ★★★★ HOLLYWOOD HITS FOR DANCING

**Ernie Heckscher and His Fairmont Orchestra, Verve V 4047**—Here's another collection of old film tunes with strong appeal for movie fans and ballroom terpers. Heckscher, a fixture at San Francisco's

Fairmont Hotel, wraps up a flock of great old picture themes in bright, danceable arrangements. Tunes include "How About You," "Laura," "Over the Rainbow," "Second Time Around," and "Cheek to Cheek." Effective cover gives album good display value.

★★★

**MODERATE SALES POTENTIAL**

### ★★ MODERN GUITAR ARTISTRY

**"Little" Jimmy Dempsey, J.C.D. LP 100**—Jimmy Dempsey, well-known guitarist from Atlanta, has a good album here, one that shows off his warm style on a collection of familiar standards and recent pop hits. Dempsey plays a fine guitar, on this set mainly in the pop area. Tunes include "Autumn Leaves," "I'll Be Around," and "Sleep Walk." A set that deserves exposure.

**national Award Series AK 152 (Stereo)**—Percussionists Ted Sommer and Bill LaVorgna lead a large-sounding ensemble in some fine, old standard tunes on this set. The stereo effects are nicely placed and the arrangements as a whole are listenable. Among the list of tunes included in the set are "The Lady Is a Tramp," "I Could Write a Book," and "What Is There to Say."

### ★★★ PIANO A LA PERCUSSION

**Stan Free, Old Town LP 2002**—Pianist Stan Free has come up with a listenable and attractive pop-jazz set here, one that merits air programming. It features Free, backed by a small combo, playing a collection of standards in neat, and lightly swinging style. Tunes range from "Manteca" to "Time On My Hands," as well as an original or two.

### ★★★ PLEASANT PERCUSSION-MUSIC OF COLE PORTER

**Ted Sommer and Bill LaVorgna, International Award Series AK 151 (Stereo)**—Just as the title suggests, this flock of Cole Porter favorites are offered in a pleasant and mild percussive manner in substantial stereo sound. Highlights include "Easy to Love," "It's D'Lovely," "I Love Paris," and "You'd Be So Nice to Come Home To." A salable set.

### ★★★ DANCING PERCUSSION MUSIC OF THE 30's

**Ted Sommer and Bill LaVorgna, Inter-**

# JAZZ LP'S

★★★

**MODERATE SALES POTENTIAL**

### ★★★ COOKIN

**Booker Ervin Quintet, Savoy MG 12154**—Tenor saxist Booker Ervin is surrounded here by trumpeter Richard Williams, pianist Horace Parlan, Drummer Danny Richmond and bassist George Tucker. The saxist plays a hard-booting style which is distinctly in the modern groove. The team behind him makes adequate use of its solo time and the rhythm section does a propulsive job of moving things along.

baritone, trumpet, trombone, French horn, tuba and rhythm. The complement generates plenty of listenable effects.

### ★★★ IN THE PURPLE GROTTIO

**Al (Jazzbo) Collins, Old Town LP 2001**—The deejay from the "Grotto" has lent little to this set but his name. The music is by a tightly knit group under pianist Lou Stein's direction. It's a peppy combo featuring some New York studio musicians with fine reputations. Eddie Costa, Don Lamond, Barry Galbraith, Clark Terry and Phil Bodner make swiny modern interpretations of chestnuts like "It Don't Mean a Thing," "One and Only Love," and "Christopher Columbus." Collins penned parts of a few of the tunes and the liner notes.

### ★★★ JAZZ ARGOSY

**Tony Argo, Savoy MG 12157**—Tony Argo is a fast-fingered and creative accordionist with good solo ideas. In this group of eight numbers, some familiar, the agile Argo talent comes into play as soloist and as ensemble man along with alto,

# CLASSICAL LP'S

★★★

**MODERATE SALES POTENTIAL**

### ★★★ TAFFANEL: WOODWIND QUINTET; FRANCAIX: WOODWIND QUINTET

**The New York Woodwind Quintet, Concert-Disc CS 222, (Stereo)**—These two intricate French woodwind quintets are given top treatment by the New York Woodwind Quintet. The ensemble on this package is: Samuel Baron, flute; Jerome Roth, oboe; David Glazer, clarinet; Arthur Weisberg, bassoon; and John Barrows, horn. There is only one other recording available here on the Francaix work and none on the Taffanel piece, which should make this stereophonic disk a good item for collectors of chamber music.

pieces is interesting as the Poulenc piece is light and melodic in contrast to the somber and serious Riegger concerto. A good item for the collectors.

### ★★★ THE NEW YORK WOODWIND

**Quintet Plays Alec Wilder's Quintets No. 3, No. 4, No. 5, Concert-Disc CS 223 (Stereo)**—Wilder has experimented for almost a decade with wind and brass chamber compositions and these three are among the most recent, dating from 1957. They were written with the performing group in mind and the dexterity of the artists, on flute, clarinet, oboe, horn and bassoon, as well as that of Wilder in his musical thinking, is clearly evident. There are fascinating harmonies and polyphonic passages and they are played with great adroitness.

### ★★★ SCHUBERT: OCTET FOR STRINGS AND WINDS, OP. 166

**The Fine Arts Quartet, Concert-Disc CS 220, (Stereo)**—Well-performed light chamber music presented by the Fine Arts Quartet. The participants are: Leonard Sorkin, 1st violin; Abram Loft, 2nd violin; Irving Imer, viola; George Sopkin, cello; Harold Siegel, double bass; David Gazer, clarinet; Arthur Weisberg, bassoon; and John Barrows, horn. The stereo sound is clean and agreeable and since there are only a few recordings of this work the LP should be of interest.

### ★★★ GREAT WALTZES FOR PIANO

**Walter Hautzig, United Artists UAS 8808 (Stereo)**—Pianist Hautzig offers tasteful, melodic interpretations of romantic waltz themes by Schubert, Chopin, Brahms and Strauss. Hautzig plays with great delicacy and flavor. Selections include some rarely recorded items which should be of interest to collectors.

### ★★★ ELEANOR STEBER SINGS MOZART

**Strand SLP 406**—The noted soprano addresses herself in exemplary fashion to the demanding vocal music of Mozart, with its exacting flourishes, runs, and intervals. Miss Steber proves the equal of the lengthy recitative passages in six different songs and arias. Robert Lawrence conducts the Symphony of the Air Orchestra in the supporting role.

### ★★★ POULENC: SEXTET AND WINDS; RIEGGER: CONCERTO FOR PIANO AND WOODWIND QUINTET, OP. 53

**The New York Woodwind Quintet, Concert-Disc CS 221, (Stereo)**—The New York Woodwind Quintet offers a program of two modern pieces of chamber music. Musically the performance is of the highest caliber and the works are given colorful readings. The combinations of these two

(Continued on page 31)

# BILLBOARD MUSIC WEEK HOT C&W SIDES

		FOR WEEK ENDING JUNE 4			WEEKS ON CHART
THIS WEEK	ONE WEEK AGO	TWO WEEKS AGO	THREE WEEKS AGO	TITLE, Artist, Company, Record No.	

1	1	1	1	HELLO WALLS, Faron Young, Capitol 4533	11
2	2	3	3	FOOLIN' AROUND, Buck Owens, Capitol 4496	18
3	6	10	8	I FALL TO PIECES, Patsy Cline, Decca 31205	9
4	10	8	9	THREE HEARTS IN A TANGLE, Roy Drusky, Decca 31193	12
5	4	4	4	THE BLIZZARD, Jim Reeves, RCA Victor 7855	10
6	7	5	5	WINDOW UP ABOVE, George Jones, Mercury 71700	30
7	3	2	2	DON'T WORRY, Marty Robbins, Columbia 41922	17
8	5	6	6	HEART OVER MIND, Ray Price, Columbia 41947	11
9	9	9	19	SLEEPY-EYED JOHN, Johnny Horton, Columbia 41963	6
10	8	7	7	I'LL JUST HAVE ANOTHER CUP OF COFFEE, Claude Gray, Mercury 71732	21
11	16	24	30	HAND YOU'RE HOLDING NOW, Skeeter Davis, RCA Victor 7863	6
12	23	—	—	LOOSE TALK, Buck Owens & Rose Maddox, Capitol 4550	2
13	24	29	—	BEGGAR TO A KING, Hank Snow, RCA Victor 7869	3
14	19	21	22	EVERYBODY'S DYIN' FOR LOVE, Jimmy Newman, Decca 31217	7
15	—	—	—	RAGGED BUT RIGHT, Moon Mullican, Starday 545	1
16	—	—	—	FAMILY BIBLE, George Jones, Mercury 71721	1
17	12	20	20	I LOVE YOU BEST OF ALL, Louvin Brothers, Capitol 4506	12
18	18	18	15	ODDS & ENDS, Warren Smith, Liberty 55302	15
19	29	23	14	YOUR OLD LOVE LETTERS, Porter Wagoner, RCA Victor 7827	13
20	28	25	23	LONELYVILLE, Ray Sanders, Liberty 55304	8
21	17	15	10	LET FORGIVENESS IN, Webb Pierce, Decca 31197	15
22	22	27	—	MENTAL CRUELTY, Buck Owens & Rose Maddox, Capitol 4550	3
23	13	14	18	THE TWENTY-FOURTH HOUR, Ray Price, Columbia 41947	10
24	—	—	—	HEARTBREAK U. S. A., Kitty Wells, Decca 31246	1
25	—	—	—	TEACH ME HOW TO LIE, Hank Thompson, Capitol 4556	1
26	—	—	—	DON'T LET YOUR SWEET LOVE DIE, Don Reno & Red Smiley, King 5469	1
27	—	—	—	(JIM) I WORE A TIE TODAY, Eddy Arnold, RCA Victor 7861	1
28	—	—	—	FLAT TOP, Cowboy Copas, Starday 542	2
29	—	—	—	OKLAHOMA HILLS, Hank Thompson, Capitol 4556	1
30	11	11	12	CRAZY BULLFROG, Lewis Pruitt, Decca 31201	9

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**Reviews and Ratings of New Albums**

Continued from page 30

**SPECIALTY LP'S**

★★★★  
**STRONG SALES POTENTIAL**

**FOLK**

★★★★ YES I SEE  
Bob Gibson, Elektra EKL 197—Able backed by the Gospel Pearls, folk singer Bob Gibson, in a straightforward, sincere vocal style, offers a collection of American folk songs, many of which are given new arrangements by Gibson with his aid Bob Camp. The program is also first-class, including tunes penned by Gibson such as "By and By," "Blues Around My Head" and "Well, Well, Well." Other highlights are "Daddy Roll 'Em," "Gilgarry Mountain" and "Trouble in Mind." Strong item for folk music enthusiasts.

by the artist and supporting guitar ensemble. Excellent sound quality.

**COMEDY**

★★★★ THE EXPLOSIVE SOUNDS OF JACKSON PAINE  
Warner Bros. W 1441—Jackson Paine, a commercial artist by profession, may find himself a wanted comic after this unusual and often funny new album. It's a combination of short comic situations combined with sound effects for the punch lines of the gags. Even though some of the gags do not hold up the total effect is very chucklesome.

**COUNTRY & WESTERN**

★★★★ JIMMIE SKINNER  
Mercury EP 1-4037—This disk includes songs associated with the artist. All were written wholly or in part by him. "Will You Be Satisfied That Way" and "I Found My Girl in the U.S.A." were big Skinner hits. The other two were his hits of years ago, and are "On the Wrong Side of the Tracks" and "Doin' My Time." The latter have been out of print, and fans will love them. "Time" is a particularly moving piece.

**LATIN AMERICAN**

★★★★ REVOLUCION MEXICANA  
Los Hnos. Samperio Y Antonio Briblesca, Orfeon LP 12-218—The American market has been favored recently with a number of authentic, imported-from-Mexico Orfeon releases, and here is another, with the spotlight on some brilliant guitar performances in the Mexican mode. Senior Briblesca is one of Mexico's true virtuosos of the guitar and here he lends himself to the songs of the Mexican Revolution. They are played with great fire and spirit

★★★  
**MODERATE SALES POTENTIAL**

**LATIN AMERICAN**

★★ MARISOL EN UN RAYO DE LUZ  
Montilla FM 167—Marisol, the young lass who is a popular singer and actress in Spain, is the star of this version of "Un Rayo De Luz." The lass displays remarkable versatility in her rôle, ranging from pop to operatic style singing. She is aided by the Montilla Orchestra under the direction of Daniel Montorio, and featuring guitarist Paco Agullera. Recording is excellent.

own, yet there is a good bit of human warmth and entertainment in just listening to this child care expert. The presentation is in the form of a live speech, delivered to an audience in Phoenix, Ariz.

★★★ JAZZ AIN'T NOTHIN' BUT SOUL  
Norman Mapp, Epic BA 17014—Mapp, a talented young composer and singer, bows on the label with warm and meaningful renditions of a tasteful collection of tunes. Most of them he penned himself. Mapp handles them all in winning fashion accompanied by a group of top jazzmen. Among the best Mapp-penned tunes are "In the Night," "Who Do You Thing You Are" and "Jazz Ain't Nothin' But Soul." Good debut wax for Mapp.

★★★ LO MEJOR DE LOS BOCHERS  
Orfeon LP 12-86—This vocal and instrumental group is exceptionally well grounded in Spanish music—including song types which are not well known to ordinary audiences. They perform some of their hits on this album. Material includes "La Luna Enamora," "Valencia," and "Suerte Loca." Disk was pressed in Mexico where the group is well known.

LIMITED SALES POTENTIAL

**CLASSICAL**

NEW DIMENSIONS IN ORGAN SOUND  
Catharine Crozier, Washington SWAS XIV. (Stereo & Monaural).

**SPECIALTY**

★★★ BUILDING BALANCED CHILDREN  
W. Cleon Skousen, Key LP 770—There is much folk advice, and many sage observations about the greatest mystery of all here, namely, raising children. A lot of it will be familiar and somewhat old hat to parents with two or three kids of their

**Reviews and Ratings of New Records**

Continued from page 29

weak but Part II is a hard driving rocker played in giddy, down home fashion by the boys and it's worth spins and juke box exposure. The group handles the riff instrumentally with vigor. (Imuco, BMI) (2:15, 2:10)

TOM O'NEIL  
★★★ A Song for Anita—COLONIAL 7015—Harmonica effectively supported by vocal chorus and rhythm make up the entry on this disk. Lush quality of the disk gives it easy-listening programming potential. (Bentley, BMI) (2:22)

ROB AND ROY  
★★★ Many Hearts 'n' Arms—COLUMBIA 42014 (33)—Rhythm song with fresh-sounding, good vocal duet. Could get spins. (Marty's, BMI) (2:22)

★★ I Get the Blues When It Rains—Funny noises from the harmonica against a back beat rocker complete with strings and whistling are the ingredients on the flip. (Forster, ASCAP) (1:50)

★★★ Surrender, My Love—Tonal texture of this disk is unusual. Vocal duet is pleasant balladry. (Tree, BMI) (2:09)

BILLY SHA-RAE  
★★★ Music to My Ears—BAY-UKE 1—The singer sells this semi-instrumental tune with warmth over simple support by chorus and orchestra. (Toy Town Tunes, ASCAP) (2:27)

BILLY MURE  
★★★ Theme for the Lonely—SRG 102—This haunting theme is given a highly unusual treatment by Mure. The instrumental is taken as a ballad and its almost gypsy-like mood comes across with strength. (Jack Gold, ASCAP) (2:22)

★★ To Love and Be Young—Billy Sha-Rae tries hard on this typical rockaballad but not much happens. (Meadowbrook, ASCAP) (2:23)

★★ Little Reuben—Gardner has some of the Al Hibler affectations down pat on this disk. Boy is backed by group and singers on this semi-rocker. (Starfire-Greta, BMI) (2:05)

DICK ZABE  
★★★ Deep Down (In the Well of Love)—PIO 103—Zabe sells this happy rocker

nically and the fern chorus in the backing adds a lot of excitement. (Beechwood, BMI) (1:58)

★★ My Senior Prom—Tender ballad about the senior prom receives a fair vocal from Zabe while the ork backs him nicely. (Denza, BMI) (2:35)

★★★ STRONG SALES POTENTIAL

**COUNTRY & WESTERN**

KAREN WELLS  
★★★★ Never Gonna Let You Go—CUCA 1035—Interesting country-oriented blues. Chick has a fresh voice. String band contributes a driving rhythm. (Kirchstein, BMI) (1:55)

★★★ Believe Him—A country ballad, tastefully done, with quiet background. (Kirchstein, BMI) (2:48)

(Continued on page 32)

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"MY KIND OF GIRL"  
WARWICK M-636

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"BARK-A-ROLLA" and "ALONE"  
WARWICK M-642

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● **Reviews and Ratings of New Records**

● *Continued from page 31*

★ ★ ★  
**MODERATE SALES POTENTIAL**

**COUNTRY & WESTERN**

**JIMMY BRYANT**  
 ★★★ **Lonesome Train**—SAGE 340—Very fine train instrumental. Deejays looking for authentic country programming have a good one here. (Sage & Sand, SESAC) (2:00)

★★★ **32 Chatsworth Road**—Howdown, with some terrific country fiddling. Great for square dancing and jocks looking for programming of this sort. (Sage & Sand, SESAC) (1:26)

**RAY BAKER**  
 ★★★ **To Be Number One** — MANCO 1019 — Pleasant, sincere ballad wax by Baker, with a nice fem chorus assist. He has a strong flavor of Jim Reeves. (Bluebonnet, BMI) (2:21)

★★★ **I Got Lonesome Too** — Here's a nice medium rhythm tune, well handled by Baker. This side is arranged much in the traditional groove. Two listenable sides. (Bluebonnet, BMI) (2:12)

**BILL ANDRESS**  
 ★★★ **Chicken Run** — CINEMA 103 — A ballad of tragedy. The boy escapes death in a game of chicken with a friend, but his girl is killed as she sits beside him. A mournful message. Side would have been improved with better backing. (Stairway, BMI) (2:45)

★★★ **I Love to Dream About** — A ballad sung in meaningful tones by Andress, against guitar support. Flip has more to say. (Stairway, BMI) (2:30)

**REX ALLEN**  
 ★★★ **Lonesome Letter Blues** — HACIENDA 002 — Effective vocalizing by Allen on strong country theme with good lyrics. (Boxer, BMI) (2:35)

★★★ **Love Gone Cold** — Sincere warbling stint by Allen on plaintive country item. (Peer Int'l, BMI) (2:30)

**TRACY PENDARVIS**  
 ★★★ **Eternally** — SUN 359 — New rocka-ballad receives a warm performance from Pendarvis over pretty backing. Side is smooth enough to attract a lot of spins. (Knox, BMI) (2:10)

★★★ **Belle of the Suwannee** — Pendarvis turns in an enthusiastic performance on a bright effort with a ranchero beat. Cute side which the lad handles capably, and it has a chance. (HiLo, BMI) (2:33)

**BRAGA SISTERS**  
 ★★★ **Play My Request** — MANCO 1015 — The young thrushes from Texas intone a request for a tune on their favorite jockey show. Medium rhythm effort comes off for fair results. Teen type wax. (Bluebonnet, BMI) (2:38)

★★ **Pretty Little Guitarist** — A bouncy rhythm tune by the thrushes, but the flip has more appeal. (Bluebonnet, BMI) (2:05)

**JOHNNY DIAMOND**  
 ★★★ **Cry, Baby, Cry** — MANCO 1016 — A blues in medium tempo. It has a weeper message and an answering fem chorus. (Bluebonnet, BMI) (2:35)

★★ **I'm on the Wrong Train** — A train ballad done in okay style by Diamond, again with the gal chorus cast in an answering role. (Bluebonnet, BMI) (2:03)

**REX ZARIO**  
 ★★★ **It's Nobodys Fault But Your Own** — ARCADE 163 — Zario tells the girl of her mistakes on this medium-quick stepping side. Backing is in the traditional country style. (Dixie, BMI) (2:06)

★★ **Jukebox Cannonball** — This train rhythm tune is sung by Zario against standard country backing. (Howard, BMI) (2:03)

**RHYTHM & BLUES**

**DANNY BOY BLUE**  
 ★★★ **Kokomo Me Baby** — TIFCO 824 — Danny Boy Blue comes through with a feelingful reading of traditional-styled blues effort here. For the South. (Sta-New, BMI) (2:30)

★★★ **Wild Women** — Same comment. (Sta-New, BMI) (3:15)

**P. T. AND THE PARTY-TIMERS**  
 ★★★ **Crazy Sadie** — FEDERAL 1402 — A wild rocker blues, done up in a strong r.&b. styling by Mr. P. T. Delivery is shouted out by the lead man with a wailing answer pattern by the group. (Tannen, BMI) (2:15)

★★★ **Aunt Susie** — A girl's name blues, much in the style of earlier Little Richard sides. A whole lot of shouting here. (Tannen, BMI) (2:10)

**EARL HOOKER**  
 ★★★ **Apache War Dance** — AGE 29101 — Hooker recites a story here about a rock and roll show back in the Indian days. Side is largely on the instrumental kick with Hooker coming in for occasional spoken spots. Good swingin' rhythm side. (Melva) (2:15)

★★★ **This Little Voice** — Slow, down-to-earth blues in the southern tradition. Good, silky rhythm somewhat in the Kansas City rhythm framework. Good, heartfelt vocal. (Melva) (2:10)

*(Continued on page 33)*

**BILLBOARD MUSIC WEEK**  
**HOT R&B SIDES**

FOR WEEK ENDING JUNE 4  
 TITLE, Artist, Company, Record No.

THIS WEEK	ONE WEEK AGO	TWO WEEKS AGO	THREE WEEKS AGO	TITLE, Artist, Company, Record No.	WEEKS ON CHART
1	7 27	—	—	STAND BY ME, Ben E. King, Atco 6194	3
2	1 1 1	—	—	MOTHER-IN-LAW, Ernie K-Doe, Minit 623	9
3	2 5 7	—	—	MAMA SAID, Shirelles, Scepter 1217	5
4	—	—	—	EVERY BEAT OF MY HEART, Pips, Vee Jay 386	1
5	4 4 8	—	—	DADDY'S HOME, Shep & the Limelites, Hull 740	9
6	—	—	—	TOSSIN' AND TURNIN', Bobby Lewis, Belfone 1002	1
7	—	—	—	BARBARA ANN, Regents, Gee 1065	1
8	9 10 10	—	—	HIDEAWAY, Freddie King, Federal 12401	12
9	18	—	—	RAINDROPS, Dee Clark, Vee Jay 383	2
10	—	—	—	HEART AND SOUL, Clefones, Gee 1064	1
11	—	—	—	I DON'T MIND, James Brown, King 5466	1
12	—	—	—	BOLL WEEVIL SONG, Brook Benton, Mercury 71820	1
13	3 6 16	—	—	FUNNY, Maxine Brown, Nomar 106	6
14	13 12 11	—	—	ONE HUNDRED POUNDS OF CLAY, Gene McDaniels, Liberty 55308	5
15	—	—	—	QUARTER TO THREE, U. S. Bonds, Le Grand 1008	1
16	22 29 26	—	—	EXODUS, Eddie Harris, Vee Jay 378	5
17	21 22 25	—	—	SAVED, LaVern Baker, Atlantic 2099	5
18	—	—	—	LONESOME WHISTLE BLUES, Freddy King, Federal 12415	1
19	16 18 17	—	—	BIG BOSS MAN, Jimmy Reed, Vee Jay 380	5
20	8 7 4	—	—	TRUST IN ME, Etta James, Argo 5385	9
21	5 13	—	—	DRIVING WHEEL, Little Junior Parker, Duke 335	3
22	6 9 3	—	—	ONE MINT JULEP, Ray Charles, Impulse 200	11
23	—	24 19	—	FIND ANOTHER GIRL, Jerry Butler, Vee Jay 375	11
24	—	—	—	YOU ALWAYS HURT THE ONE YOU LOVE, Clarence Henry, Argo 5388	1
25	—	—	—	SPRING FEVER, Little Willie John, King 5503	1
26	—	—	—	(IT NEVER HAPPENS) IN REAL LIFE, Chuck Jackson, Wand 108	1
27	—	—	—	EVERY BEAT OF MY HEART, Gladys Knight, Fury 1050	1
28	—	—	—	I'M SO YOUNG, Students, Argo 5386	1
29	20	—	—	RAININ' IN MY HEART, Slim Harpo, Excello 2194	2
30	—	—	—	A LOVE OF MY OWN, Carla Thomas, Atlantic 2101	1

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# TALENT TOPICS

• Continued from page 6

foes that Nashville newcomer Joe Tex has inked an exclusive writer's contract with Tree. . . . RCA Victor studio technician Tommy Strong has a brand-new baby boy. Pat Twitty

## BOSTON

Blinstrub's has a tremendous advance for the appearance next week of Johnny Mathis, a big favorite here. . . . The Show Toppers are proving so successful at the Statler-Hilton that others are vying for their services. An agent from the Mae Johnson office is currently scouting them for an engagement at the Queen Elizabeth Hotel in Montreal.

Bob Nelson, WBC-Radio's Program P.M. host, taped in-

interviews backstage at the musical "Carnival" in New York. He got interviews with Anna Maria Alberghetti, Jerry Orbach and Kaye Ballard which will be presented as "P.M. Goes Backstage at Carnival" on WBZ. . . . Tony Martin coming to Framington Carousel theater in the round to play Sky Masterson in "Guys and Dolls," opening June 12. In the cast also will be Slapsie Maxie Rosenbloom, Les Paul and Mary Ford visited the Hub last week to plug "Jura."

Cameron Dewar

## TORONTO

Jonah Jones created line-ups at the Town Tavern during his two weeks of appearances here. . . . Sam Berger, best known for his work at introducing jazz to the community, is opening Berger's in July, about the same time that the Colonial Tavern will be re-opening, another jazz center for the big names. . . . Allan Bruce, Scottish recording artist for Columbia, made a flying visit to Toronto and Montreal, visiting with the various disk jockeys in the communities. . . . Walter Susskind, conductor of the Toronto Symphony Orchestra, whose name has appeared as conductor on all the major record labels, has turned down offers to conduct in the United States. Most of his summer appearances will be in Canada.

## Trend Grows

• Continued from page 1

line in toto, and distributing it as it would a subsidiary. The independently produced company, however, retains its logo and label emblem.

The Boyd-UA deal is an indication of the varied deals worked out by indies with smaller labels. UA is distributing two Boyd artists' disks, Phil Upchurch and Marvin McCullough, on the Boyd label with a UA number. UA has taken for its own label three artists formerly on Boyd, Sonny Miller, Bobby Sills, and Pamela Law. Boyd will continue to function as a label, and will distribute other records on its own. And Boyd will continue to be an independent producer on a nonexclusive basis, making records for many labels, including UA.

Some tradesters look on the distribution of small labels by the large indies as a trend toward bigness in the competitive record business. Others view it as a stabilizing trend in the singles field.

## New Zealand News

• Continued from page 14

HMV hot LP's are "Five Pennies Original Soundtrack" (Capitol) still tops after 12 months, followed by the stereo sound track of "Oklahoma!" (Capitol), Billy Vaughn's "La Paloma" (Dot) and Connie Francis' "Connie's Greatest Hits" on MGM. Philips have some big sellers in "Cherry Pink and Apple Blossom White" by Jerry Murad's Harmonicats (Columbia) and "Memories Sing Along With Mitch" by Mitch Miller.

### Hot Singles

Big singles from HMV are "Today's Teardrops" by Roy Orbison which was their 12th biggest seller a week ago and is now their top. Cliff Richard's "I Love You" comes second on their list of sellers.

Pye's biggest is "Blue Moon" by the Marceles. Festival expects Brenda Lee's dishing of "Let's Jump the Broomstick" to catch any day now. The Thelma Carpenter single "Yes I'm Lonesome Tonight" hardly got off the ground.

## Reviews and Ratings of New Records

• Continued from page 32

### JUNIOR WELLS

★★★ I'm a Stranger — CHIEF 7030 — A slow, donkey-walkin' kind of blues with a wild organ, piano and guitar backing. Wells hands it much feeling in the good old style. Blues fans should dig. (Melva) (2:20)

★★★ The Things I'd Do for You — There's a band added to the rhythm backing here, as Wells turns out a spirited up-beater. Good beat. Sides should grab good r.&b. play. (Melva) (2:28)

### TWO BROTHERS

★★★ Lonely Boy — IMPERIAL 5748 — The two boys sing this ballad of loneliness with an odd and unique sense of harmony that might just catch on. (Travis, BMI) (2:28)

★★ Tell It — Rocker material here is sung rather routinely. (Travis, BMI) (2:20)

## LATIN AMERICAN

### ALFONSO DE LA MORENA

★★★ Don Quixote — MONTILLA 501 — Dramatic reading of an exciting piece of material by the chanter helped much by the big ork support. Morena can sell a song. (SGAE, BMI) (3:10)

★★★ Sorrento — Morena shows off a powerful set of pipes on this vigorous reading of the familiar standard ever ork and chorus support. Good side for the LA market. (Montilla) (2:12)

## Cap Lands Rights

• Continued from page 1

ler's music and lyrics (he had collaborated with Jerry Ross on "Damn Yankees" and "Pajama Game" music and lyrics), Robert Alan Arthur's book, and Sally Ann Howes and John Sekka in the leads. She was Julie Andrew's replacement in "My Fair Lady." The show will open September 5 in Toronto, and is scheduled to bow on Broadway October 17.

"Sail Away" marks Coward's first U. S. musical in 30 years, and will feature his music, lyrics, book and direction. It will open on Broadway early in October, after playing Boston and Philadelphia. Bonnard Productions is producing in association with Charles Russell.

"The Gay Life" was the new season's first Broadway plum to be grabbed by the label. Kermit Bloomgarden, who gave Broadway "The Music Man," will produce, featuring Arthur Schwartz's music and Howard Dietz's lyrics, and the book by Fay and Michael Kanin. It is set for the Broadway Schubert Theater opening November 18, following three weeks in Toronto.

Joe Csida, the label's Eastern operations vice-president, hailed his firm's triple-threat hold on Broadway's new season as a tribute to the track record Capitol has achieved with such Broadway LP offerings as "Molly Brown," "Tenderloin," "Fiorello" and "Music Man."

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ITALY

Magazine Honors Nico Fidenco

By SAM'L STEINMAN  
Piazza San Anselmo, Rome 1

Nico Fidenco has been selected by the pop song magazine, Sorrisi and Canzone, as 1961's apparent leader in the disk world, following in the footsteps of Domenico Modugno in 1958, the late

Fred Buscaglione in 1959 and Umberto Bindi in 1960.

Fidenco's top hits have been songs from the Italian film, "The Girl With a Suitcase," and "The World of Suzie Wong." His most serious challenger seems to be young Pino Donaggio who has been near the top of the lists since the San Remo Festival.

Singing Test

Renato Mauro won his spurs as a name of importance in Italian disk circles by winning Italy's most intensive singing competition, Milan's "Six Days of Song," with his rendition of "Your Kisses Don't Fall Like Rain," a composition of the Massara-Pignatelli team.

Runner-up was Bruna Lelli with "Whiskey and Blues," while third place was a tie between Sergio Endrigo ("Good People") and Giorgia, who sang "Sinful Lady."

While these were the public choices, the critics presented the "Golden Castle" award to Dan Valery for rendering "Only Yesterday," a composition of Chiosso and Luttazzi.

Disk Shorts

Jack Mills, president of Mills Music, was in Rome—21-24—as part of a tour of European outlets and branches of his organization. . . . Columbia will distribute Galleria del Corso records in Spain, Argentina, Paraguay, Peru, Bolivia, Uruguay and Chile. . . . Voce del Padrone has issued two 45 extended plays in a new series, "The Great Ellington," featuring the old Duke Ellington band.

The Connie Francis Italian recording of "Mamma" was released by CGD on Mother's Day. Director Giuseppe Giannini of this label reports that his house has not been affected by the recent drop in disk sales. . . . The Chubby Checker recording of "Pony Time" is on its way up on the lists. . . . Renata Marura's "Your Kisses Don't Fall Like Rain," which won the "Six Days of Milan," has appeared on the Italdisc label. . . . Graz, lots!

British News

Continued from page 14

first of the ATV Sunday shows from the Prince of Wales theater July 2—show is the summer replacement for the Palladium series.

Radio

EMI Records is taking an extra hour on Radio Luxembourg on Mondays from June 19 for a series being pre-recorded in London with a teen-age audience present.

New Albums

Among Philips releases for June I are two "Sound of Music" albums—the Broadway cast and a treatment by the Percy Faith ork. Others include Duke Ellington's "Selections from Greig" and Frankie Vaughan: "Let Me Sing and I'm Happy." On the affiliated Fontana label is Johnny Mathis: "I'll Buy You a Star." (All except Vaughan's album are from the U. S. Columbia. . . . Polydor June releases include Toots Thielmans: "Try a Little Tenderness."

New Singles

Decca group issues last weekend included Carla Thomas: "A Love of My Own" (London from Atlantic) and Julie London: "Sanctuary" (London from Liberty). . . . Pye released its second Marcell's disk, "Summertime," and a cover of "Life's a Holiday" by Colin James and Keith Cooper. . . . From the Philips group was Johnny Horton: "Sleepy-Eyed John" (Philips from Columbia) and Johnny Mathis: "You Set My Heart to Music" (Fontana from Columbia. . . . Among the first of the EMI releases were the first new sides from United Artists (issued on the HMV series) Don Costa: "That's the Way With Love" and the Clovers "Have Gun."

AUSTRALIA

Coronet Label Sets U. A. Issues

By GEORGE HILDER  
19 Todman Ave., Sydney

Since making the announcement last week of the take-over of the United Artists label here Coronet Records predicts the official launching will take place in July. However, by special arrangement with U.A. in the U. S. A. a few hit singles will be pre-released. The first disk is Al Caiola's version of "Bonanza."

Other new labels to appear on Coronet in the next few weeks include Vargo, Chess, Checker, and Hickory.

The Coronet Disk Jockey Convention took place early this month at the Florida Hotel, Terrigal. Disk jockeys and TV personalities from all States of the Commonwealth were present and Goddard Lieberman, president of Columbia Records, was the guest of honor.

John Holberton has been appointed copyright manager of Belinda Music Pty., Ltd., and its affiliates. The rapid expansion of this company has necessitated the appointment.

Belinda Music has been hot on the tune charts recently with a terrific line-up of songs. There has been "Wooden Heart," "Wings of a Dove," "Spanish Harlem" and "Runaway."

The Myer Music Bowl in Mel-

bourne was recently the scene of a free concert of recorded music provided by the World Record Club. The program, which lasted two and a half hours, included both classical and popular music. So successful was the concert that it is hoped to repeat the idea on a more extended scale next summer. It seems an ideal way to spend a Sunday afternoon.

NORWAY

Vintage Melodies Active on Charts

By ESPEN ERIKSEN  
Akersgaten 34, Oslo

Like BMW's "Hot 100," the Norwegian Hit Parade, as compiled by newspaper VG, Oslo, also presents remarkable amount of vintage melodies. This week 50 per cent of the top 10 are melodies from old days. The more than 30-year-old "Ramona" by Dutch-Indonesian duo Blue Diamonds took over the runner-up position this week. The Presley-song, "Wooden Heart" is an old German children's song. "O Sole Mio" by the 14-year-old Italian boy, Bobertino, is most certainly an oldie. The Marcell's "Blue Moon" is an old Rodgers-Hart evergreen, and "Greenfields" by Brothers Four is a well-known folk tune. Elvis Presley's "Surrender" based on the Italian song, "Ritorno a Sorrento," was pushed out of the top 10 this week after five weeks' run.

New Records

An unbelievable number of LP records are poured into the Norwegian market these days. Most interest is centered upon the Duke Ellington rendition of Tchaikovsky's "Nutcracker Suite" on Philips. The same label also follows up their Ray Conniff success and presents "Hollywood in Rhythm."

From Ver come LP records by Jimmy Giuffre, Stan Getz, Buddy Bregman, Buddy de Franco, Ella Fitzgerald, Ray Brown, Coleman Hawkins and Roy Eldridge, Count Basie, Lawrence Brown, Mel Torme, Louis Bellson, Johnny Hodges, Bob Brookmeyer, Lester Young, Tal Farlow, Phil Nimmons, and Sonny Stitt. And there seem to be buyers for them all.

Hong Kong News

Continued from page 12

Pakistan, Israel and Greece. Purpose of his trip was to discuss the record business with numerous local distributors, and to attempt to find the right man for the job of handling his products.

Due in at the end of the month is singer Nat King Cole. Nat is currently working in Japan. His visit here will be primarily to rest and probably do some shopping.

Jazz Concert

Jazzman Tony Scott, still on his Far East junket, blew up a storm in what was probably the finest jazz concert ever held in Hong Kong. A cross-section of Hong Kong musicians had an opportunity of working with the distinguished jazzman.

Orchestra leader Andre Kostelanetz arrived last week from Bangkok with his wife for a two-week vacation after visiting Cambodia. He was bestowed with the honor of Commander of the Order of Mononisaraphon, the highest Cambodian award for cultural achievement.

Singles issued May 10 to 17 included Johnny Nash, "Well of Tears"; Pat Boone, "Moody River"; Dodie Stevens, "I Fall to Pieces"; the Ventures, "Lullaby of the Leaves"; Johnny Burnette, "Little Boy Sad"; Bobby Vee, "More Than I Can Say," and Connie Francis, "Where the Boys Are" (in Japanese).

Belgian News

Continued from page 14

composer Manfred Rossner May 28. At the same time, Jo Leemans will leave the Francis Bay ork where she has been vocalist for the last five years.

New Releases

This week's new sides include: Bobby Rydell's "Old Black Magic" (Cameo to Columbia), Johnny Mathis' "Jenny" (Columbia to Fontana), the Platters' "Roses of Picardy" (Mercury), Brook Benton's "Boll Weevil Song" (Mercury), Dinah Washington's "Our Love Is Here to Stay" (Mercury), the Fleetwoods' "Tragedy" (Dolton to London), Roy Orbison's "Running Scared" (Monument to London), Wanda Jackson's "Lonely Weekends" (Capitol), Conway Twitty's "The Next Kiss" (MGM) and Freddy Cannon's "Buzz Buzz a-Diddle-It" (Swan to Top Rank).

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# Performance Royalty Fracas Continues

By MILDRED HALL

WASHINGTON—To paraphrase an old song: (The Eyes of Congress Are Upon You, the members of the coin industry, from biggest manufacturer to the smallest operator. Watching every development in the juke box industry are new faces among the familiar ranks of those who have long fought to end the 50-year-old performance royalty exemption for juke box play of copyrighted music.

Inevitably, a democratic administration keeps closer tabs on evidence of concentration in any industry, when results can be curtailment of the smaller business elements and trend toward monopoly. There are many startling new developments in the juke box and the increasingly related vending industries for Hill legislators, and attorneys concerned with copyright, to watch.

The backbone of the music operator's case for exemption from the royalty has been that he is a small businessman, operating on a minimal margin, and already taxed at federal, State and local levels. Operators have pointed out that the Congress of 1909, and a dozen more since, have maintained the exemption to keep the boxes from being swamped under an avalanche of music licensing fees imposed by their traditional foe, the American Society of Composers, Authors and Publishers.

Only recently, the Music Operators' Association's new managing director, Ed Ratajack, restated the premise:

"No matter how large the juke box industry itself becomes, the operator remains essentially a small businessman. President Miller and I will continue to fight the harassment of a music tax this year as we have previously."

However, some Hill observers are beginning to wonder if the operator's role will not undergo as much change as the industry has shown in a period of a few scant months. They wonder if concentration will come about in operator-routes, with just a few taking over the routes of the more than 8,000 independent operators in the business today.

Industry developments and reports in the trade press that interest exemption battlers include:

Recent reports of a new way to extra, steady revenue for operators through "commercials" on juke boxes, paid for by advertisers. Increasing concentration of both vending and juke box manufacture and distribution—with one national vend-juke box service division already reported in the planning stage by American International Bowling Corporation.

Increasing diversification by juke box operators (as well as manufacturers and distributors) into vending and amusement machines, to stabilize income. Income figures for operators, if brought out at a Hill hearing, would probably get extremely close check.

Operators themselves have expressed fears that they may become merely "servicemen" for the boxes—despite

counter assurances from juke box manufacturers that they will preserve the operator as the "backbone of the juke box industry." Operators have been quoted in the trade press as fearing a bypass if manufacturers and distributors decide to sell juke boxes to locations, as it is done in Europe, and in overseas branches of American firms abroad.

Also raising questions in operators' minds was the recent urging by a Wurlitzer distributor, that operators "lease" boxes to location owners, rather than sharing the gross, thus assuring themselves a steadier income. Operators wonder if the manufacturer or distributor might not just as easily lease directly to location owners, although distributors insist, "Never! We don't want servicing headaches." But again, there is the European specter, where machines are sold and the servicing is franchised largely by the parent firms.

Proponents of songwriter royalty would pounce on any such development, because full control by national manufacturer or large distributor would put an end to the "small business" argument against payment of performance royalty on music played for profit in juke boxes.

Another big question is being mullied by the record industry as well as the anti-exemption forces: Will big manufacturers like Automatic Canteen, known for acquir-

(Continued on page 37)



ALFRED D. HARPER



FRANK DERRICK

## Wurlitzer Names Consolidated Distrib in 29 N. M. Counties

LAS CRUCES, N. M.—The Consolidated Music Company here has been named Wurlitzer distributor for 29 New Mexico counties, Robert H. Bear, Wurlitzer sales manager, announced this week.

Partners in the new distributorship are Alfred D. Harper and Frank Derrick, each of whom entered the coin machine business in 1945. They have been partners since 1953.

Harper, a native Texan, bought out the operation of Cadillac Jones in Deming, N. M., to form the Deming Music Company in 1945. Four years later he sold to Dan Caresio and operated in Carlsbad, N. M., for three years.

In 1952 he moved to Phoenix and bought out Phoenix Wired Music. There, he and Derrick formed their partnership as City Music. In 1959 City Music was sold to Arizona Stereophonic, with Harper and Derrick moving here to set up the Consolidated Music Company.

Derrick was a field service engineer with Maestro Music and has been in partnership with Harper in Phoenix and here. During this period, the partners have been distributors for several game lines.

## French Coin Industry Stimulated By Lifting of Import Restrictions

PARIS—France's coin machine industry has been stimulated by the rescission of import restrictions and the lowering of tariffs to create the European Common Market.

Industry experts estimate that the national juke box count has jumped from 16,000 to 19,000 boxes within the last year; games from 12,000 to 13,500.

There are no statistics available as yet on the importation of U. S. equipment in 1960. But juke box sales are estimated to have increased 12 per cent.

### Tariff Reductions

France extended tariff reductions granted to her Common Market partners to the United States as well, a fact which enabled U. S.

producers to benefit on equal terms with German producers.

Restrictive economic policies have prevented France from developing as a large coin machine market. Heretofore, the annual market for new juke boxes has been as low as 5,000 boxes. Now there is optimism that French operators will be encouraged to embark on a large-scale program of equipment replacement and expansion.

### Predictions

Some industry experts foresee expansion of the annual market to 7,500 boxes; a few predict the doubling of the market, and there are still others who believe France is on the threshold of a fantastic coin machine boom which will lift

## Miller, Ratajack Pinpoint MOA Problems

By NICK BIRO

CHICAGO — Just how good was the Music Operators of America convention in Miami Beach recently?

George Miller, MOA president, and E. R. Ratajack, managing director and co-ordinator, answered some frank questions for BMW last week.

Miller and Ratajack pinpointed some of the problems as well as some of the good things to come out of the Florida conclave during a several-hours-long, no-punches-pulled session in the MOA offices here. BMW's questions and their answers follow in full.

**Q. What was the attendance for the convention this year and how did it compare with attendance at MOA conventions for the past five years?**

**A.** Total attendance was approximately 1,600 — about 50 per cent off from last year, and slightly more off from previous years. Last year was one of our better years and was helped tremendously by the fact that many Chicago manufacturers held distributor meetings in conjunction with the convention.

**Q. How many firms exhibited at this year's convention and how did this compare with previous MOA conventions?**

**A.** Total exhibitors was 44 compared with 60 exhibitors in 1960. However, our number of booths sold this year was about the same. (This is accounted for by the giant space taken by Rowe-AMI Sales this year.) Our number of exhibitors over the past five years has remained fairly constant. As a matter of fact, we've generally had about 58 to 60 exhibitors year-in-year-out for the past 10 years.

**Q. What is the reason for the drop in exhibitors at the convention this year?**

**A.** Distance to Miami and the

high cost of shipping merchandise appear to have been the main ones. This is what most manufacturers who didn't come said to us. We even got assurances from some manufacturers that they'd be with us if and when we returned to Chicago.

Another reason is the drop-off in the coin machine industry economy which seems to have followed a general economic recession throughout the country. Many exhibitors felt that the convention was being held away from the hub

the French juke box census to 35,000 boxes within the next three years.

The French industry is now entering a period of intense competition from West Germany, Belgium, Italy and the United States (to the degree that the French permit U. S. producers to continue to share in the Common Market tariff reductions).

Heavily protected heretofore, the French industry will now have to fight for the domestic market. In the long run, such competition will benefit the entire industry, the optimists contend.

Another reason is the drop-off in the coin machine industry economy which seems to have followed a general economic recession throughout the country. Many exhibitors felt that the convention was being held away from the hub

(Continued on page 38)

### EDITORIAL

## No Cause for Alarm

The recently concluded convention of the Music Operators of America was not the most successful in that organization's history. Attendance was behind last year's figures, and fewer exhibitors were on hand. And, on a qualitative basis, less enthusiasm was generated than in previous years.

These are the facts, and the most ardent MOA booster must accept them.

Reasons for the failure of the 1961 convention to measure up to previous shows are varied. Certainly the selection of Miami Beach deterred some Chicago manufacturers from going to the expense of showing in force—or at all.

Also, the many pleasant distractions of the resort city didn't help attendance on the floor.

Adding to the difficulties was the fact that National Association of Rack Merchandisers recently concluded its convention in Miami Beach, and a great many record people who attended the rack jobbers' show weren't in the mood to take in another Florida convention.

So much for the negative side. There is a positive side, too.

Forum sessions were well conceived, well attended, ably conducted and provocative. Attendance, while below last year, was respectable. And the MOA leadership of George Miller and Ed Ratajack, with able assistance from the MOA board, is still doing a creditable job.

Normally, this publication would not concern itself with a defense of the MOA leadership, or devote space to a post mortem of the MOA convention.

But irresponsible attacks leveled by a source with a personal axe to grind call for some comment. The substance of these charges is that "MOA is on the brink of disaster," that the convention was a "fiasco," and that "George Miller must be removed."

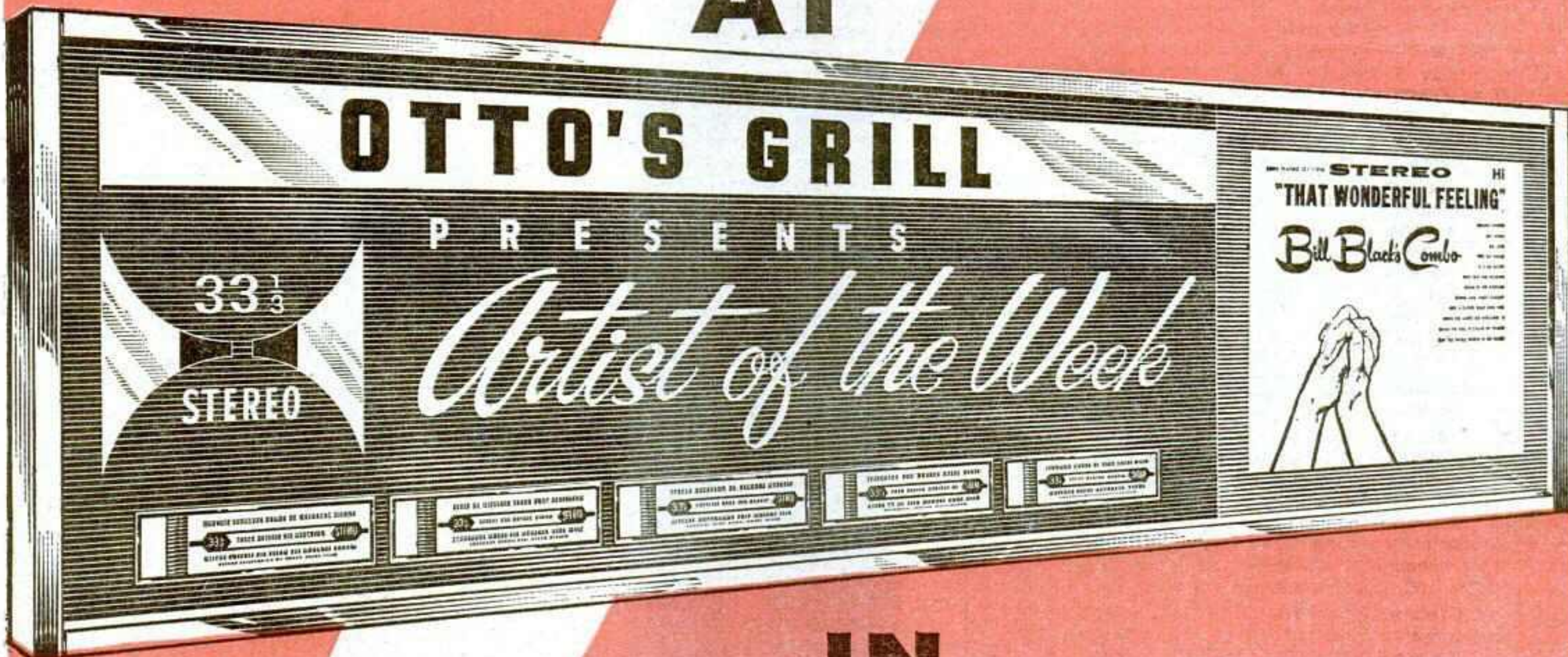
We have never pretended that MOA is a perfect organization. But we think it serves the needs of operators, and we hope that with constructive criticism it will serve these needs better. Simply crying "off with their heads" does not qualify as constructive criticism.

Probably the sole reason why juke box operators are not paying performance royalties to licensing societies is due to the fight waged by MOA and its leadership over the years. The MOA tax and insurance programs, while not headline material, has over the years provided valued aid to its members. The MOA forums have helped make better operators of many of us.

On the whole, MOA is a fairly effective trade organization. Its most recent convention was not one of its better ones. But there is good reason to believe that the 1962 show in Chicago will be a substantial improvement. The MOA leadership has already begun to lay plans for next year.

It's easy to sit on the sidelines and damn the leadership. It's a lot more difficult to come up with specific recommendations. And it's still more difficult to give the time and effort required to make these recommendations realities.

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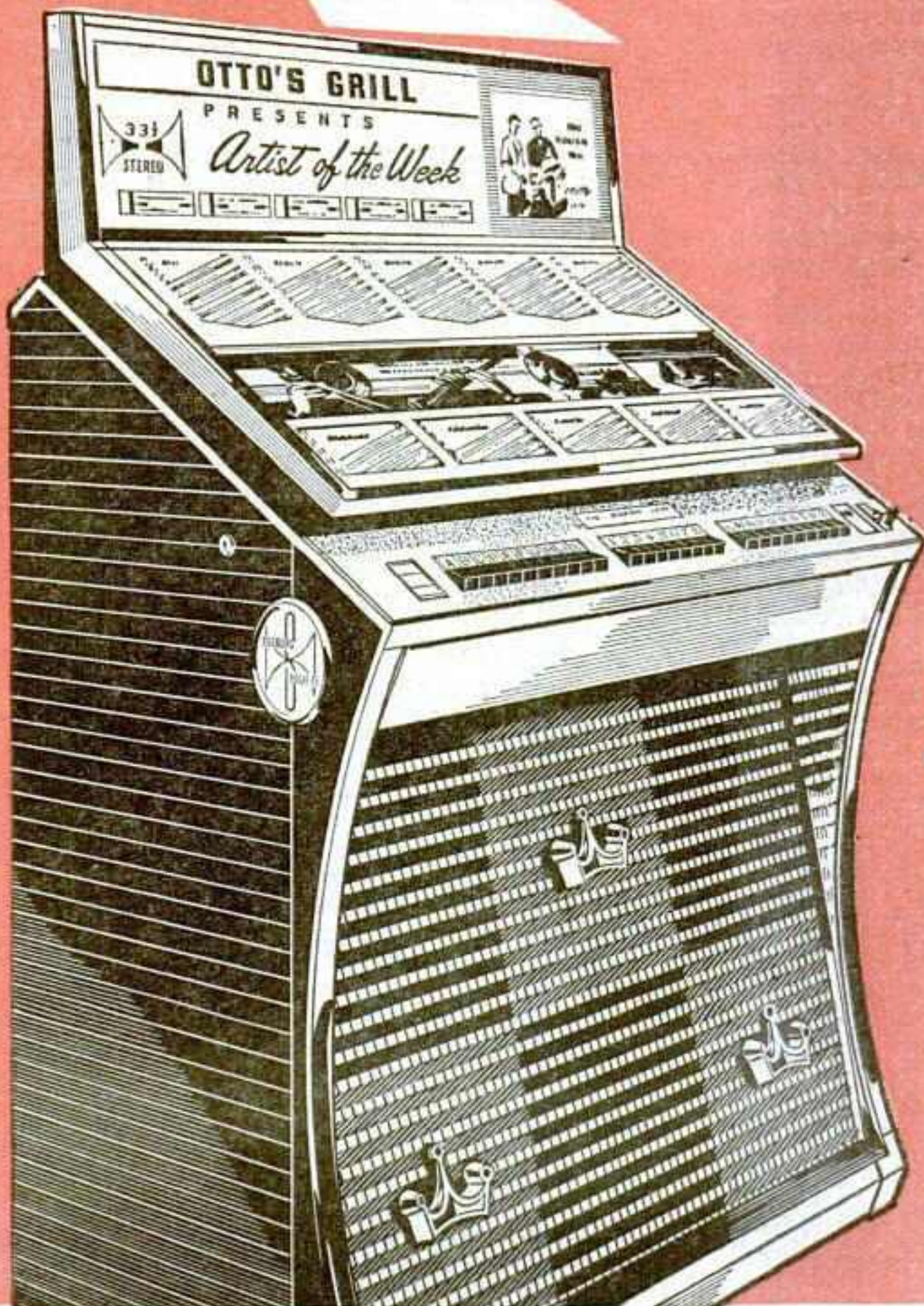
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**NAT ADDERLEY (Riverside)**  
*Crazy Otto Piano*  
**JOHNNY MADDOX (Dot)**

# Performance Royalty Fracas Continues

• Continued from page 35

ing its own sources of supply, go into the recording business? If not actually manufacturing records, might it not set up its own one-stop distributorships for its boxes? Some in the record industry have prophesied that the next step will go from "helping" the operators program records in the boxes, to selecting and placing the records themselves.

Also on the horizon is the standardization of all records into a common speed—the 33 r.p.m., which would eventually replace the present 45-r.p.m. singles used in the boxes. The boxes could then play LP records as well as pop singles. Copyright attorneys will weigh the possibility of increased revenue to operators if LP play opens up a new adult audience to juke boxes.

The old order changeth not only in the industry, but among those dedicated to extracting performance royalty from the juke box play. Primarily, there is the new team of former Senator O'Mahoney (D., Wyo.), and former Rep. Charles Brown (D., Mo.), both with substantial connections on Capitol Hill, both retained by ASCAP to help win performance royalty on juke box play.

O'Mahoney will be remembered for his authorship of a slambang anti-exemption bill in 1958, which would also have doubled mechanical royalties on disks used in juke boxes. Brown, a former broadcast programmer, and former member of the Roosevelt (D., Calif.) House Small Business Subcommittee, gained an intimate knowledge of the workings of music licensing in ASCAP, criticized the Society sharply during the hearings, but has since aligned with ASCAP to serve the cause of songwriter royalty.

Both O'Mahoney and Brown are reportedly on full-scale retainer basis to ASCAP, in Washington.

Succeeding former Senator O'Mahoney to the chair of the Senate Copyrights Subcommittee of the Judiciary Committee, is Sen. John L. McClellan (D., Ark.). As former chairman of the Senate Rackets Committee, McClellan gave most operators a clean bill of health, said they were more preyed upon than preying—but his committee report denounced racketeer infiltration of operator associations and union locals in certain areas.

The question of record piracy arose here, too, certain racket-run one-stops were found to be not only forcing operators to buy their product, but were making counterfeit disks cheaply, and selling them as legitimate records to operators.

Representative Celler's recent bill to impose federal sanctions, permitting both criminal and civil prosecution of record bootleggers will be a boon to the whole record industry, if passed. It would also assure the good reputation of the juke box industry, by cleaning out or deterring record counterfeiters who have been accused of palming off much of their product on one-stops.

Traditionally, anti-exemption legislation has a better chance on the Senate side, and the enlarged membership of the Senate Copyrights Subcommittee from three to six will tighten nerves of juke box attorneys. Membership now includes three who voted the O'Mahoney bill out of the full Judiciary Committee in the previous Con-

gress: Chairman McClellan; Sens. Olin D. Johnston (D., S. C.) and Estes Kefauver (D., Tenn.), the latter two having co-sponsored anti-juke exemption bills. Comparative newcomer is Democratic member, Philip A. Hart (Mich.), elected in 1959, with no voting record on juke box issues.

Remaining two Senate committee members are Alexander Wiley (R., Wis.), ranking GOP member on the full committee as well as the Copyright Subcommittee, and staunch fighter to keep performance royalty off juke box play, and lastly, Sen. Norris Cotton (R., N. H.), also an unknown quantity in juke box legislation.

On the House side, another Celler anti-exemption bill (H.R. 70) is awaiting consideration by the Copyrights Subcommittee of the full Judiciary Committee. Music operators are relieved to see Rep. Edwin Willis (D., La.) is still chairman of the Copyrights Subcommittee, which has traditionally bottled up any anti-juke box exemption bills. However, this group has been increased by two democratic members over last sessions' four democrats and four Republicans.

Membership of the new House Copyright Subcommittee which will handle anti-exemption performance bills, consists of: Chairman Edwin Willis (D., La.); Reps. Jack Brooks (D., Tex.); William Tuck (D., Va.); Roland Libonati (D., Ill.); Herman D. Toll (D., Pa.), and Robert D. Kastenmeier (D., Wis.), the last two being the newcomers. Republican members are: Reps. William Cramer (Fla.); John Lindsay (N. Y.); Charles Mathias (Md.), and James R. Battin (Mont.). No action has as yet been scheduled on the anti-exemption bill of Representative Celler, who is chairman of the full House Judiciary Committee.

For the operators, the team of Ratajack and Miller has promised a tough fight against any attempts to knock out the 50-year-old juke box royalty exemption. Together with MOA attorney Nicholas Allen, of the Washington firm of Armour, Herrick, Kneipple and Allen, they have already reported that strategy has been mapped, should the present juke royalty cold war turn hot.

MOA spokesman have another argument, in addition to the traditional arguments for exemption. A very real sag in operator income took place during the country-wide recession, and has only recently begun to show signs of recovery, they report. Operators also point to the spiraling costs of labor, trucking, tools, and servicing the boxes during this period, while income for the individual operator has not kept pace.

The operator strategists may fall back to another traditional stand: an offer to pay increased mechanical royalties, rather than accept the "unpredictable" licensing fees that could be imposed if performance exemption is killed. Operators' argument has been that distribution by ASCAP leaves the writers of new hit tunes out in the cold, whereas mechanical royalty would go directly to those writing the tunes actually played in the juke boxes.

For this reason, operators will keep close tabs on the final decision of the Supreme Court on whether ASCAP's 1960 Consent Decree terms have permitted unfair com-

petitive practices to continue within the Society, as claimed by newer and smaller publishers, and current hit songwriters. A High Court hearing on pleas of a dissident ASCAP publisher group to reopen the consent proceedings and permit them to intervene as parties in interest, was held at the end of April. Decision by the Supreme Court could come any week. (BMW, May 3, 1961.)

It is not known at this time whether Representative Celler will again try to propose his plan of last session, for a trusteeship to collect performance royalty on juke box music. The trustees, representing juke box operators, songwriters and the government, would bypass any collecting by ASCAP, and set a nominal annual ceiling on license charges for each juke box, to be revised in five years. MOA spokesmen gave it a polite "No, thanks," in the last session, and would undoubtedly do so again.

Traditional arguments of songwriters and copyright experts in the Library of Congress and on the Hill, claim that the 1909 exemption never foresaw the extent of today's juke box industry. Songwriters point to aggregate take of the industry as proof of ability to pay. Similarly, the songwriters note their own small performance royalty income (\$3,000 a year average), as proof that they are as much small businessmen as the operators, but the latter get a free ride on the songwriters' creation.

Operators answer this by pointing to mechanical royalties presumably paid to the songwriter on the thousands of records that go into more than 500,000 boxes week to week. Operators claim juke box pay also increases songwriter earnings by popularizing songs—but songwriters argue that overexposure on juke boxes kills the hit tunes.

Washington observers who are far enough removed from the concerns of either group to be completely impartial, feel that change is inevitable on both sides of this royalty fight. "Big changes are taking place, both in the vending of juke box music, and in the licensing and recording and retailing of popular tunes. These upheavals are bound to have their effect, eventually, on the copyright royalty situation."

Also on the horizon, is the revision of the entire structure, now over half a century old, a patchwork of creaking statutes enacted before modern innovations in sound recording were ever dreamed of. Studies compiled by many copyright experts in industry and government have been printed for use by Copyright Subcommittees in both House and Senate. Hearings could get under way on this monumental project during the 87th Congress.

Although the Library of Congress copyright studies deliberately bypassed the question of the juke box performance royalty exemption, since it was then under consideration by congressional committees—this burning topic could become part of the over-all revision, if the legislators decide to give up attempts to deal with it as a separate issue. More than a dozen Congresses have held costly hearings on the issue over the years, without resolving the perennial battle between the creators and the users of copyrighted music in juke boxes.

## German Mfrs., Distributors Back Operators In Fight Against Music Royalty Fee Payment

• Continued from page 3

mands which the operators claim jeopardize their existence and which apparently have been a factor in reducing juke box sales in the domestic market. And, second, the GVL has obtained a court ruling supporting its contention that it must be treated as the equal of GEMA in royalty payments consideration.

With the cost-price squeeze growing ever tighter, the operators have admonished the manufacturers that unless they are granted relief from the demands of GEMA and the GVL, they must cut sharply the purchase of new equipment.

Moreover, the GEMA - GVL showdown coincides with the saucer of the German juke box boom. All German manufacturers and distributors have been hit by declining sales, although export sales have been carried along on boom-generated momentum.

In this situation it has become clear to manufacturers and distributors that they must close ranks with the operators. In effect, this constitutes industry recognition of the operators as the backbone of the industry.

It has become a case, as Wulff implied, that "what's good for the operators is good for the industry."

Wulff's warning to GEMA and GVL is given added weight by

his call for co-operation among manufacturers, wholesalers and operators on the basis of trust and unanimity. Wulff ranks such co-operation as another of the three problems facing the industry.

### Alternative Chaos

Such co-operation, Wulff said, is indispensable to "prevent chaos on the market." The Bonn government's antitrust office has vetoed efforts of the coin machine industry to erect an integrated organization of manufacturers, distributors and operators.

But the industry, with knowledge of the government, is now trying to substitute loose working arrangements among the three groups. The conception is the promotion of co-operation among the three branches rather than any effort to regulate conditions in the trade.

The industry accuses the GEMA-GVL forces of being bent on killing the goose that has been laying the golden egg: to wit, the operator.

For their part, the GVL contends that the juke box is an increasing threat to the existence of the dance orchestra, and that it is only just that share in the juke box proceeds.

The GVL has released a survey showing that while the number of juke boxes has multiplied to around 50,000, the number of

orchestras and bands has dwindled alarmingly. Night clubs and restaurants, even large establishments, which formerly had orchestras and bands are now switching to juke boxes.

And the television set has replaced small bands and combos in some establishments.

The GVL points out, furthermore, that the entire character of juke box music has altered radically in recent years—to the detriment of their clients.

It used to be, according to the GVL, that the juke box populated rather declass establishments and dispensed inferior quality music. But not any longer.

The advent of high fidelity and stereophonic sound has elevated the juke box to carriage-trade establishments. The technical excellence of automatic music has caused an increasing switch from live to recorded music.

No longer do juke box records feature second-rate recording artists; on the contrary, argues the GVL, juke box disks have become vehicles for the top bands and artists.

### Tape Recordings

A marginal factor, but of ascending importance, is the tape recording of dance music. Although tape-recorder manufacturers depict such taping of copyrighted music by name artists as

a harmless pastime devoid of commercial significance, the GEMA and GVL contend that such taping has become a de facto commercial enterprise through the mushrooming "dance circles."

There are hundreds, if not thousands, of such organizations in West Germany, consisting of anywhere from five to 20 couples who meet regularly to dance to tape-recorded music. And virtually all of such tapes are innocent of GEMA sanction.

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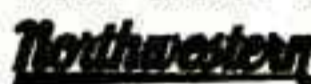
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Op Points Out How Venders Help Store Efficiency, Gets Added Spots

DENVER—The ability to see special values in a bulk vender installation is a flair which has helped Lou Malone, of Kap's Vending Company here, to land extremely profitable locations.

There are a lot of reasons why a bulk machine should be installed, other than the mere profit return to the location owner, Malone has found. A typical example came when he approached the management of Anderson's Toyland, huge toy store in the Cherry Creek Shopping Center in mid-town Denver.

One of the largest toy stores in the West, Anderson's attracts extremely heavy traffic, particularly because the management bought all of the rides which had formerly been operated by a defunct kiddieland, and placed them on the roof of the building. Here, through the summer, as many as a thousand youngsters per day can enjoy themselves while parents shop for toys in the two floors below.

Litter Problem

Like many toy store owners, the store head was against the installation of bulk machines, simply because of the litter which he felt would spill on the floor, and because some mothers, he felt, objected to machine-vended candy, peanuts, charms, as unsanitary.

Malone, of course, had a ready answer for the sanitation point, in stressing the extreme care which goes into handling of all food items to his machines. Where spillage was concerned, however, he knew that there would be a certain amount of it, and needed a cogent reason for the toy store operator to make the installation anyhow.

Checking the situation, Malone noticed one important fact—which was that there was usually a lot of squalling youngsters around the check stand at the front of the store, primarily the

children of parents waiting their turn in line at the check stand, or to pay for purchases already made. Unusually, small children proved quite fretful during this waiting period, particularly after they had been enjoying themselves lustily in shopping through the store, or on the amusement rides on the roof.

Practical Person

Here, Malone knew he had a thoroughly practical reason for installation of vending machines, which would give the youngsters who must wait several minutes for their parents to go through the check stands, "something to do" thus eliminating the clamor and general confusion which young voices normally create.

Malone asked the toy store owner to let him experiment with the idea, placing four or five machines, vending a variety of products, in an angle, between the check stand and the front entrance. He got grudging permission, installed venders on low stands where they could be easily operated by the children themselves, and began getting good results from the outset.

It took only a week for the toy store owner, abetted by the enthusiasm of the check stand personnel, to decide that vending machines here were a very good thing indeed.

Consequently, Malone got permission to install five machines, three on one head, and two single units, vending ball gum, confections, and charms, which has since become some of the most profitable in his entire string.

In fact, the location owner was all in favor of his installing still more machines where space provided on the roof, and elsewhere throughout the building. "It's simply a matter of overcoming objections of this sort with the proper kind of equipment, to do more than one job for the location owner," it was summed up.

Miller, Ratajack Pinpoint MOA Problems

Continued from page 35

of the coin machine industry (Chicago) and with sales down, they were reluctant to spend the money required to exhibit away from home.

Q. How would you explain the drop in operator attendance?

A. This was also economic —

the operators' business was off and many felt the transportation costs to Miami were too high. Our greatest drop-off in attendance came from States west of Chicago. Best example is California. We had 111 last year and only 12 this year.

Q. What about New York? (Only a handful of New York operators and distributors showed up this year, whereas in past years, close to 100 would regularly come to Chicago.) The distance and transportation costs between New York and Chicago, and New York and Miami are about the same.

A. The answer we got from the New Yorkers is that most of the people from that area had already gone to Miami during January and February and why should they go back in the hot month of May? Most of the boys had already been down and spent their vacations and didn't want to go back a month or so later.

Q. Many comments — pro and con — have been made about the convention being moved to Miami. As I understand it, it is the first convention in MOA's 12-year history that was held out of Chicago. Can you tell me why it was moved and what effect this had on the convention in general?

A. Other trade associations have alternated conventions in and out of Chicago and the great majority of our directors wanted to give it a try and find out what effect it would have on us. However, it's now the unanimous opinion of our board that we made a great mistake by moving away from Chicago.

I might also add — it was by the unanimous vote of our directors that we went to Miami in the first place. I would say we've gained one lesson — that Chicago is the hub of the coin machine industry and we won't make the same mistake twice.

Q. How do you account for the fact that the number of record companies exhibiting at MOA conventions has diminished over the past several years with only six showing up for this year's Miami meeting?

A. This is a tough one to answer.

NYBVA to Hold Annual Outing Sept. 22-24

NEW YORK — The New York Bulk Vendors Association will hold its annual outing September 22-24 at the Concord Hotel in the Catskills. The decision was made at the group's regular monthly meeting at Stratton's Restaurant, Forest Hills, Wednesday (24).

Discussed at the meeting was the problem of direct sales to locations by manufacturers of ball gum. The operators complained that some gum manufacturers are loaning bulk vending machines and selling them the gum directly, passing up the operator.

Jack Morofsky, head of the Abby Finishing Company, addressed the operators. He spoke of the value of card machines on a bulk operation, and offered to loan five such machines, on a trial basis, to every member of the association.

NYSOG members at the meeting included Roger Folz, Art Bianco, Sid Gollin, Dick Goldstein, Lou Ellis, Aaron Klein, Nat Gordon, Bill Falk, Pete Irving, John Caruso, Hy Berman, Irv Booksin, Max Rothman, Lee Calderon and Sid Mollengarten.

wer — certainly the juke box operator is a major buyer of records, and we find it hard to understand why record companies don't support this major customer and its trade association. We assume that the general economic conditions in the country were a factor plus the fact that several other major record conventions will have been held in Miami by July — the recent NARM convention in April and the ARMADA convention in June, to cite just two.

Q. How about the other years? Record company attendance has been dropping for the past several years.

A. True — but we've consistently been supported by the majors — the drop occurred with some of the smaller labels. Another reason is that with the advent of rock and roll, most of the record companies directed their sales effort toward the teen-age field. We're hopeful with the return of standards that the juke box market will again create more interest among record manufacturers.

Q. How do you account for three of five juke box manufacturers — Seeburg, Rock-Ola and Wurlitzer — not exhibiting at the MOA convention for the past two years?

A. We're unable to account for it. We can only suggest that the manufacturers themselves can answer this question. We most sincerely welcome their return and support, and we will do every-

(Continued on page 40)

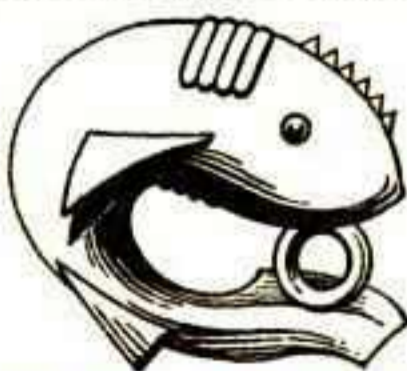
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# AIBC, Large Music-Game-Vending Op, Acquires 5 Massachusetts Companies

By CAMERON DEWAR

BOSTON — The American International Bowling Corporation's national juke box-amusement machine and vending operation has added five more Massachusetts firms to bring to a total of nine the companies taken over by the Bay State division of the New Jersey-based company, said to be the nation's largest operator of bowling alleys.

The company's temporary headquarters are now at 818 Albany Street here under the direction of David J. Baker as president, whose firm, Melo-Tone Vending Company, Inc., was one of those acquired by AIBC. The Albany Street location was headquarters for Capitol Vending Company and Capitol Music Company, headed by Israil Spector, who is now assistant to President Baker in this division, which will cover the operation of music machines, amusement devices, cigaret machines and a food vending operation.

The company is currently negotiating for land on Route 128 in Waltham on the circumferential highway that serves Greater Boston. A 20,000-square-foot modern plant with commissary facilities is to be built on the location.

### Other Acquisitions

Other firms newly acquired by AIBC as well as the two Capitol units are City Cigarette Service, Inc., City Cigarette Sales, and Shaevell Music Company of Brockton. These are in full operation



AIBC BOARD OF STRATEGY: Left to right, Lloyd R. Ludwig, president; I. Spector, assistant to president, Vending Division, and David J. Baker, president, Vending Division.

along with Melo-Tone, Interstate Cigarette Service of Springfield, Cloverleaf Caterers of Belmont, General Automatic Venders, Waltham, and Coffee Break of Massachusetts of Belmont.

Baker said the concern was a \$4 million operation locally and was in negotiation with several other music, amusement machine and cigaret operating firms in several States. He also pointed out that he was interested in hearing from other companies in these lines as well as vending with a view to amalgamation.

While the firm is in full operation locally, a stepped-up operation is planned when the new plant

is completed. As well as music, amusement machines, cigarettes an general vending, it also will engage in industrial feeding and vending with food carts and canteen trucks.

AIBC, the parent company, is located at West Englewood, N.J., and operates 35 bowling centers with 1,196 lanes in the U. S. and Canada. Another 2,200 lanes are planned. According to its 1960 annual report it is the largest bowling chain in the nation.

### Expansion

Expanding into music, games and vending is part of a general diversification program that includes franchising its experience in developing bowling centers for other operators, and it will carry this plan of finance into the other lines.

AIBC President Lloyd R. Ludwig said the acquisitions were made by an exchange of stock and reported that the combined annual revenues of the nine Massachusetts companies exceed \$4 million. AIBC started in 1958 with 40 lanes and entered public ownership then with shares at \$3.

A year ago shareholders numbered 2,538 and the stock was listed at \$18 on May 8.

## CRAMER LETTER TELLS WHY PRICES INCREASED

BOSTON—Bad news isn't so sour when it's sugarcoated. And that's just about what the Cramer Gum Company of Orleans Street has done about its decision to raise prices. The firm, manufacturer of candy-coated ball gum, has resisted the increase until it has found itself in the position of being practically behind the eight-ball.

Says the gum firm's president, W. M. Cramer Jr., "Dear Valued Customer: we have a problem . . . more acute because of the small difference between manufacturing costs and selling price. We have speeded up production, and developed automation to the inth degree in an effort to control rising costs.

"While our costs have increased . . . we have absorbed these unavoidable increases by cutting down on our own profits. But . . . we have reached the point, where in order to stay in business, we have to ask your co-operation and help. We do this with the full knowledge that you are as aware as we, of the inflationary increases in the cost of transportation, labor, sugar and other components.

"While we have absorbed the greater part of these increases, we are compelled to advance our prices 2 cents per pound, effective June 5. We wish to take this opportunity to thank you for your past consideration and for your future co-operation."

Cramer pointed out that the increase is also effective in Canada.

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SHAFFER OPEN HOUSE for Northern Ohio vending operators was held recently at the Cleveland office of the Shaffer Music Company, Seeburg distributors in Ohio. Pictured are Ed Shaffer, president of Shaffer Music (left), and Don Dick, Seeburg district manager, flanking iced drink vender.

## Active Amusement Company Widens Premises by Buying Nearby Agency

PHILADELPHIA — Joe Ash, head of the Active Amusement Company, has announced his firm has expanded its premises by buying a former car agency next door.

The local distributorship will now stretch from 660 to 666 N. Broad Street.

The acquisition will give Active 4,000 square feet of show room and also enable the firm to put displays in show windows facing on busy N. Broad Street for the first time. The over-all square footage, including shops, is now doubled from 10,000 to 20,000.

"It has also enabled us to centralize," said Marty Brownstein, the sales manager. "We have had places scattered all over the city. Now we will be able to have everything right here."

The new layout has pin and music shops and storage spaces in addition to the showrooms and offices in the pair of two-story buildings.

One of the most welcomed

additions will be an elevator that was used previously to haul automobiles up and down. This will now be used, of course, to get the coin machine equipment from the ground floor upstairs.

At the same time, Ash announced the opening of an office for Active in Scranton at 1141 Capouse Avenue. Joseph Kovack, formerly of Scott-Crosse, will be in charge there.

## MOA Problems

• Continued from page 38

thing possible to have each in next year.

**Q. What are the prospects for getting increased participation from exhibitors — record companies, coin machine manufacturers and suppliers — in the future?**

**A.** Very bright. We're embarking on a complete new program for 1962. One of the things — we'll be in a position to tell manufacturers approximately how many operators will be in attendance because we're going to set up an advance registration program far enough ahead of the convention to come up with an accurate figure. We also will petition all exhibitors — distributors and manufacturers alike — for their ideas and suggestions.

**Q. Do you expect more exhibitors in 1962?**

(Continued on page 42)

## Coin Routes Change Hands in Tenn.

SELMER, Tenn.—W. E. Foote, owner of Foote Amusement Company, last week bought out Joe Armour, Alamo Music Company, at nearby Henderson, Tenn., for approximately \$10,000.

About 15 pieces of equipment changed hands. The acquisition makes Foote one of the larger operators in West Tennessee. His route covers two counties — McNairy and Henderson.

Armour took the job of route manager for Ideal Amusement Company at nearby Jackson, Tenn., owned by Holland A. Waller. Wal-

# Germans' '60 Coin Shipments Hit High

HAMBURG — West German coin machine exports in 1960 established an all-time record, the foreign trade section of the Bonn Economics Ministry announced. Total exports reached DM 27.5 million (four marks equal \$1).

The 1960 record caps year-by-year export gains, beginning with the organization of the postwar German coin machine industry in 1950. It has been a remarkable parade of progress. The Economics ministry's report bestowed this compliment on the coin machine branch:

"Few other sectors of the German economy have compiled such an uninterrupted record of progress as that of the coin machine industry."

"Thanks to the dedicated effort of the branch working as a unit, West Germany, beginning with nothing, has been able to develop one of the world's leading coin machine industries."

The 1960 total of DM 27.5 million represented a gain of 10 per cent over the 1959 over-all export total of DM 25.1 million. Of the 1960 total, juke boxes accounted for DM 10.03 million, amusement and payout machines DM 4.28 million, and vending machines DM 13.19 million.

However, it was a record with a blemish: juke boxes posted a serious decline—of 25 per cent, skidding from DM 13.3 million for 1959 to DM 10.3 in 1960.

There were tandem reasons for the decline: U. S. competition and a "certain saturation" of the world market, as one trade analysis put it.

The U. S. competition was primarily in reconditioned boxes, which compete with the new economy-class box which forms the bulk of German juke box exports.

The export picture for German juke boxes closely paralleled the domestic situation, which is characterized by a saturated market under heavy assault from U. S. producers.

Paradoxically, thus, there is little exultation here over the 1960 record, spectacular achievement that it represents. On the contrary, the German industry is busy hanging crepe, convinced that dark days are in the offing. Factors in this foreboding:

1. The juke box decline.

2. The Deutschmark currency revaluation.

3. The surprising (at least to the Germans) vitality of the U. S. industry.

4. The role played by payouts in the 1960 record.

There is little expectation that the German juke box industry will expand appreciably in the immediate future. Manufacturers, rather, are seeking to consolidate their gains of the postwar period and to stabilize production.

West Germany's currency revaluation has hit the coin machine producers harder than almost any

other industrial branch except shipbuilding and coal. The effects are just beginning to be felt, but the trade is unanimous in predicting that the impact will be dire.

For coin machine manufacturers have been one of the most marginal of all German export industries. Competing hotly with the U. S., the Germans have been forced to jockey for the finest price edge, particularly in distant export markets (Latin America and Asia) where U. S. producers enjoy freight rate advantages.

Moreover, the German manufacturers have no assurance that further revaluation or similar tinkering with the currency is not in prospect.

There is no doubt, furthermore, that even German trade experts with a strong U. S. background have been greatly surprised by the vigor of the American industry. There has been a good deal of loose talk in this country about the ability of the German industry to drive U. S. producers to cover in the matter of quality (the famous German "Facharbeit" or craftsmanship) and cut-rate pricing.

In the heady days of the German juke box boom some German manufacturers seemed to take it for granted that a bridgehead into the U. S. market was theirs merely for the asking. But such bland assumptions have now vanished in the face of the U. S. industry's demonstrated mastery of the export market for juke boxes.

Part of the German industry's problem in this connection has resulted, of course, from the establishment of U. S. production subsidiaries abroad.

Finally, there is the peculiar situation of the payout in the 1960 export total: games and payouts (with payouts accounting for about 75 per cent of the total) jumped from DM 1.25 million in 1959 to DM 4.28 million last year, covering the decline in juke box exports.

However, there is no great rejoicing among the German trade over this phenomenon. For the payout upsurge traces to virtually a single market: England, where liberalization of the gaming laws boomed the importation of U. S. fruit and German payout machines. The British market for payouts will soon be saturated, a case of a build-up with a built-in letdown.

There is modest long-range optimism concerning the future of German coin machine exports, optimism supported by sophisticated and sound reasoning.

Trade realists hold no great hopes for the export future of juke boxes, but they do believe German vending equipment can win a wide world market. All German coin machine manufacturers — practically without exception — are rushing into vending machine production.

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# Seeburg Seeking Europe Plant?

By OMER ANDERSON

FRANKFURT, Germany — Seeburg's current burst of expansion activity overseas is encouraging speculation that the U. S. coin machine giant soon will announce acquisition of a European production base, very likely in West Germany.

It is widely believed that such a step is implied by the two most recent Seeburg moves overseas — the founding of Seeburg Automatic Products Pty., Ltd., in Australia and of Seeben S. A. in Belgium to distribute Seeburg products in Belgium, Holland and Luxemburg.

Seeburg has thus indicated its intention of competing vigorously in overseas markets, but the European trade rates its prospects as indifferent in this respect until the Chicago firm acquires European production facilities.

### N.S.M. Plant

The concern which figures most in speculation concerning Seeburg is N.S.M. of Bingen, Europe's largest coin machine production plant. N.S.M. boasts one of the world's most modern coin machine factories. It produces juke boxes (the N.S.M. Fanfare) and payouts.

But by N.S.M.'s own admission the firm is caught in the cost-price squeeze. It has just reshuffled on a program to "rationalize" production. Even more to the point, N.S.M. has just received a transfusion of fresh capital from two German banks.

But despite these measures the firm faces a difficult future: the market for both juke boxes and payouts is uncertain.

### Full Line

Most trade experts in this country agree that production of vending equipment (including the full range of automatic merchandising and in-plant feeding equipment) is essential in the light of changing—and changed—industry conditions.

Alone of the major U. S. juke

box producers, Seeburg so far remains without European production facilities or even a licensing arrangement with a European producer.

Latest U. S. firm to establish a European subsidiary is Wurlitzer, which has constructed a plant at Huelhorst, near Hanover. This plant will produce Wurlitzer's new Lyric box, which is designed for the European market, and Notomat, at Leghorn, will continue licensed production of the standard Wurlitzer.

AMI is being produced at Automatic Canteen's German subsidiary, Tonomat, near Frankfurt, and Rock-Ola is produced at

Hamburg by A. W. Adickes, who imports the U. S. mechanism but produces a great part of the Rock-Ola box otherwise in his own plant for distribution in the European market.

### Seeburg Subsidiary

N.S.M. has been serving as the Seeburg distributor in West Germany and the Benelux countries. However, the formation of the Seeburg subsidiary Seeben S. A. to handle Seeburg products in Benelux leaves the status of Seeburg's German distribution arrangements open to speculation.

In the past N.S.M. has always insisted that no conflict of interest resulted from the fact N.S.M. produced the Fanfare. The firm

likened its sales position to that of an automobile dealer who handled both Volkswagen (Fanfare) and Cadillac (Seeburg).

Whatever the merits of this analogy, the facts are that Seeburg has trailed its American competitors badly in European sales. The trade here regards establishment of Seeben S. A. as evidence that Seeburg intends making a substantial effort to improve its competitive position in the general European market.

With the trading blocs rapidly taking shape, the time is growing short for U. S. firms to establish themselves in the European market while the door is still open.

# Bal-Ami, Long-Standing U. K. Firm, Sells Interests to Rowe, Canteen Organization

By BINGO BEAUFORT

LONDON—After nine years of domination in the United Kingdom music machine market, the name "Bal-Ami" will pass from the scene. The disclosure came last week in a circular sent from the firm's Ilford factory to Bal-Ami distributors.

It was the best kept secret ever in the trade. There had been rumors of various sorts, but none of them was accurate. The true story proved to be that the British firm, which has handled AMI equipment as licensee since the days of the J-40 and which has sold at least 20,000 Bal-Ami juke boxes through its network of distributors, has disposed of its phonograph interests to Rowe.

The Bal-Ami name, which accounted for four-fifths of all the juke boxes in Britain, and which is made up of "Bal" from Balfour (Marine) Engineering Company, Ltd., of Ilford, and "Ami" from Automatic Musical Instruments, Inc., will apparently disappear from the U. K. phonograph trade it dominated.

### Official Statement

The official Bal-Ami statement is as follows:  
"We are pleased to announce

that an Agreement has been concluded for the sale by Balfour (Marine) Engineering Company, Ltd., and Automatic Musical Instruments (Great Britain), Limited, of their joint interests in the Phonograph industry to the Rowe Automatic Merchandising Company, Ltd., which company, like AMI, is a member of the Automatic Canteen Group. The sale involves a substantial payment for stocks of spares, tools and good will.

"This transaction takes place with the approval of AMI, U. S. A., who was a party to the negotiations now satisfactorily concluded.

### Spare Parts

"All concerned wish it to be known that supplies of spare parts for all Bal-Ami equipment will continue to be available, and until such time as different arrangements are announced, orders should continue to be placed with Automatic Musical Instruments (Great Britain), Ltd., as in the past.

"The sale of Balfour's phonograph interest follows the current trend for manufacturing concerns to rationalize their production effort and to channel manufacturing resources into fewer lines.

"United Kingdom and export sales of BAL-AMI equipment,

while continuing to be substantial, have met with increasing competition from U. S. manufacturers, Automatic Music, Inc., already the world's largest supplier of phonographs, is well placed to supply all BAL-AMI customers wherever they may be.

### Mechanism

"Although recent cabinet design of BAL-AMI equipment has moved away from that of models in current AMI production, the mechanism is substantially identical and BAL-AMI customers will therefore be able to make the change-over to AMI machines without inconvenience. Indeed, most United Kingdom distributors are at the present time successfully marketing both AMI and BAL-AMI equipment, and most operators since the import restrictions of U. S.-made machines were removed, have been operating considerable numbers of AMI machines and particularly the new Continental model.

"Balfour will now have surplus manufacturing capacity, which it so badly needed at the present time, to develop promising new lines such as the 'MOBAR' deep-freeze unit, for which substantial orders are awaiting fulfilment.

"Production of the last batch of New Yorker 100 and 200 machines is now almost completed at Ilford, and as most of these have been ordered by distributors, manufacture of BAL-AMI phonographs will shortly cease.

"Not drawing to a conclusion, however, is the happy association existing between Balfour (Marine) Engineering Company, Ltd., and Automatic Music, Inc. All concerned express satisfaction with the transaction completed and express the desire for mutual co-operation wherever opportunities may arise in the future."

# EUROPEAN NEWS BRIEFS

## N.S.M. Boosts Fanfare Output

BINGEN, West Germany—N.S.M., which boasts the Continent's largest and most modern production plant, has just sent its Fanfare production into 13,000. The 13,000 Fanfares produced to date are playing all over the world, according to N.S.M. Famed as "the Volkswagen of juke boxes," the Fanfare competes in all areas of the globe in price with foreign competition, including U. S. producers. A small compact box, the Fanfare is airlighted to foreign customers in large numbers. Fanfare has won a number of marathon play contests, including a dance marathon in the Channel Islands.

## EFTA Cutting Tariffs 10%

GENEVA—The seven-nation European Free Trade Association will cut tariffs within the community by 10 per cent July 1. The cut will apply to coin machines and coin machine products within the seven-nation area, as well as to trade generally. The cut will bring the tariff cuts among EFTA members to 30 per cent—the same level as that of the six-nation European Economic Community (Common Market). EFTA, furthermore, is discussing a general acceleration of the association's general schedule of gradual tariff reductions which at present calls for complete abolition of tariffs by 1970.

## ZOA Re-Elects Mueller Pres.

FRANKFURT—The Central Organization of German Coin Machine Operators (ZOA) has elected Willy Mueller of Frankfurt to a third term as its president. Elected to serve with Mueller were Karl Klingler, Rhineland-Palatinate, vice-presi-

(Continued on page 42)

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SEEBURG E-1 .....\$249  
CORSAIR 20-column ..... 199  
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**NEEDED FOR EXPORT**  
SEEBURG HF 100R  
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G-120  
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Cottlieb Four Belles	..... 50.00
Cottlieb Gold Star	..... 50.00
Cottlieb Diamond Lil	..... 50.00
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Cottlieb Shindig	..... 50.00
Cottlieb Slugging Champ	..... 65.00
Cottlieb Crisis Cross	..... 150.00
Cottlieb Sitting Pretty	..... 150.00
Cottlieb Rocket Ship	..... 175.00
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Cottlieb Queen of Diamonds	..... 200.00
Cottlieb Spot a Card	..... 300.00
Williams Perky	..... 50.00
Williams Tim Buc Tu	..... 50.00
Williams Thunderbird	..... 75.00
Williams Big Ben	..... 75.00
Williams 3-D	..... 100.00
Williams Satellite	..... 100.00

**PINGAMES—2 PLAYER**

Cottlieb Duetto	.....\$ 75.00
Cottlieb Toreador	..... 95.00
Cottlieb Sea Belles	..... 110.00
Cottlieb Flagship	..... 125.00
Cottlieb Lady Fair	..... 125.00
Cottlieb Gondola	..... 175.00
Cottlieb Picnic	..... 200.00
Cottlieb Double Action	..... 225.00
Cottlieb Atlas	..... 275.00

**PINGAMES—4 PLAYER**

Cottlieb Scoreboard	.....\$ 65.00
Cottlieb Register	..... 110.00
Cottlieb Majestic	..... 175.00
Cottlieb Contest	..... 225.00
Cottlieb Falstaff	..... 250.00
Cottlieb Sweet Sioux	..... 375.00
Cottlieb Texan	..... 450.00
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Williams Fun House	..... 75.00

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Duplex	..... 325	Wurlitzer 2150	..... 375	Wallbox	..... 45.00
Royal	..... 325	Wurlitzer 2100	..... 395	<b>BINGOS</b>	
Bonus	..... 425	Wurlitzer 2000	..... 345	Big Show	.....\$ 85
Tournament	..... 295	Wurlitzer 1650	..... 155	Big Time	..... 85
Champion	..... 375	Wurlitzer 1600	..... 125	Beach Club	..... 75
Classic	..... 325	Wurlitzer 1450	..... 75	Broadway	..... 85
Advance	..... 625	Wurlitzer 1250	..... 75	Touch Down	..... 425
		Wurlitzer 1500	..... 100	Dude Ranch	..... 85
		Seeburg KD 200	..... 425	Gayety	..... 85
		Seeburg V 200	..... 225	Gay Time	..... 85
		Seeburg 100 A	..... 100	Hi-Fi	..... 75
		AMI Hideaway	..... 150	Leader	..... 100
		Rock-Ola 1444	..... 225	Parade	..... 85
		Rock-Ola 1465	..... 225	Key West	..... 85
		Rock-Ola 1448	..... 250	Playtime	..... 85
		Rock-Ola 1438	..... 210	Manhattan	..... 85
		Rock-Ola 1432	..... 125	Miami Beach	..... 85
		Seeburg Chr.	..... 37.50	Nite Club	..... 85
		Wallbox	..... 75.00	Show Time	..... 95
		Seeburg 200 Sel.	..... 75.00	South Seas	..... 85
		Wallbox	..... 75.00	Sun Valley	..... 160

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## MOA Problems

Continued from page 40

A. We anticipate we will.  
Q. How about getting Seeburg, Rock-Ola and Wurlitzer into the convention?

A. We've always invited them, and we will again.

Q. In answer to speculation and rumors circulated since the convention — do either of you (George Miller or E. R. Ratajack) have any intention of resigning or leaving MOA for any reason?

A. Emphatically no. (From both).

Q. What do you feel are some of the most important problems facing MOA and the coin machine industry in the immediate future and what can be done to solve them?

A. One of our greatest problems is a general lack of unity of purpose and understanding within the industry. This applies to manufacturers, suppliers, distributors and operators.

Another problem is the false sense of security that operators have allowed themselves to fall into, especially with copyright legislation. Here's a case where our past successes have jeopardized our future. Unless all parties concerned awaken quickly to the danger and seriousness of this problem, this false sense of security will bring chaos to this industry.

All concerned should be made to realize that this industry can not afford to lose \$5 to \$10 million a year out of its income.

Operators should recognize that MOA has been organized for a longer period of years than any other national association representing the operators' interest. It is the only voice speaking on a national basis that is recognized in the halls of Congress — on matters pertaining to national legislation and taxation.

There has been a lot of talk in recent months about public relations in this industry. We certainly agree there is a need for this and we applaud the effort. We do, however, also believe that our industry is in dire need of better human relations and this begins with manufacturers, suppliers, and operators understanding each other. We don't know of a better place to get this understanding than in the annual MOA Convention where everyone can meet, discuss and learn.

## EUROPEAN NEWS BRIEFS

Continued from page 41

dent; Rolf Erfurth, Baden-Wurttemberg, treasurer; Karl Feis, Saar, secretary; Guenter Reckling, Berlin, and Inno Taeuber, Lower-Saxony, financial secretaries. Mueller said he would work with the new ZOA officers to promote closer links between ZOA and its state associations, on the one hand, and the manufacturers and wholesalers, on the other hand. Mueller expressed the view that such a solid front of the industry would make it easier to solve operator problems such as the music royalty payments controversy.

## 'Artist of Week' Plan Working

PARIS—Socodimex reports lively interest on the part of French operators in Seeburg's 33 and 45 mixed-play-singles juke boxes. Seeburg's French sales representative exhibited the Seeburg 100 and 160 boxes at the Paris International Fair, where the 33 singles issue dominated trade talk. Seeburg has won attention in France for having pioneered the switch—or debate concerning a switch—to the 33 single. Socodimex reports there is spirited rivalry among French artists for placarding on Seeburg boxes as "artist of the week." In some prestige locales certain artists have even been accused, albeit only half-seriously, of organizing claques to push their claim to "artist of the week."

## Danes' German Trade Steady

COPENHAGEN—West German coin machine exports to Denmark are holding up well despite the inclusion of this country in the European Free Trade Association. Fears to the contrary, there has been no appreciable discrimination against German products by virtue of West Germany's membership in the rival European Common Market. German coin machine exports increased by about 7 per cent last year over 1959, and shipments in the first quarter of 1961 were up by about 2 per cent. West Germany's currency revaluation is expected to reduce the volume of German exports, but most experts feel the drop will be slight. Denmark's liberalization of imports last year, including coin machines, has boosted German shipments. Although the Danes are regarded as primarily a U. S. and British coin machine market, German machines do very well.

## Promo Drive Keys Relaxation

WEST BERLIN—Recreational value of juke boxes and coin-operated games is the theme of a new sales and patronage promotion campaign being launched by the industry. This new approach would have people patronize coin machines for therapy as well as fun. Expert medical testimony is being assembled to show that coin machines are the most practical form of relaxation for rank-and-file Germans. "Exhibit A" for this promotion is Gustav (Bubi) Scholz, the German European middle-weight boxing champion. Scholz has the game room in the basement of his home in the Charlottenburg district of West Berlin equipped with an array of coin machines, which he plays with his wife, Helga, to help break the tension while training for bouts. This country's major illness is "Managerial Krankheit"—managerial sickness—a generic term for high blood pressure, arteriosclerosis, hypertension and kindred ailments stemming from too much work and too little play. West Germany is cramped in area and lacks sport fields and similar mass recreation facilities. Moreover, most Germans live sardined in small apartments. This makes coin machines, according to the industry promotion, the ideal relaxation aid, a fact to which Scholz and other sports figures are being asked to testify.

Joe Ash says . . .



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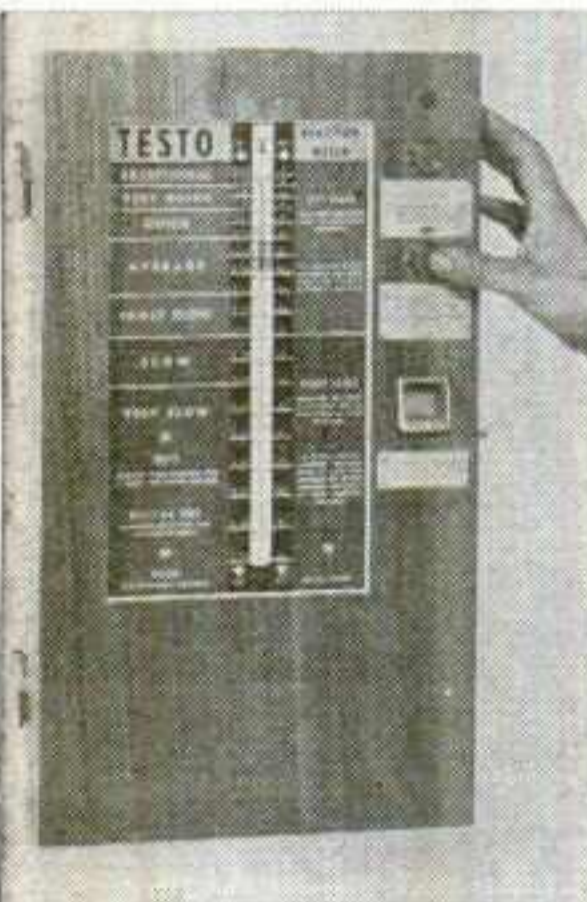
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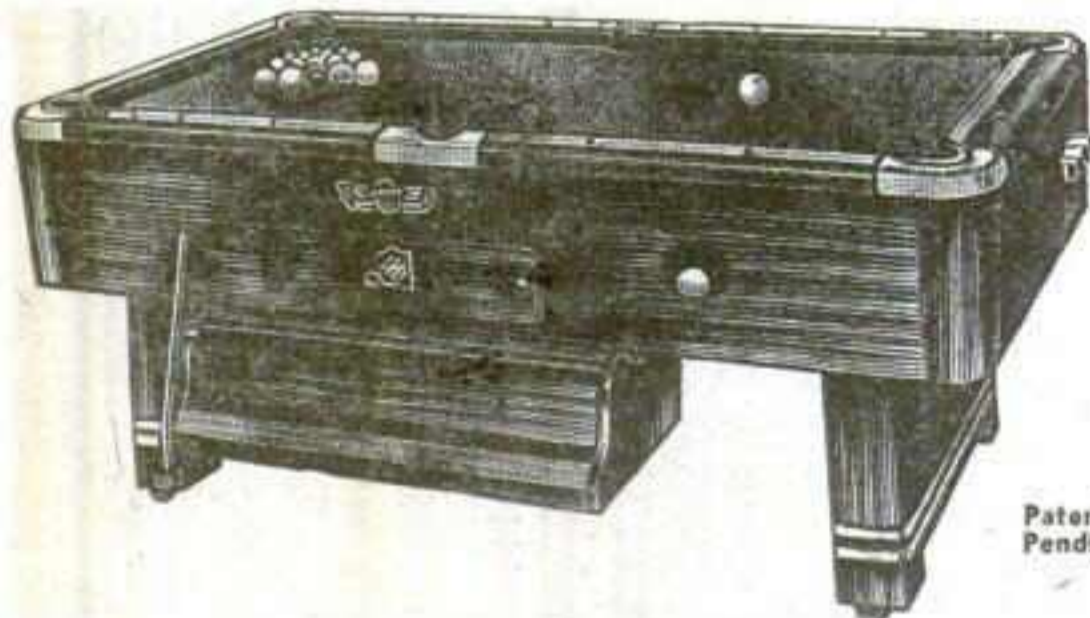
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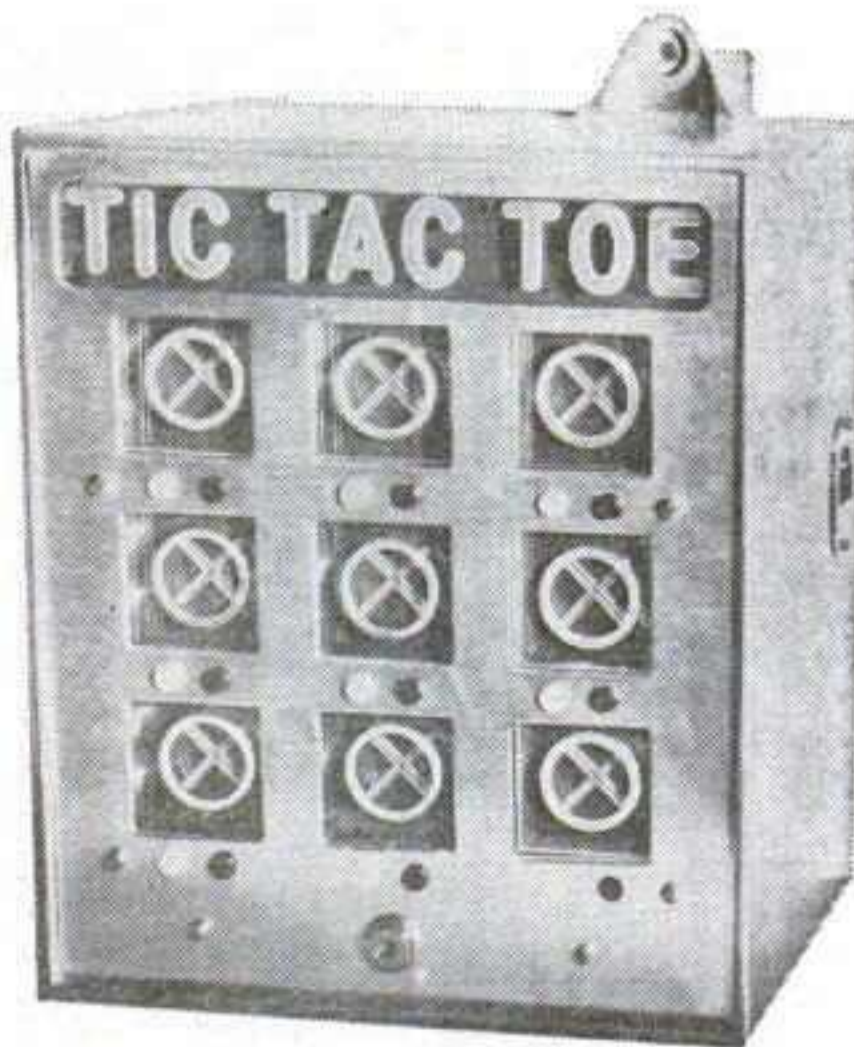
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Rebound Shuffles .....	\$ 45.00	LARGE BUMPER POOLS...\$75.00	
Shooting Star .....	95.00		
Rocket Shuffle .....	95.00		
Blinker .....	170.00		
All Star .....	125.00	14-ft. Bowlers .....	\$145.00
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SEEBURG 100-J .....	495		
SEEBURG 100-R .....	400	SEEBURG 800E-2 .....	\$275
SEEBURG 100-C .....	295	SEEBURG 800 E-1 .....	225
ROCK-OLA 1446 .....	245	11-Col. NATIONAL (Slant) .....	175
WURLITZER 2300-S .....	595	9-Col. NATIONAL .....	95
WURLITZER 1900 .....	375	12-Col. EASTERN .....	115
WURLITZER 2100 .....	365	CONTINENTAL CORSAIR "30" .....	245
WURLITZER 2000 .....	295	CONTINENTAL CORSAIR "20" .....	195

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**E. Pa. Assn. in Drive To Sign Independents In Three-County Area**

NORRISTOWN, Pa., — The Eastern Pennsylvania Amusement Machine Association has initiated a membership drive in an effort to sign up independent operators in a three-county area.

Sidney M. DeAngelis, manager of the group, said the counties in which members will be sought are Montgomery, Bucks and Lehigh. He said all the distributors have indicated a willingness to co-operate with the association in an effort to increase its rolls.

The association is planning to hold a summer clambake.

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Two-sided action may be expected from the following records. For the juke box operator limited to from 100 to 200 sides per machine, they represent maximum programming effectiveness. Records listed below have both sides either on the Hot 100, or have recently been on the Hot 100. See Spotlight Reviews for additional information on double-play disks.

TRAVELIN' MAN AND HELLO, MARY LOU	RICKY NELSON Imperial 5741
I FEEL SO BAD AND WILD IN THE COUNTRY	ELVIS PRESLEY RCA Victor 7880
THAT OLD BLACK MAGIC AND DON'T BE AFRAID (To Fall in Love)	BOBBY RYDELL Cameo 190
(DANCE THE) MESS AROUND AND GOOD, GOOD LOVIN'	CHUBBY CHECKER Parkway 822
FLAMING STAR SUMMER KISSES, WINTER TEARS AND ARE YOU LONESOME TONIGHT! IT'S NOW OR NEVER	ELVIS PRESLEY RCA Victor LPC 128 (33 Compact Double Disk Only)
IT KEEPS RAININ' AND I JUST CRY	FATS DOMINGO Imperial 5753
SPRING FEVER AND FLAMINGO	LITTLE WILLIE JOHN King 8503
DREAM AND FOOL THAT I AM	Etta James Arge 5390



**ADD-A-BALL Extended Play plus Light-Box Animation Create Coin Box-Filling Appeal!**

New, revolutionary extended play ADD-A-BALL feature coupled with light-box animation presents a most successful "Player Appeal" combination.

Acclaimed and accepted everywhere, ADD-A-BALL adds a number of balls to each game through skillful player operation. It's



fun — it's fresh, adds new zest to every game.

"Cannonball" animation in the light-box makes a "Big Production" out of every additional ball made. A cannon fires! The cannon ball shoots up the ramp and hits a target that rings a bell! Add 'em together, they spell . . .

**FLIPPER PARADE**

**Tested! Proven! Accepted Everywhere!**

- Lighting 5 top rollovers gives an additional ball
- Hitting Roto-Target when matched to top lighted rollover gives additional ball
- Red and Yellow rollover buttons light pop bumpers and holes for high score
- Additional balls given for high score
- Side double rollovers score up to 200 points
- New tilt feature enables play to continue by only penalizing player one ball plus ball in play.

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- High, wide and handsome tapered light-box
- Sparkling plated legs and front door panel
- STAINLESS STEEL moldings
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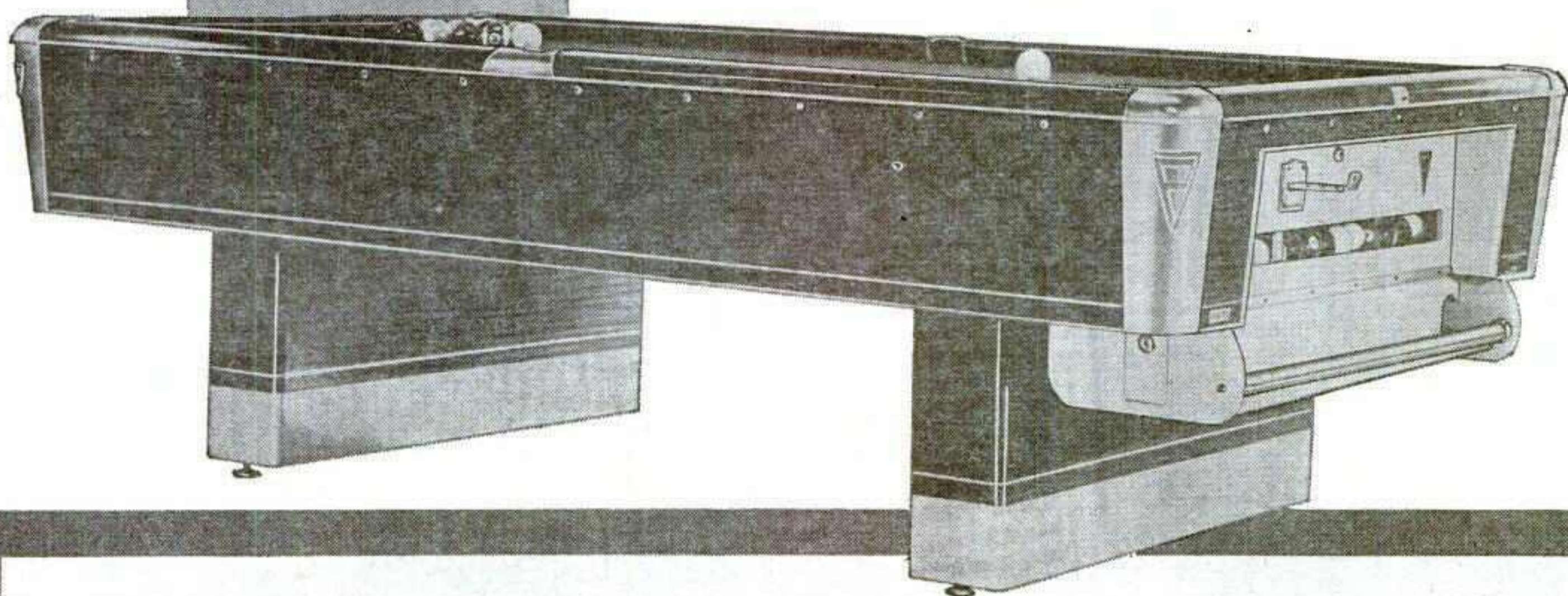
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coin-table with an  
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pull-out drawer  
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this all-new model gives you...

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All-new ball trap and return system features: recessed mechanism, pull-out drawer, totally secured cash box, trouble-free operation, fast ball action, quiet operation.

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A tremendously strong frame of full 3/4" laminates bolted and glued to massive aluminum-alloy corners. Interior beams, girders & plates combine to give practical indestructibility!

**3. TRUE FUNCTIONAL BEAUTY**

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"4 by 8 foot" - Model XF-800  
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