

BILLBOARD MUSIC WEEK

Music-Phonograph Merchandising • Radio-Tv Programming • Coin Machine Op

PAGE ONE RECORDS

BILLBOARD
MUSIC WEEK
PAGE ONE RECORD

SINGLES

★ NATIONAL BREAKOUTS

ONLY LOVE CAN BREAK A HEART, Gene Pitney, Musicor 1022
POPEYE THE HITCHHIKER, Chubby Checker, Parkway 849

★ REGIONAL BREAKOUTS

These new records, not yet on BMW's Hot 100, have been reported getting strong sales action by dealers in major market (s) listed in parenthesis.

- COMIN' HOME BABY** . . .
Herbie Mann, Atlantic 5020 (Meloton, BMI) (New York, Baltimore)
- DESAFINADO** . . .
Stan Getz, Verve 10260 (Hastings, BMI) (New York)
- BIG BLUE DIAMONDS** . . .
Little Willie John, King 5681 (Lois, BMI) (New Orleans)
- DANNY** . . .
Nancy Claire, Warner Bros. 5298 (Moreno, ASCAP) (Seattle)
- A MILE AND A QUARTER** . . .
Sonny James, Dot 16381 (Lo-Ja, BMI) (Dallas-Fort Worth)
- EVERYBODY LOVES MY BABY** . . .
Jimmy Smith, Blue Note 1851 (Pickwick, ASCAP) (Baltimore)
- HOW'S MY EX TREATING YOU** . . .
Jerry Lee Lewis, Sun 478 (Tree, BMI) (Dallas-Fort Worth)
- BEGGAR THAT BECAME A KING** . . .
Johnny Jack, Gone 5132 (Trinity, BMI) (Pittsburgh)
- HANDFUL OF MEMORIES** . . .
Baby Washington, Sue 767 (Rual, ASCAP) (Baltimore)
- ASHES** . . .
Screamin' Jay Hawkins, Chancellor 1117 (Rambled, BMI) (Philadelphia)
- BLUEBIRDS OVER THE MOUNTAIN** . . .
Echoes, Smash 1766 (Emcee-Topedo, BMI) (Milwaukee)
- TRY A LITTLE TENDERNESS** . . .
Aretha Franklin, Columbia 42520 (Robbins, ASCAP) (Baltimore)
- TROUBLED MIND** . . .
Ray Anthony, Capitol 4834 (Moonlight, BMI) (Dallas-Fort Worth)
- RICHIE** . . .
Gloria Dennis, Rust 5049 (Wiley, BMI) (Hartford)
- SOFTLY AS I LEAVE YOU** . . .
Matt Monro, Liberty 55449 (Robbins, ASCAP) (Pittsburgh)
- LET THE GOOD TIMES ROLL** . . .
Velvets, Monument 464 (Aladdin, BMI) (Baltimore)

NEW ON THE HOT 100

68. **ONLY LOVE CAN BREAK A HEART** . . .
Gene Pitney, Musicor 1022
70. **POPEYE THE HITCHHIKER** . . .
Chubby Checker, Parkway 849
74. **DON'T GO NEAR THE INDIANS** . . .
Rex Allen, Mercury 71997
76. **GLORY OF LOVE** . . .
Don Gardner and Dee Dee Ford, KC 106
77. **LITTLE BLACK BOOK** . . .
Jimmy Dean, Columbia 42529
82. **THE THINGS WE DID LAST SUMMER** . . .
Shelley Fabares, Colpix 654
89. **THE SWISS MAID** . . .
Del Shannon, Big Top 3117
90. **WHAT TIME IS IT?** . . .
Jive Five, Beltone 2024
94. **BONANZA!** . . .
Johnny Cash, Columbia 42512
95. **WAY OVER THERE** . . .
Miracles, Tamla 54069
96. **DON'T YOU BELIEVE IT** . . .
Andy Williams, Columbia 42523
97. **SWEET LITTLE SIXTEEN** . . .
Jerry Lee Lewis, Sun 478
98. **CLOSE TO CATHY** . . .
Mike Clifford, United Artists 489
99. **OL' MAN RIVER** . . .
Jimmy Smith, Verve 10262
100. **YOUR HEART BELONGS TO ME** . . .
Supremes, Motown 1027

ALBUMS

★ NATIONAL BREAKOUTS

MONO
BABY ELEPHANT WALK, Lawrence Welk, Dot DLP 3457
PAT BOONE'S GOLDEN HITS, Dot DLP 3455

STEREO
BIG BAND BASH, Ted Heath Ork, London SP 44017

★ NEW ACTION LP'S

Albums getting initial dealer action in major markets and have not yet hit BMW's Top LP Chart.

- MONO**
- JOHNNY GET ANGRY** . . .
Joanie Sommers, Warner Bros. W 1470
- ENCORE** . . .
Highwaymen, United Artists UAL 3225
- THE LIVELY ONES** . . .
Vic Damone, Capitol T 1748
- LOLITA** . . .
Sound Track, MGM E 4050
- A TASTE OF HONEY** . . .
Martin Denny, Liberty LRP 3237
- TWIST & SHOUT** . . .
Isley Brothers, Wand 653
- PIANOS IN PARADISE** . . .
Ferrante & Teicher, United Artists UAL 3230
- RAMBLIN' ROSE** . . .
Nat King Cole, Capitol T 1793
- PLAYBOY** . . .
Marvelettes, Tamla 231
- TONY BENNETT AT CARNEGIE HALL** . . .
Columbia C2L 23
- MOVIN'** . . .
Bill Black's Combo, Hi HL 12005
- JOCKO'S CHOICE R&B OLDIES** . . .
Various Artists, Bonded B 777
- THE MUSIC OF BRAZIL** . . .
Percy Faith & His Ork, Columbia CL 1822
- SENTIMENTALLY YOURS** . . .
Patsy Cline, Decca DL 4282
- THE VIVACIOUS ONE** . . .
Ann-Margret, RCA Victor LPM 2551

- STEREO**
- PIANOS IN PARADISE** . . .
Ferrante & Teicher, United Artists UAS 6220
- MR. PIANO** . . .
Roger Williams, Kapp K5 3290
- I LEFT MY HEART IN SAN FRANCISCO** . . .
Tony Bennett, Columbia CS 8669
- PORTRAIT IN MUSIC** . . .
George Maharis, Epic BN 26021
- HERBIE MANN AT THE VILLAGE GATE** . . .
Atlantic 1380

NEW ON THE TOP LP'S

- MONO**
115. **BABY ELEPHANT WALK** . . .
Lawrence Welk, Dot DLP 3457
 122. **PAT BOONE'S GOLDEN HITS** . . .
Dot DLP 3455
 126. **A SWINGIN' SAFARI** . . .
Billy Vaughn, Dot DLP 3458
 129. **HELLO YOUNG LOVERS** . . .
Nancy Wilson, Capitol T 1767
 134. **MR. PIANO** . . .
Roger Williams, Kapp KL 1290
 140. **SHOW BOAT** . . .
Various Artists, Columbia OL 5820
 141. **JAZZ SAMBA** . . .
Stan Getz & Charlie Byrd, Verve V 8432
 145. **IN A VELVET MOOD** . . .
Anita Bryant, Columbia CL 1885
 148. **1,837 SECONDS OF HUMOR** . . .
Ray Stevens, Mercury MG 20732
 150. **LET'S SIT THIS ONE OUT** . . .
Paul Anka, RCA Victor LPM 2575
- STEREO**
38. **BIG BAND BASH** . . .
Ted Heath Ork, London SP 44017

SINGLES SALES MARKET SHARE ALSO ON RISE

NEW YORK—More dealers are stocking more singles now than at any time in the past year. This was the clear conclusion among those whose opinions were tapped by Billboard Music Week's research staff last week. This, in turn, backs up the trend noted in BMW's continuing market studies, week to week, during almost the entire summer.

The increased singles pace has reached the point now, according to many responsible sources, that singles may well be occupying a substantially increased share of the total market than they have in recent years. Over a period of years, the singles share of market continually dwindled, even though their actual sales pace held relatively firm, as album sales skyrocketed to virtually a 70 per cent share of dollar volume.

Now, the evidence shows that albums have maintained a fairly steady level, while it has been the turn of singles to stage a healthy comeback, to the point where they may now enjoy as much as a 5 to 10 per cent greater share of the total market than they did a year ago.

Many dealers note that their stocks have increased because alongside the hot-selling new singles, many old ones have enjoyed big revivals. Others note that wider discounting has caused a greater turnover. In other cases, dealers say that many singles are being tailored for broader market appeal, with current chart makers by Nat Cole, Tony Bennett and Sammy Davis Jr. given as example of this trend.

Though albums are noted as either "slightly off" or "holding their own," dealers seemed almost unanimous last week in hailing Peter, Paul and Mary as the hottest act in terms of store traffic. Dealer reception to the new Elvis Presley EP, "Kid Galahad," was mixed, with most singling out "King of the Whole Wide World" as the most likely hit track.

In Gotham They Deal by Ear

NEW YORK—Though it's the country's largest market, New York continues to present distributors with an extra large share of sales problems, industry sources told BMW last week. Selling to dealers, both singles and albums, is a matter of "selling through the dealer and not to him," as one distributor put it. It's a matter, distributors add, of constantly outguessing the sales potential and of applying "intelligent pressure" to stock more, or less, of an item than a dealer asks for.

General business reactions are ranging all over the place, with some New York outlets reporting brisk action (now that the city's youngsters are back in school) and others terming sales "strictly soft." It's not just a matter of who stocks what lines, either. Said one veteran of 18 years in the distrib field: "Every year I try to figure out what the pattern will be, and every year it's different. I find I have to play it day by day."

Some individual platters are getting singles action in New York, BMW learned. Among them are Bobby Pickett's "Monster Mash" on London, distributed by Garpax, which first broke in Boston several weeks ago, and Sammy Davis Jr.'s "What Kind of Fool Am I?" on Reprise, which just began to show national spread this week.

Since New York radio is heavily laden with "good music," "Easy Listening" and "news-and-talk" formats, and only two stations, WINS and WABC actively spin new releases, distributors continue to regard New York as one of the toughest towns in which to break new singles. One result: local distributors keep a close watch on out-of-town and regional chart trends, and try to move quickly if a major breakout seems to be in the making.

Deejays on the Jump in St. Louis

ST. LOUIS—Good singles business and shuffling around at the local disk jockey level characterized the record scene in the Mound City last week. Most dealers reported the summer-long wave of good singles activity either holding up or improved over recent weeks. One dealer summed up the feeling with the succinct comment: "Business is great!"

On the deejay front, Shad O'Shea, recently of KXOK, has left that station and has joined WIL. O'Shea's immediate duties were reported as filling in for other vacationing jocks. Word as to his future status at the station was expected shortly. Only six months ago, Danny Dark, also formerly of KXOK, left that station to join WIL.

Meanwhile, Ed Wilson, another former St. Louis jockey
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150 Best Selling
MONAURAL LP's

★ STAR PERFORMERS—selections on Chart 9 weeks or less registering greatest upward progress this week.

This Week	Last Week	Title, Artist, Label	Wks. on Chart
1	1	MODERN SOUNDS IN COUNTRY & WESTERN MUSIC Ray Charles, ABC-Paramount ABC 410	22
2	2	WEST SIDE STORY Sound Track, Columbia OL 5670	47
3	3	THE STRIPPER & OTHER FUN SONGS FOR THE FAMILY David Rose & Ork, MGM E 4062	12
4	4	PETER, PAUL & MARY Warner Bros. W 1449	21
5	5	ROSES ARE RED Bobby Vinton, Epic LN 24020	7
6	7	THE MUSIC MAN Sound Track, Warner Bros. B 1459	6
7	6	POT LUCK Elvis Presley, RCA Victor LPM 2523	10
8	9	RAY CHARLES GREATEST HITS ABC-Paramount, ABC 415	5
9	14	VINCENT EDWARDS SINGS Decca DL 4311	11
10	10	ROME ADVENTURE Sound Track, Warner Bros. W 1458	14
11	11	WEST SIDE STORY Original Cast, Columbia OL 5230	101
12	17	HATARI! Henry Mancini, RCA Victor LPM 2559	9
13	21	SOMETHING SPECIAL Kingston Trio, Capitol T 1747	4
14	13	MOON RIVER & OTHER GREAT MOVIE THEMES Andy Williams, Columbia CL 1809	19
15	15	STRANGER ON THE SHORE Mr. Acker Bilk, Atco 129	20
16	8	IT KEEPS RIGHT ON A-HURTIN' Johnny Tillotson, Cadence CLP 3058	8
17	16	BREAKFAST AT TIFFANY'S Henry Mancini, RCA Victor LPM 2362	49
18	19	RAY CHARLES STORY Atlantic 2-900	6
19	20	THE BEST OF THE KINGSTON TRIO Capitol T 1705	15
20	12	LOVERS WHO WANDER Dion, Laurie LL 2012	10
21	23	BASHIN'—THE UNPREDICTABLE JIMMY SMITH Verve V 8474	16
22	18	JOAN BAEZ, VOL. I Vanguard VRS 9078	29
23	29	KNOCKERS UP Rusty Warren, Jubilee JLP 2029	97
24	27	THE SOUND OF MUSIC Original Cast, Columbia KOL 5450	143
25	24	JOHNNY'S GREATEST HITS Johnny Mathis, Columbia CL 1133	228
26	26	SINATRA SINGS . . . OF LOVE AND THINGS Capitol W 1729	5
27	28	I LEFT MY HEART IN SAN FRANCISCO Tony Bennett, Columbia CL 1869	11
28	22	POINT OF NO RETURN Frank Sinatra, Capitol W 1676	22
29	43	ROY ORBISON'S GREATEST HITS Monument M 4409	3
30	32	NO STRINGS Original Cast, Capitol O 1695	22
31	87	GEORGE CHAKIRIS Capitol T 1750	3
32	67	SINATRA & SWINGIN' BRASS Frank Sinatra, Reprise R 1005	3
33	33	A SONG FOR YOUNG LOVE Lettermen, Capitol T 1669	30
34	39	THE GARLAND TOUCH Judy Garland, Capitol W 1710	4
35	42	THE GOLDEN HITS OF THE EVERLY BROTHERS Warner Bros. W 1471	4
36	52	MUSIC MAN Original Cast, Capitol WAO 990	221
37	36	BLUE HAWAII Elvis Presley, RCA Victor LPM 2426	47
38	34	NICE 'N' EASY Frank Sinatra, Capitol W 1417	82
39	50	WORRIED MIND Ray Anthony, Capitol T 1752	9
40	78	PORTRAIT IN MUSIC George Maharis, Epic LN 24021	2
41	53	OLDIES BUT GOODIES, VOL. IV Various Artists, Original Sound OSR 5005	14
42	30	YOUR TWIST PARTY Chubby Checker, Parkway P 7007	41
43	41	BUDDY HOLLY STORY Coral CRL 57326	88
44	45	CRYING Roy Orbison, Monument M 4007	24
45	38	MY FAIR LADY Original Cast, Columbia OL 5090	336
46	25	JOAN BAEZ, VOL. II Vanguard VRS 9094	42
47	56	JUMP UP CALYPSO Harry Belafonte, RCA Victor LPM 2388	55
48	54	DINAH '62 Dinah Washington, Roulette R 25170	13
49	36	CAMELOT Original Cast, Columbia KOL 5420	86
50	31	THROUGH CHILDREN'S EYES Limeliters, RCA Victor LPM 2512	13
51	68	BOBBY VEE MEETS THE CRICKETS Liberty LBP 3228	9

This Week	Last Week	Title, Artist, Label	Wks. on Chart
52	47	FOR THE NERVO MINDED Peter Nero, RCA Victor LPM 2536	11
53	65	A YOUNG MAN'S FANCY Johnny Crawford, Del-Fi DFLP 1233	3
54	69	EDDIE CAMO AT PJ'S Reprise R 6030	3
55	46	COUNTDOWN TIME IN OUTER SPACE Dave Brubeck Quartet, Columbia CL 1775	14
56	61	ALL THE WAY Frank Sinatra, Capitol W 1538	37
57	51	PAUL ANKA SINGS HIS BIG 15 ABC-Paramount ABC 323	115
58	71	HERBIE MANN AT THE VILLAGE GATE Atlantic 1380	8
59	44	EL CID Sound Track, MGM E 3977	7
60	37	TIME OUT Dave Brubeck, Columbia CL 1397	89
61	40	COLLEGE CONCERT Kingston Trio, Capitol T 1658	28
62	49	HEAVENLY Johnny Mathis, Columbia CL 1351	156
63	109	TWO OF US Robert Goulet, Columbia CL 1826	3
64	66	WALK ON THE WILD SIDE Elmer Bernstein, Choro A-4	11
65	100	DID YOU EVER! Dave Gardner, RCA Victor LPM 2498	3
66	79	HERE'S THE MAN Bobby Bland, Duke DLP 73	3
67	89	A FUNNY THING HAPPENED ON THE WAY TO THE FORUM Original Cast, Capitol WAO 1717	11
68	55	MARIA Roger Williams, Kapp KL 1266	27
69	48	ONCE UPON A TIME Lettermen, Capitol T 1711	15
70	72	SOUL OF SPAIN, VOL. I 101 Strings, Somerset P 6400	31
71	57	GEORGE MAHARIS SINGS! Epic LN 24001	16
72	64	DO THE TWIST Ray Charles, Atlantic 8054	39
73	73	IT'S JUST MY FUNNY WAY OF LAUGHIN' Burl Ives, Decca DL 4279	16
74	93	TONIGHT Ferrante & Teicher, United Artists UAL 3171	27
75	59	JUDY AT CARNEGIE HALL Judy Garland, Capitol WBO 1569	59
76	91	G. I. BLUES Elvis Presley, RCA Victor LPM 2256	98
77	60	SINATRA & STRINGS Frank Sinatra, Reprise R 1004	27
78	62	HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING Original Cast, RCA Victor LOC 1066	42
79	104	MOMS MABLEY BREAKS IT UP Chess LP 1472	3
80	63	RUNAROUND SUE Dion, Laurie LLP 2009	42
81	98	BEYOND THE REEF Earl Grant, Decca DL 4231	18
82	70	NANCY WILSON/CANNONBALL ADDERLEY Capitol T 1657	20
83	77	YOUNG WORLD Lawrence Welk, Dot DLP 3428	17
84	58	MOON RIVER Lawrence Welk, Dot DLP 3412	37
85	80	MEET CLAUDE KING Columbia CL 1810	6
86	83	DON'T KNOCK THE TWIST Chubby Checker & Various Artists, Parkway P 7011	15
87	97	WHAT'D I SAY Ray Charles, Atlantic 8029	55
88	92	IN THE WEE SMALL HOURS Frank Sinatra, Capitol W 581	5*
89	90	ONLY THE LONELY Frank Sinatra, Capitol W 1053	112
90	110	BEWITCHING LEE Peggy Lee, Capitol T 1743	4
91	128	MASHED POTATOES AND GRAVY Ventures, Dulton DLP 2016	3
92	88	ENCORE OF GOLDEN HITS Platters, Mercury MG 20472	131
93	95	SONGS FOR SWINGIN' LOVERS Frank Sinatra, Capitol W 653	5*
94	96	THE BUTTON-DOWN MIND ON TV Bob Newhart, Warner Bros. W 1467	2
95	99	THE WAH-WATUSI Orions, Cameo C 1020	3
96	76	IT'S MASHED POTATO TIME Dee Dee Sharp, Cameo C 1018	13
97	94	TIME FURTHER OUT Dave Brubeck Quartet, Columbia CL 1690	38
98	105	LIVE IT UP Johnny Mathis, Columbia CL 1711	30
99	86	TONIGHT IN PERSON Limeliters, RCA Victor LPM 2272	69
100	117	ALL THE HITS Bobby Rydell, Cameo C 1019	3

This Week	Last Week	Title, Artist, Label	Wks. on Chart
101	107	FREDDY CANNON AT PALISADES PARK Swan 507	3
102	106	NO ONE CARES Frank Sinatra, Capitol W 1221	62
103	116	PETE FOUNTAIN'S MUSIC FROM DIXIE Coral CRL 57401	6
104	81	THE MIDNIGHT SPECIAL Harry Belafonte, RCA Victor LPM 2449	19
105	108	THIS IS SINATRA Frank Sinatra, Capitol T 748	42
106	123	SHELLEY Shelley Fabares, Colpix CP 426	9
107	84	CHAPEL BY THE SEA Billy Vaughn, Dot DLP 3424	16
108	113	THE STRIPPER & OTHER BIG BAND HITS Si Zentner & His Ork., Liberty LRP 2247	3
109	75	DOIN' THE TWIST AT THE PEPPERMINT LOUNGE Joey Dee & the Starliners, Roulette R 25166	40
110	120	SONGS FOR YOUNG LOVERS Frank Sinatra, Capitol W 1432	3*
111	126	ABOVE THE STARS Mr. Acker Bilk, Atco 144	3
112	137	HYMNS Tennessee Ernie Ford, Capitol T 756	260
113	134	WEST SIDE STORY Ferrante & Teicher, United Artists UAL 3166	43
114	138	SWING EASY Frank Sinatra, Capitol W 1429	2*
115	—	BABY ELEPHANT WALK Lawrence Welk, Dot DLP 3457	1
116	133	JULIE & CAROL AT CARNEGIE HALL Julie Andrews & Carol Burnett, Columbia OL 5840	3
117	130	LET THERE BE DRUMS Sandy Nelson, Imperial LP 9159	35
118	118	SINATRA'S SWINGIN' SESSION Frank Sinatra, Capitol W 1491	28
119	121	WHERE ARE YOU Frank Sinatra, Capitol W 855	25
120	112	I HAVE BUT ONE HEART Jerry Vale, Columbia CL 1797	4
121	124	FILM ENCORES, VOL. I Mantovani, London LL 1700	198
122	—	PAT BOONE'S GOLDEN HITS Dot DLP 3455	1
123	119	COME FLY WITH ME Frank Sinatra, Capitol W 920	40
124	111	COME DANCE WITH ME Frank Sinatra, Capitol W 1069	122
125	140	CONNIE FRANCIS SINGS MGM E 4049	4
126	—	A SWINGIN' SAFARI Billy Vaughn & His Ork., Dot DLP 3458	1
127	115	GOLDEN HITS OF THE BOYS Patti Page, Mercury MG 20712	3
128	135	FAMILY SING ALONG WITH MITCH Mitch Miller & the Gang, Columbia CL 1772	15
129	—	HELLO YOUNG LOVERS Nancy Wilson, Capitol T 1767	1
130	114	A SWINGIN' AFFAIR Frank Sinatra, Capitol W 803	38
131	132	MIDNIGHT SPECIAL Jimmy Smith, Blue Note 4078	31
132	129	COME SWING WITH ME Frank Sinatra, Capitol W 1594	34
133	85	OLDIES BUT GOODIES, VOL. I Various Artists, Original Sound 5001	154
134	—	MR. PIANO Roger Williams, Kapp KL 1290	1
135	101	SUMMER FESTIVAL Various Artists, RCA Victor LM 4097	14
136	131	MAD TWISTS ROCK 'N' ROLL Various Artists, Big Top 1305	8
137	146	DRUMMIN' UP A STORM Sandy Nelson, Imperial LP 9189	10
138	125	MURRAY THE "KS" GASSERS FOR SUBMARINE RACE WATCHERS Various Artists, Chess LP 1470	7
139	103	CHAD MITCHELL TRIO AT THE BITTER END Kapp KL 1281	3
140	—	SHOW BOAT Various Artists, Columbia OL 5820	1
141	—	JAZZ SAMBA Stan Getz & Charlie Byrd, Verve V 8432	1
142	74	STATE FAIR Sound Track, Dot DLP 9011	19
143	144	DRUMS ARE MY BEAT Sandy Nelson, Imperial LP 9168	23
144	82	FOR TEEN TWISTERS ONLY Chubby Checker, Parkway P 7009	25
145	—	IN A VELVET MOOD Anita Bryant, Columbia CL 1885	1
146	127	ANOTHER DAY, ANOTHER WORLD Jonathan Winters, Verve V 15032	3
147	150	'S CONTINENTAL Ray Conniff, His Ork. & Chorus, Columbia CL 1776	20
148	—	1,837 SECONDS OF HUMOR Ray Stevens, Mercury MG 20732	1
149	136	DANNY BOY AND OTHER SONGS I LOVE TO SING Andy Williams, Columbia CL 1751	29
150	—	LET'S SIT THIS ONE OUT Paul Anka, RCA Victor LPM 2575	1

50 Best Selling
STEREO LP's

This Week	Last Week	Title, Artist, Label	Wks. on Chart
1	1	WEST SIDE STORY Sound Track, Columbia OS 2070	44
2	2	MODERN SOUNDS IN COUNTRY & WESTERN MUSIC Ray Charles, ABC-Paramount ABCS 410	18
3	4	THE MUSIC MAN Sound Track, Warner Bros. BS 1459	6
4	3	THE STRIPPER & OTHER FUN SONGS FOR THE FAMILY David Rose & His Ork., MGM SE 4062	11
5	6	BREAKFAST AT TIFFANY'S Henry Mancini, RCA Victor LSP 2362	47
6	8	WEST SIDE STORY Original Cast, Columbia OS 2001	63
7	5	PETER, PAUL & MARY Warner Bros., WS 1449	8
8	7	ROME ADVENTURE Sound Track, Warner Bros. WS 1458	12
9	9	HATARI! Henry Mancini, RCA Victor LSP 2559	9
10	15	SOMETHING SPECIAL Kingston Trio, Capitol ST 1747	5
11	11	STEREO 35/MM Enoch Light & His Ork., Command RS 826 SD	49
12	17	RAY CHARLES GREATEST HITS ABC-Paramount, ABCS 415	4
13	10	STRANGER ON THE SHORE Mr. Acker Bilk, Atco SD 129	19
14	14	WORRIED MIND Ray Anthony, Capitol ST 1752	8
15	18	THE SOUND OF MUSIC Original Cast, Columbia KOS 2020	131
16	12	CAMELOT Original Cast, Columbia KOS 2031	86
17	32	POT LUCK Elvis Presley, RCA Victor LSP 2523	10
18	22	TIME OUT Dave Brubeck, Columbia CS 8192	58
19	23	BEYOND THE REEF Earl Grant, Decca DL 74331	9
20	16	JUDY AT CARNEGIE HALL Judy Garland, Capitol SWBO 1569	591
21	27	BLUE HAWAII Elvis Presley, RCA Victor LSP 2426	46
22	13	NO STRINGS Original Cast, Capitol SO 1695	22
23	30	MUSIC MAN Original Cast, Capitol SWAD 990	92
24	24	ROSES ARE RED Bobby Vinton, Epic BN 26020	5
25	25	BASHIN'—THE UNPREDICTABLE JIMMY SMITH Verve V6-8474	10
26	31	AMERICAN WALTZES Mantovani, London PS 248	15
27	38	VINCENT EDWARDS SINGS Decca DL 74311	9
28	20	BEST OF THE KINGSTON TRIO Capitol ST 1705	14
29	19	THE MIDNIGHT SPECIAL Harry Belafonte, RCA Victor LSP 2449	17
30	21	SINATRA SINGS . . . OF LOVE AND THINGS Frank Sinatra, Capitol SW 1729	5
31	36	MOON RIVER Lawrence Welk, Dot DLP 25412	36
32	37	SOUL OF SPAIN, VOL. I 101 Strings, Stereo Fidelity SF 6600	21
33	39	WALK ON THE WILD SIDE Elmer Bernstein, Choro AS-4	3
34	33	TONIGHT Ferrante & Teicher, United Artists UAS 6171	25
35	48	POPS ROUNDUP Boston Pops (Fiedler), RCA Victor LSC 2595	2
36	42	SOUTH PACIFIC Sound Track, RCA Victor LSP 1032	30
37	26	POINT OF NO RETURN Frank Sinatra, Capitol SW 1676	20
38	—	BIG BAND BASH Ted Heath Ork., London SP 44017	1
39	35	EL CID Sound Track, MGM SE 3977	3
40	34	ALL THE WAY Frank Sinatra, Capitol SW 1538	30
41	46	FOR THE NERVO MINDED Peter Nero, RCA Victor LSP 2536	4
42	49	SPAIN Stanley Black Ork., London SP 44016	5
43	45	THE GARLAND TOUCH Judy Garland, Capitol SW 1710	2
44	44	COME SWING WITH ME Frank Sinatra, Capitol SW 1594	20
45	43	COUNTDOWN TIME IN OUTER SPACE Dave Brubeck Quartet, Columbia CS 8575	11
46	47	SINATRA & SWINGIN' BRASS Frank Sinatra, Reprise R9-1005	2
47	41	IT KEEPS RIGHT ON A-HURTIN' Johnny Tillotson, Cadence CLP 25058	3
48	28	COME FLY WITH ME Frank Sinatra, Capitol SW 920	4
49	40	EDDIE CAMO AT PJ'S Reprise R9-6030	3
50	29	MOON RIVER & OTHER GREAT MOVIE THEMES Andy Williams, Columbia CS 8609	16

*Does not include weeks prior to 1958 when different LP chart was published.

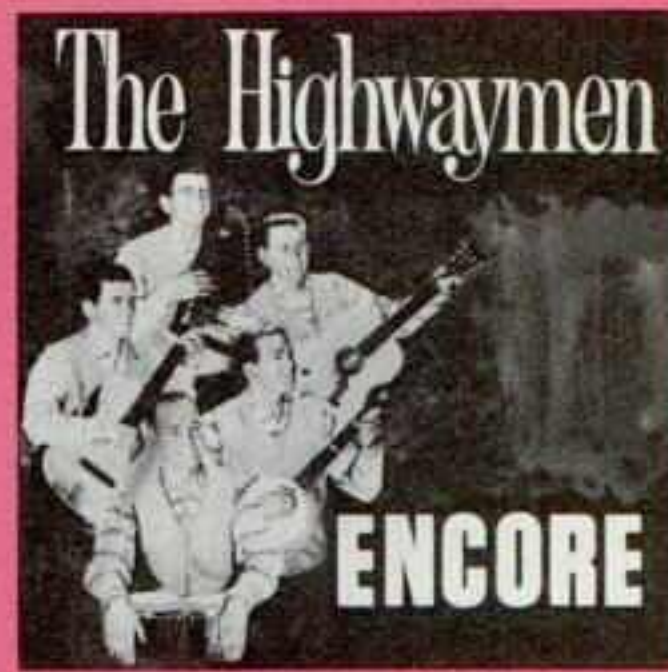
START The Fall With The HITS!



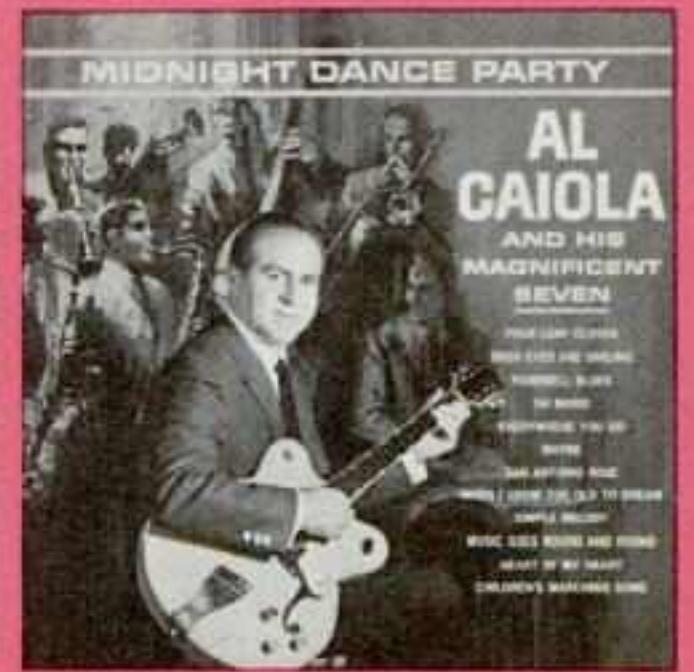
POPULAR ALBUMS



PIANOS IN PARADISE
Ferrante & Teicher
UAL 3230 UAS 6230 (Stereo)

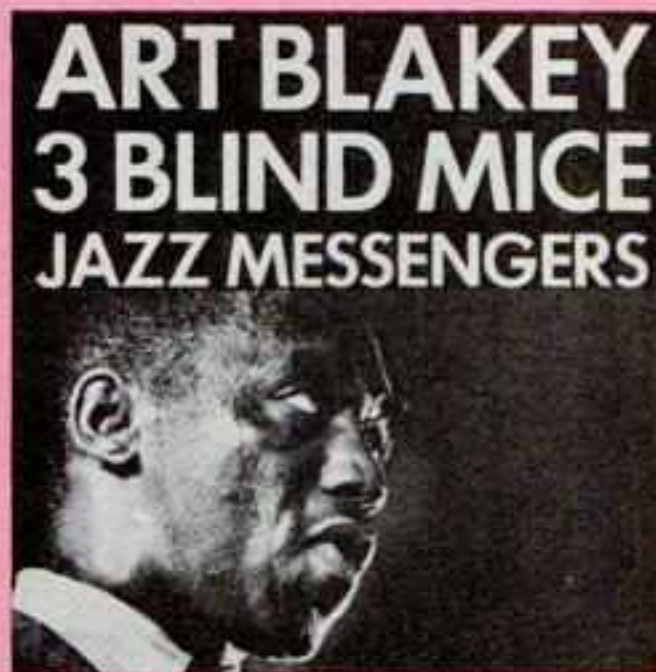


ENCORE
The Highwaymen
UAL 3225 UAS 6225 (Stereo)



MIDNIGHT DANCE PARTY
Al Caiola
UAL 3228 UAS 6228 (Stereo)

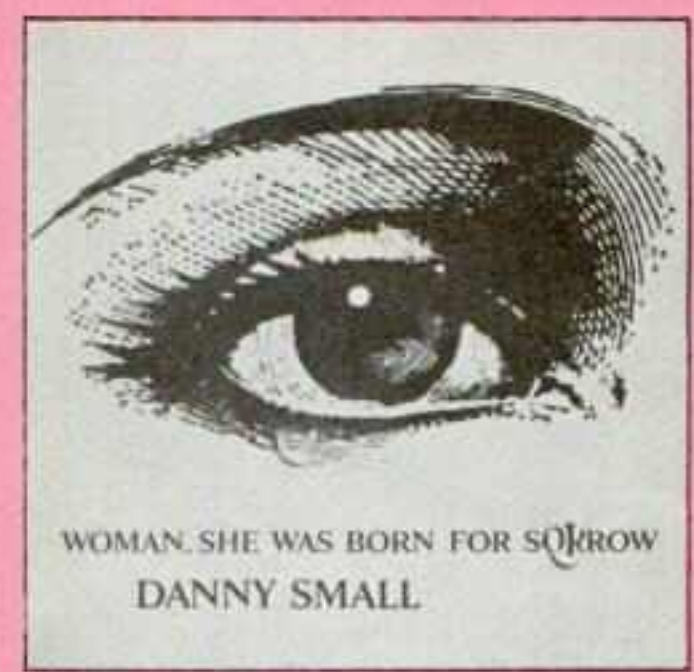
UNITED ARTISTS JAZZ



3 BLIND MICE
Art Blakey & The Jazz Messengers
UAJ 14002 UAJS 15002 (Stereo)

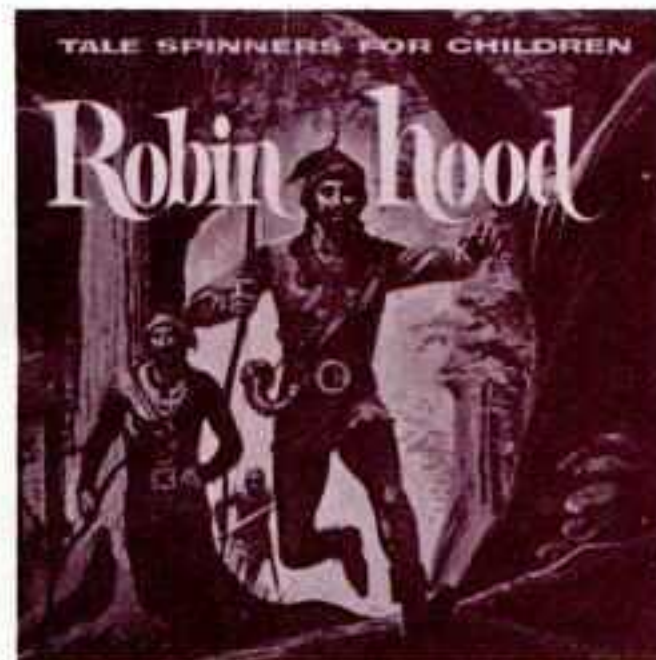


WONDERLAND
Charles Mingus
UAJ 14005 UAJS 15005 (Stereo)

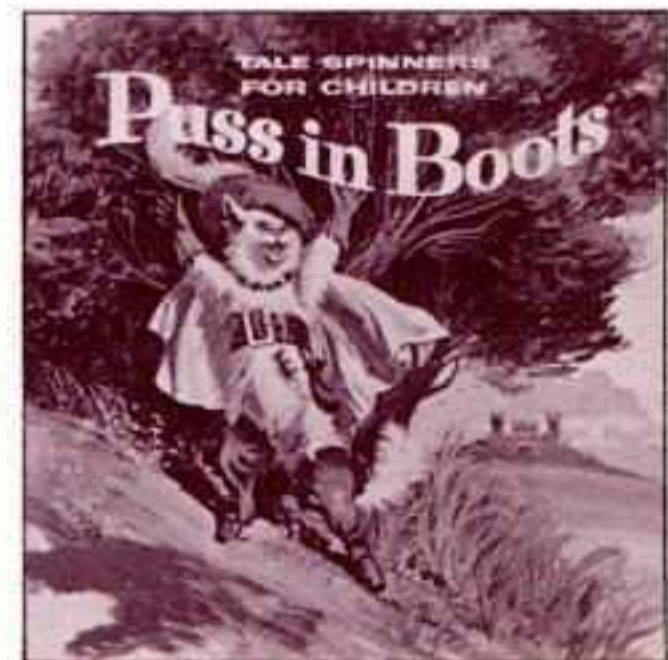


WOMAN, SHE WAS BORN FOR SORROW
Danny Small
UAJ 14004 UAJS 15004 (Stereo)

TALE-SPINNERS FOR CHILDREN



ROBIN HOOD
UAC 11001 (Mono.) UAC 12001



PUSS IN BOOTS
UAC 11009 (Mono.) UAC 12009



CINDERELLA
UAC 11004 (Mono.) UAC 12004

SINGLES

- GENE PITNEY** "ONLY LOVE CAN BREAK A HEART" and "IF I DIDN'T HAVE A DIME" MU 1022
- MIKE CLIFFORD** "CLOSE TO CATHY" UA 489
- AL CAIOLA** "KATUSHA" UA 499
- TITO RODRIGUEZ** "CARA DE PAYASO" UA 496
- GEORGE JONES** "BIG FOOL OF THE YEAR" and "A GIRL I USED TO KNOW" UA 500
- CANDY COLE** "WHAT'S FOR DESSERT" MU 1023

UNITED ARTISTS RECORDS • 729 SEVENTH AVENUE • NEW YORK 19, NEW YORK

★ STAR PERFORMERS—Selections registering greatest upward progress this week.

Ⓢ Indicates that 45 r.p.m. stereo single version is available.

△ Indicates that 33 1/3 r.p.m. mono single version is available.

Ⓢ Indicates that 33 1/3 r.p.m. stereo single version is available.

THIS WEEK	Wk. Ago	Wk. Ago	Wk. Ago	TITLE	Artist, Label & Number	Weeks On Chart
1	11	22	65	SHERRY	Four Seasons, Vee Jay 456	4
2	1	1	5	SHEILA	Tommy Roe, ABC-Paramount 10329	8
3	4	11	22	RAMBLIN' ROSE	Nat King Cole, Capitol 4804	7
4	3	2	1	LOCO-MOTION	Little Eva, Dimension 1000	12
5	22	40	48	GREEN ONIONS	Booker T & the MG's, Stax 127	6
6	5	6	8	SHE'S NOT YOU	Elvis Presley, RCA Victor 8041	7
7	9	17	35	TEEN AGE IDOL	Rick Nelson, Imperial 5864	6
8	2	4	4	YOU DON'T KNOW ME	Ray Charles, ABC-Paramount 10345	8
9	20	45	61	PATCHES	Dickey Lee, Smash 1758	4
10	12	16	24	RINKY DINK	Dave (Baby) Cortez, Chess 1829	10
11	6	3	2	BREAKING UP IS HARD TO DO	Nell Sedaka, RCA Victor 8046	12
12	28	32	39	YOU BEAT ME TO THE PUNCH	Mary Wells, Motown 1032	6
13	18	19	31	YOU BELONG TO ME	Duprees, Coed 569	7
14	7	5	7	PARTY LIGHTS	Claudine Clark, Chancellor 1113	12
15	32	43	55	LET'S DANCE	Chris Montez, Monogram 505	6
16	16	18	23	DEVIL WOMAN	Marty Robbins, Columbia 42486	8
17	21	25	37	SEND ME THE PILLOW YOU DREAM ON	Johnny Tillotson, Cadence 1424	6
18	19	30	36	ALLEY CAT	Bert Fabric, Atco 6226	8
19	26	38	47	VENUS IN BLUE JEANS	Jimmy Clanton, Ace 6001	5
20	31	39	49	BEECHWOOD 4-5789	Marvelettes, Tamla 54065	6
21	23	36	42	POINT OF NO RETURN	Gene McDaniels, Liberty 55480	7
22	24	37	50	SILVER THREADS & GOLDEN NEEDLES	Springfields, Philips 40038	7
23	25	33	34	SHAME ON ME	Bobby Bare, RCA Victor 8032	9
24	8	7	3	THINGS	Bobby Darin, Atco 6229	11
25	35	42	52	WONDERFUL DREAM	Majors, Imperial 5855	6
26	13	15	21	A SWINGIN' SAFARI	Billy Vaughn, Dot 16374	9
27	41	56	69	LIE TO ME	Brook Benton, Mercury 72024	4
28	33	31	40	COME ON LITTLE ANGEL	Belmonts, Sabina 505	9
29	15	14	30	YOUR NOSE IS GONNA GROW	Johnny Crawford, Del-Fi 4181	6
30	46	51	62	SURFIN' SAFARI	Beach Boys, Capitol 4777	6
31	14	12	18	WHAT'S A MATTER BABY	Timi Yuro, Liberty 55469	10
32	48	60	70	HULLY GULLY BABY	Dovells, Parkway 845	6
33	50	68	89	RAIN, RAIN GO AWAY	Bobby Vinton, Epic 9532	4
34	37	41	44	STOP THE WEDDING	Etta James, Argo 5418	8

THIS WEEK	Wk. Ago	Wk. Ago	Wk. Ago	TITLE	Artist, Label & Number	Weeks On Chart
35	36	46	59	IF I HAD A HAMMER	Peter, Paul & Mary, Warner Bros. 5296	5
36	47	57	71	WHAT KIND OF LOVE IS THIS	Joey Dee and the Starliners, Roulette 4438	4
37	72	—	—	MONSTER MASH	Bobby (Boris) Pickett and the Crypt Kickers, Garpax 44167	2
38	10	9	12	VACATION	Connie Francis, MGM 13087	8
39	40	48	58	I'M THE GIRL FROM WOLVERTON MOUNTAIN	Jo Ann Campbell, Cameo 223	5
40	59	78	—	PUNISH HER	Bobby Vee, Liberty 55479	3
41	52	73	90	IT MIGHT AS WELL RAIN UNTIL SEPTEMBER	Carole King, Dimension 2000	4
42	55	69	82	DO YOU LOVE ME	Contours, Gordy 7005	6
43	45	53	56	MR. SONGWRITER	Connie Stevens, Warner Bros. 5289	7
44	17	8	6	ROSES ARE RED	Bobby Vinton, Epic 9509	15
45	34	10	10	LITTLE DIANE	Dion, Laurie 3134	11
46	51	52	64	I LOVE YOU THE WAY YOU ARE	Bobby Vinton, Diamond 121	6
47	39	27	26	TWIST AND SHOUT	Isley Brothers, Wand 124	16
48	49	49	51	BABY ELEPHANT WALK	Lawrence Welk, Dot 16364	15
49	54	58	63	BOYS' NIGHT OUT	Patti Page, Mercury 72013	7
50	27	26	32	TILL DEATH DO US PART	Bob Braun, Decca 31355	9
51	53	59	74	PAPA-OOM-MOW-MOW	Rivingtons, Liberty 55427	5
52	29	20	25	MAKE IT EASY ON YOURSELF	Jerry Butler, Vee Jay 451	10
53	76	—	—	I REMEMBER YOU	Frank Field, Vee Jay 457	2
54	62	62	73	I LEFT MY HEART IN SAN FRANCISCO	Tony Bennett, Columbia 42332	6
55	63	75	80	EVERY NIGHT (WITHOUT YOU)	Paul Anka, RCA Victor 8068	4
56	67	79	87	LOLLIPOPS AND ROSES	Paul Petersen, Colpix 649	4
57	60	66	72	YOU CAN'T JUDGE A BOOK BY THE COVER	Bo Diddley, Checker 1019	5
58	42	29	13	BRING IT ON HOME TO ME	Sam Cooke, RCA Victor 8036	11
59	70	72	78	YIELD NOT TO TEMPTATION	Bobby Bland, Duke 352	6
60	44	23	19	CALL ME MR. IN-BETWEEN	Burl Ives, Decca 31405	9
61	69	74	67	LOLITA YA-YA	Ventures, Dolton 60	7
62	73	77	86	LONG AS THE ROSE IS RED	Floraine Darlin, Epic 9529	4
63	83	86	—	TORTURE	Kris Jensen, Hickory 1173	3
64	81	96	98	HIDE AND GO SEEK	Bunker Hill, Main 451	4
65	71	95	—	I KEEP FORGETTIN'	Chuck Jackson, Wand 126	3
66	79	—	—	WHAT'S GONNA HAPPEN WHEN SUMMER'S GONE	Freddy Cannon, Swan 4117	2

THIS WEEK	Wk. Ago	Wk. Ago	Wk. Ago	TITLE	Artist, Label & Number	Weeks On Chart
67	64	65	68	THEME FROM A SUMMER PLACE	Dick Roman, Harmon 1004	7
68	—	—	—	ONLY LOVE CAN BREAK A HEART	Gene Pitney, Musicor 1022	1
69	78	—	—	STOP THE MUSIC	Shirley, Scepter 1237	2
70	—	—	—	POPEYE THE HITCHHIKER	Chubby Checker, Parkway 849	1
71	75	99	—	IF I DIDN'T HAVE A DIME	Gene Pitney, Musicor 1022	3
72	56	50	53	A TASTE OF HONEY	Martin Denny, Liberty 55470	10
73	77	83	83	DON'T YOU WORRY	Don Gardner and Dee Dee Ford, Fire 513	4
74	—	—	—	DON'T GO NEAR THE INDIANS	Rex Allen, Mercury 71997	1
75	86	84	60	BEACH PARTY	King Curtis, Capitol 4788	9
76	—	80	81	GLORY OF LOVE	Don Gardner & Dee Dee Ford, KC 106	4
77	—	—	—	LITTLE BLACK BOOK	Jimmy Dean, Columbia 42529	1
78	82	87	91	SO WHAT	Bill Black's Combo, Hi 2055	6
79	85	—	—	LIMBO ROCK	Chubby Checker, Parkway 849	2
80	88	94	—	NO ONE WILL EVER KNOW	Jimmie Rodgers, Dot 16378	3
81	87	82	84	LOOKIN' FOR A LOVE	Valentino, Sar 132	5
82	—	—	—	THE THINGS WE DID LAST SUMMER	Shelley Fabares, Colpix 654	1
83	93	—	—	STORMY MONDAY BLUES	Bobby Bland, Duke 355	2
84	100	—	—	BIG LOVE	Joe Henderson, Todd 1077	2
85	90	—	—	SWEET SIXTEEN BARS	Earl Grant, Decca 25574	2
86	89	92	97	BROKEN HEART	Fleets, Old Town 1122	4
87	97	90	—	WHAT KIND OF FOOL AM I	Sammy Davis Jr., Reprise 20048	3
88	92	98	99	THERE IS NO GREATER LOVE	Wanderers, MGM 13082	4
89	—	—	—	THE SWISS MAID	Del Shannon, Big Top 3117	1
90	—	—	—	WHAT TIME IS IT!	Jive Five, Beltone 2024	1
91	98	—	—	HE'S A REBEL	Crystals, Philles 106	2
92	94	—	96	COPY CAT	Gary (U. S.) Bonds, LeGrand 1020	3
93	95	—	—	I REALLY DON'T WANT TO KNOW	Solomon Burke, Atlantic 2157	2
94	—	—	—	BOHONZAI	Johnny Cash, Columbia 42512	1
95	—	—	—	WAY OVER THERE	Miracles, Tamla 54069	1
96	—	—	—	DON'T YOU BELIEVE IT	Andy Williams, Columbia 42523	1
97	—	—	—	SWEET LITTLE SIXTEEN	Jerry Lee Lewis, Sun 478	1
98	—	—	—	CLOSE TO CATHY	Mike Clifford, United Artists 489	1
99	—	100	—	OL' MAN RIVER	Jimmy Smith, Verve 10262	2
100	—	—	—	YOUR HEART BELONGS TO ME	Supremes, Motown 1027	3

HOT 100—A TO Z—(Publisher-Licensee)

Alley Cat (Metoron, BMI)	18
Baby Elephant Walk (Famous, ASCAP)	20
Beach Party (Klynn, BMI)	75
Beechwood 4-5789 (Jobete, BMI)	48
Big Love (Cramont, BMI)	94
Bonanza! (Livingston & Evans, ASCAP)	84
Boys' Night Out (Miller, ASCAP)	49
Breaking Up Is Hard to Do (Aldon, BMI)	11
Bring It on Home to Me (Kags, BMI)	58
Broken Heart (Maureen, BMI)	86
Call Me Mr. In-Between (Pamper, BMI)	60
Close to Cathy (Arch, ASCAP)	98
Come on Little Angel (Glendon, ASCAP)	28
Copy Cat (Rock Masters, BMI)	92
Devil Woman (Marty's, BMI)	16
Do You Love Me (Jobete, BMI)	42
Don't Go Near the Indians (Buttercup, BMI)	74
Don't You Believe It (Dolfi, ASCAP)	96
Don't You Worry (Fast-Pete, BMI)	73
Every Night (Without You) (Spanka, BMI)	55
Glory of Love (Shapiro-Bernstein, ASCAP)	76
Green Onions (East, BMI)	5
He's a Rebel (January, BMI)	91
Hide and Go Seek (Florentine, BMI)	64
Hully Gully Baby (Kalmann, ASCAP)	65
I Keep Forgettin' (Trio, BMI)	32
I Left My Heart in San Francisco (General, ASCAP)	54
I Love You the Way You Are (Tobi-Ann, BMI)	46
I Really Don't Want to Know (Hill & Range, BMI)	93
I Remember You (Walmart, ASCAP)	53
I'm the Girl From Wolverton Mountain (Painted Desert, BMI)	39
If I Didn't Have a Dime (January, BMI)	71
If I Had a Hammer (Ludlow, BMI)	35

It Might as Well Rain Until September (Aldon, BMI)	41
Let's Dance (Rondell & Sherman-DeVorzon, BMI)	15
Lie to Me (Ben Day, BMI)	27
Limbo Rock (Twist, BMI)	77
Little Black Book (Plainview, BMI)	79
Little Diane (Disal, ASCAP)	45
Loco-Motion (Aldon, BMI)	4
Lolita Ya-Ya (Chappell, ASCAP)	61
Lollipop and Roses (Garland, ASCAP)	56
Long as the Rose is Red (Lyle, ASCAP)	62
Lookin' for a Love (Kags, BMI)	81
Make It Easy on Yourself (Famous, ASCAP)	52
Mr. Songwriter (Gil, BMI)	43
Monster Mash (Garpax, BMI)	37
No One Will Ever Know (Milne, ASCAP)	80
Only Love Can Break a Heart (Arch, ASCAP)	68
Ol' Man River (Harms, ASCAP)	99
Party Lights (Rambert, BMI)	51
Papa-Oom-Mow-Mow (Beechwood, BMI)	14
Patchy (Aldon, BMI)	9
Point of No Return (Aldon, BMI)	21
Popeye the Hitchhiker (Kalmann, ASCAP)	70
Punish Her (January, BMI)	40
Rain, Rain Go Away (Regent, BMI)	33
Ramblin' Rose (Sweco, BMI)	3
Rinky Dink (Arc-Cortez, BMI)	10
Roses Are Red (Lyle, ASCAP)	44
Send Me the Pillow You Dream on (Four Star, BMI)	17
Shame on Me (Western Hills-Luis-Saran, BMI)	23
She's Not You (Presley, BMI)	6
Shelia (Eager-Nitelime, BMI)	2
Sherry (Bobob, ASCAP)	1
Silver Threads & Golden Needles (Central Songs, BMI)	22

So What (Jac, BMI)	78
Stop the Music (Vee-Vee, BMI)	69
Stop the Wedding (Figure, BMI)	34
Stormy Monday Blues (Gregmark, ASCAP)	83
Surfin' Safari (Guld, BMI)	30
Sweet Little Sixteen (Arc, BMI)	97
Sweet Sixteen Bars (Progressive, BMI)	85
Swingin' Safari, A (Roosevelt, BMI)	26
Taste of Honey, A (Songfest, ASCAP)	72
Teen Age Idol (Nelson, ASCAP)	7
Twist and Shout (Mellie, BMI)	47
Vacation (Merza, BMI)	38
Venus in Blue Jeans (Aldon, BMI)	19
Way Over There (Jobete, BMI)	95
What Kind of Fool Am I (Ludlow, BMI)	87
What Kind of Love Is This (Planetary-Gee, ASCAP)	36
What Time Is It? (Lesacy, BMI)	90
What's a Matter Baby (Eden, BMI)	31
What's Gonna Happen When Summer's Gone (Roosevelt, BMI)	66
Wonderful Dream (Travis-Rittenhouse, BMI)	25
Yield Not to Temptation (Don, BMI)	59
You Beat Me to the Punch (Jobete, BMI)	12
You Belong to Me (Ridgeway, BMI)	13
You Can't Judge a Book by the Cover (Arc, BMI)	57
You Don't Know Me (Hill & Range, BMI)	8
Your Heart Belongs to Me (Jobete, BMI)	100
Your Nose Is Gonna Grow (Maraville, BMI)	29

BUBBLING UNDER THE HOT 100

101. DON'T BREAK THE HEART THAT LOVES YOU	Bernie Leighton, Colpix 645
102. COMIN' HOME BABY	Herbie Mann, Atlantic 5020
103. SILLY BOY	Letterman, Capitol 4810
104. TRY A LITTLE TENDERNESS	Aretha Franklin, Columbia 42520
105. TILL THERE WAS YOU	Voljean, Carlton 576
106. TOO LATE TO WORRY—TOO BLUE TO CRY	Glen Campbell, Capitol 4783
107. EVERYBODY LOVES MY BABY	Jimmy Smith, Blue Note 1851
108. I'M GONNA CHANGE EVERYTHING	Jim Reeves, RCA Victor 8080
109. SOMEDAY	Bobby Vee and the Crickets, Liberty 55479
110. SEND FOR ME	Barbara George, Sue 766
111. I WOULDN'T KNOW	Dinah Washington, Roulette 4444
112. LIVE IT UP	Sandy Nelson, Imperial 5870
113. WADDLE WADDLE	Bracelets, Congress 104
114. FOR ALL WE KNOW	Dinah Washington, Roulette 4444
115. TIJUANA BORDER (WOLVERTON MOUNTAIN)	El Clod, Challenge 9159
116. MAMA, HE TREATS YOUR DAUGHTER MEAN	Ruth Brown, Philips 40056
117. RICHIE	Gloria Dennis, Rust 5049
118. AND THEN THERE WERE DRUMS	Sandy Nelson, Imperial 5870
119. WHAT KIND OF FOOL AM I	Anthony Newley, London 9546
*120. OL' MAN RIVER	Johnny Nash, Warner Bros. 5301
*120. HANDFUL OF MEMORIES	Baby Washington, Sue 767

*Tie

Dot's HOT WITH THE FOLLOWING BIG HIT SINGLES

Ten Lonely Guys / Lover's Lane Pat Boone

#16391

A Swingin' Safari / Indian Love Call . . . Billy Vaughn

#16374

Baby Elephant Walk / THEME FROM THE BROTHERS GRIMM . . Lawrence Welk

#16364

Speedy Gonzales Pat Boone

#16368

No One Will Ever Know / Because . . Jimmie Rodgers

#16378

My Blue Heaven String-A-Longs

#16379

What Kind Of Fool Am I / IF I SHOULD LOSE YOU . . . Keely Smith

#16386

A Mile And A Quarter / Just One More Lie Sonny James

#16381

NEW RELEASES

- #16390 Sweet Mama Tree Top Tall/That's What I Like **FOUR LADS**
 #16387 I Hang My Head And Cry/Anna (Go To Him) **ARTHUR ALEXANDER**

BEST SELLING ALBUMS

- BILLY VAUGHN • A Swingin' Safari**
DLP 3458 mono, 25458 stereo
- BABY ELEPHANT WALK AND THEME FROM THE BROTHERS GRIMM • Lawrence Welk**
DLP 3457 mono, 25457 stereo
- PAT BOONE'S GOLDEN HITS • Featuring Speedy Gonzales**
DLP 3455 mono, 25455 stereo
- THE WRIGHT TOUCH • George Wright**
DLP 3447 mono, 25447 stereo
- SO RARE • Jimmy Dorsey** DLP 3437 mono
- YOUNG WORLD • Lawrence Welk**
DLP 3428 mono, 25428 stereo
- MOON RIVER • Lawrence Welk**
DLP 3412 mono, 25412 stereo
- I'LL SEE YOU IN MY DREAMS • Pat Boone**
DLP 3399 mono, 25399 stereo
- YELLOW BIRD • Lawrence Welk**
DLP 3389 mono, 25389 stereo
- ORANGE BLOSSOM SPECIAL AND WHEELS • Billy Vaughn**
DLP 3366 mono, 25366 stereo
- CALCUTTA • Lawrence Welk** DLP 3359 mono, 25359 stereo
- WONDERLAND BY NIGHT • Louis Prima**
DLP 3352 mono, 25352 stereo
- LAST DATE • Lawrence Welk**
DLP 3350 mono, 25350 stereo

- LOOK FOR A STAR • Billy Vaughn**
DLP 3322 mono, 25322 stereo
- THEME FROM A SUMMER PLACE • Billy Vaughn**
DLP 3276 mono, 25276 stereo
- BEST LOVED CATHOLIC HYMNS • Lennon Sisters**
DLP 3250 mono, 25250 stereo
- RAGTIME PIANO GAL • Jo Ann Castle**
DLP 3249 mono, 25249 stereo
- BE MY LOVE • Keely Smith** DLP 3241 mono, 25241 stereo
- BLUE HAWAII • Billy Vaughn** DLP 3165 mono, 25165 stereo
- THE MILLS BROTHERS GREAT HITS • Mills Brothers**
DLP 3157 mono, 25157 stereo
- JOHNNY MADDOX PLAYS THE MILLION SELLERS • Johnny Maddox** DLP 3122 mono, 25122 stereo
- THE MILLION SELLERS • Billy Vaughn**
DLP 3119 mono, 25119 stereo
- STAR DUST • Pat Boone** DLP 3118 mono, 25118 stereo
- SAIL ALONG SILV'RY MOON • Billy Vaughn**
DLP 3100 mono, 25100 stereo
- GALE'S GREAT HITS • Gale Storm**
DLP 3098 mono, 25098 stereo
- MUSIC FOR THE GOLDEN HOURS • Billy Vaughn**
DLP 3086 mono, 25086 stereo
- THE TEN COMMANDMENTS • Sound Track**
DLP 3054 mono, 25054 stereo
- THE GOLDEN INSTRUMENTALS • Billy Vaughn**
DLP 3016 mono, 25016 stereo



"THE NATION'S BEST SELLING RECORDS"

Diners' Disk Club Sues Columbia for 900G

By LEE ZHITO

HOLLYWOOD — The Diners' Record Club last week asked treble damages amounting to \$900,000 in an antitrust suit filed against Columbia Records and the various labels distributed by the Columbia Record Club.

Diners' Record Club, under its corporate name of The Record Club, Inc., named as defendants Columbia Broadcasting System, Columbia Record Club and the firms who have contracted to supply the Columbia Club, including Liberty Records, United Artists Records, Warner Bros. Records, Mercury Records, Kapp Records, Verve Records.

The complaint was filed late Thursday (6) in the court of U. S. District Judge William Mathes. Diners' Record Club charged the plaintiffs with violations of the Sherman and Clayton antitrust acts, and called for a jury trial. It also asked the court to issue an injunction restraining the defendants from continuing their alleged "unlawful conspiracy."

Parallels FTC Move

The suit hinges upon the "exclusive" deals Columbia concluded

with various labels to supply products to its own club. In this respect the action parallels a complaint filed by the Federal Trade Commission on June 25 arising from the Columbia Club's alleged deals with other labels.

Diners' Record Club went into business as an "all-label club" but pointed out in last week's action that "in order to succeed in the record club business, a record club, such as the plaintiff's, is required to obtain a supply of records from these (i.e., other label) sources. The

inability to obtain or the loss of such a supply from these sources causes a drastic impact upon the income of a record club, and the continued loss of said supply invariably causes a record club to go out of business."

The complaint further charges: "In 1958, and from time to time thereafter, defendant CBS entered into contracts with licensors defendants (Liberty Records, WB, Kapp, Mercury, Verve . . .). The said licensing agreements provided

(Continued on page 14)

Kingston Trio Breaks Ground With 90-Min. Pay-TV Special

By CHARLES SINCLAIR

HARTFORD, Conn.—The new entertainment medium—pay-TV—is scheduled to be invaded here this week by one of the country's foremost recording groups, the Kingston Trio. The showcase, in which the trio has a 75 per cent ownership of negative rights and control of subsequent distribution, will be a 90-minute video-taped "special" due to be seen on RKO General's WHCT, a TV outlet currently conducting under FCC sanction a pay-TV test in 700 homes.

Air dates are September 11-13-15 (with the station permitted to rerun the show four more times in the next nine months). Charge to viewers will be \$1.50 a set.

The Kingstons' personal manager, Frank Werber, frankly admits the pay-TV venture is "purely an experiment, though one with a

great deal of potential." Werber told BMW that pay-TV is "an ideal medium in which to offer concert-type performances in a manner not likely to be seen in regular TV."

The tape, shot on location by New York's VHF Inc., was made during a recent Kingston Trio performance at the Painter's Mill Music Fair, a tent operation headed by Lee Gruber in Owings Mills, Md.

As far as Werber is concerned, the tape is money in the bank, RKO General-Phonevision will have a nine-month national TV exclusive (after which the tape may be released to a free-TV network for a regular special) and a Hartford exclusive for two years (which would mean a network blackout in the area if the tape is sold nationally meanwhile).

(Continued on page 24)

ARMADA Wants To Help Stamp Out Bootlegging

MINNEAPOLIS—The American Record Merchandisers and Distributors Association (ARMADA) last week pledged complete cooperation in stamping out bootlegging and counterfeiting of records. ARMADA President Amos Heilicher gave assurances to the office of Harry Fox, publishers' agent and trustee, of ARMADA backing in the continuing anti-bootlegging drive.

Noting ARMADA's activities regarding the problem of bootlegging on the Washington legislative front, Heilicher urged all distributors to make certain that their product in all instances was obtained from legitimate sources.

Al Berman of the Fox office stated that distributors were sometimes "innocent and unwitting victims" of unscrupulous bootleg operators. He added that continued distrib surveillance would aid materially in minimizing the evil and would directly benefit not only publishers, but manufacturers, songwriters and the federal government as well.

Columbia Signs Thelonious Monk

NEW YORK — Columbia Records made another important move in the jazz field this week, with the signing of Thelonious Monk to an exclusive dishing pact. Previously, Monk had been recorded by Riverside Records.

Dave Kapralik, Columbia East Coast pop a.&r. chief, signed Monk. Columbia's jazz roster already includes Dave Brubeck, Miles Davis, Duke Ellington, J. J. Johnson and Andre Previn.

First Monk LP will be recorded by a.&r. man Teo Macero in the near future.

Billboard Acquires Firm In Art Publishing Field

NEW YORK — The Billboard Publishing Company has announced the acquisition of the Watson-Guptill Publishing Company, publisher of a complete line of art books and the American Artist magazine, a monthly publication in the field of art and art instruction.

This is the second acquisition by Billboard within a period of two months. Record Source International, supplier of recorded music programs and catalogs to broadcasting stations, was acquired in July.

In making his announcement, W. D. Littleford, Billboard president, said that American Artist would be operated by Billboard's High Fidelity magazine division

of Great Barrington, Mass., headed by Warren B. Syer, and that editorial and advertising offices would be retained in New York.

Littleford also stated that the book publishing division, which has recently added jazz music book titles to its growing line of art books, will continue to expand in the entire area of music under Leighton Guptill, president of Watson-Guptill.

Five Magazines

The addition of American Artist brings to five the number of magazines published by Billboard. In addition to High Fidelity, the company has Billboard Music Week, New York, and Amusement Business and Vend, in Chicago. The company also publishes several catalogs and directories and maintains its own printing plant in Cincinnati.

All five magazines have fully paid circulation, are members of the Audit Bureau of Circulations and are acknowledged leaders in their respective fields.

The Billboard Publishing Company was founded in Cincinnati in 1894 to publish the amusement and theatrical weekly, The Billboard, presently titled Billboard Music Week. Years ago the publishing headquarters of The Billboard were moved to New York, with printing, accounting and circulation fulfillment remaining in centrally located Cincinnati. BMW's ABC circulation is in the neighborhood of 20,000. On July 1 of this year BMW acquired a new publisher, Hal B. Cook, a veteran music and record company executive. Sam Chase is editor and Andrew Csida, advertising and sales director.

Steady Growth

Following the end of World War II, Vend magazine was launched in Chicago to serve the

(Continued on page 14)

SORD Names Exec Board

CHICAGO — An eight-man board of directors was named by the Society of Record Dealers of America (SORD), at a meeting here Wednesday (5). New president and vice-presidents were expected to be elected by the board within a week. Meanwhile it was expected that Lou Shapiro would continue as treasurer and chief liaison man with the Federal Trade Commission in Washington.

The newly elected board includes (Little Al) Temaner, Chicago; George Gavrilles, Dorchester, Mass.; A. J. (Jack) Schapps, Hillside, Ill.; Lou Dell, Kenmore, N. Y.; John Cook, Aurora, Ill.; Robert Coghil, Dallas, Tex.; Peter Oppenheimer, Lexington, Mass., and Daniel (Buddy) Winograd, Chicago.

Instrumental Boom Sends Scouts Peering Into Strongest Corners

By JACK MAHER

NEW YORK—Instrumental singles and LP's are having a banner year in 1962. Disks without vocals have been scoring continually on both the BMW "Hot 100" and Best Selling LP charts.

What is even more interesting is the broad variety of instrumental material that has been scoring. Jazz, modern trad, rock, big band and lush string orks and rock and roll combos, both loud and soft, have been drawing bushel baskets of coin from pre-teens, in-betweens and adults.

The heavy influx of hot instrumental sides has record execs searching small night clubs and dance halls across the nation for tomorrow's hit makers. Jazz, rock and hotel orks are all being surveyed for unusual material and sounds. Disk talent scouts also have looked with a friendly eye at the society and dance band leader rosters for potential stars. The Twist success of Lester Lanin as an album seller brought a raft of albums from hotel-type orks playing the new rhythm.

Bigger Studio Bands

Disk firms have gone out of their way to construct bigger and better studio big bands, too, hoping to cash in on the singles and album front. The Billy May organization is (and was even on its first hit many years ago) a studio band. Most recent of the big band sounds that have caught the public's fancy are by Si Zentner, David Rose and Ray Anthony. All have scored on either album or singles fronts, or both.

The modern jazz record business is having one of its biggest years ever (see BMW, August 11)

with strong pop action from Dave Brubeck, Jimmy Smith, Miles Davis, Herbie Mann, and a flock of others, and public reaction seems to be building jazz artists into substantial sellers.

On the rock and roll scene most of the big sellers of the past seem to continue to hold their ground, while new instrumental stars continue to take and build positions in the disk marketplace. Duane Eddy, the Ventures and Sandy Nelson are steady sellers, while Dave (Baby) Cortez, Booker T. and the M. G.'s, King Curtis, Bob Yorke and any number of others have leaped into the hit-selling lists over the past few months.

There have also been solid chart items from veteran performers that seem to appeal to everyone no matter what their age or musical taste. Lawrence Welk with "Elephant Walk," Henry Mancini, Billy Vaughn and Martin Denny all have had strong entries, as has Valjean and Ferrante and Teicher. All have singles and album hits to their credit this year.

Solid Sellers All

Another album artist who has made the top 100 is Earl Grant whose "Sweet Sixteen Bars" is his second instrumental single chart climber this year. Paul Nero, Ray Conniff, Al Hirt and Pete Fountain, of course, remain solid instrumental sellers on the album front.

Mention of Hirt and Fountain brings to mind the influx of traditional and Dixieland jazz that has popped onto the charts this year. Most of it has come from overseas with Kenny Ball and Acker Bilk leading examples of the trad scene to score in the States.

Bilk's jazz, as heard Stateside, is mostly of the lush string variety, but the rocking of Bent Fabric, on a swinging side from Denmark, and the infectious Bert Kaempfert sound have also been imports accounting for imposing instrumental disk sales.

Colpix Joins Green Stamps For Salesmen

NEW YORK — Colpix has become the second record label in the past fortnight to create an incentive plan for distributor salesmen and promotion men based on a gimmick with which housewives are already familiar: S&H Green Stamps. Previously, Elektra Records set up a similar incentive plan for distributors.

Colpix General Manager Jerry Baker has used the occasion of the label's fall sales meetings in New York, Chicago and Los Angeles to announce the trading-stamp plan.

The number of stamps salesmen receive as a bonus is keyed to record prices—28 stamps for each album in the "500-S" stereo sound track series but only 20 stamps in the "200" children's series, for instance.

Also introduced at the meetings has been "a new and consistent image" for the label in the form of a new record logo. The redesigned emblem is a film strip with the torch-bearing "Columbia Pictures Lady" portrayed. Though she is a familiar trade-mark for the picture company (she's a sexier version of the Statue of Liberty), she has not previously been featured on Colpix releases.

Distrib Switch Surprises Trade

By DON WEDGE

LONDON — After three years with EMI, Bernie Lowé's Cameo-Parkway labels surprisingly switched to Pye for distribution in the United Kingdom and Eire. The American firm will get its own label and plans to extend this principle on a world-wide basis. The switch took effect September 1.

The previous deal with EMI had also included many other countries. Among them were France, Australia, India, Greece and Spain. It also embraced Benelux, Scandinavia and many small export territories. With the British position settled, Cameo-Parkway's European representative, Harry Walters, is already deep in negotiations for distribution in France and Benelux.

Present deals with Ariola in Germany and Italy's Galleria Del Corso (GDC) are being extended—with the Cameo-Parkway label appearing in those countries for the first time.

Labels Big Issue

The separate label issue was one of the most important factors leading to the breach with EMI. British manufacturers and more particularly distributors and dealers are unwilling to take on any more lines. Nevertheless, it must point the way for greater pressure for their own identification from sizable U. S. firms, such as ABC-Paramount, (Continued on page 18)

Audio Fidelity Has 8 for Fall

NEW YORK — Audio Fidelity Records has announced a new release of eight albums as part of its fall program. The plan calls for a 15 per cent discount on the new releases and the entire A-F catalog. Effective until October 9, the program will be backed by a heavy ad

THE YEAR FOR DAY

Doris Gets Her Gun For Disk 'Annie' Role

HOLLYWOOD—Columbia Records will re-create the "Annie Get Your Gun" musical with Doris Day and Robert Goulet featured in the disk cast's leads. Recording will be produced by Irving Townsend, Columbia's West Coast a.&r. head. Production will feature a complete cast, chorus and orchestra.

Columbia recently re-created "Show Boat" with major names, and has blue-printed future disk re-creations of top musical stage vehicles. The original Broadway cast "Annie" featured Ethel Merman and was recorded on Decca.

Release of the Doris Day "Annie" re-creation is expected to be part of a one-two power-punch album release this fall featuring Miss Day. Columbia first will issue the original sound-track album of "Billy Rose's Jumbo," the Metro-Goldwyn-Mayer Cinerama Joe Pasternak production, featuring Miss Day, Stephen Boyd, Martha Raye and Jimmy Durante. The film will open at New York's Music Hall in December to pave the way for its holiday national release date. The LP will be issued several months prior to the film's debut.

One month after the release of the sound-track album, Columbia will hit the market with its Doris Day "Annie" album. Columbia has high expectations for the "Jumbo" sound track, and has ordered a pre-

BAFFLED LOSER LIFTS EYEBROW

LONDON — In an unusual move, EMI issued a formal statement about the termination of its contract, which had been specifically with Bernard Lowé Enterprises, Inc.

It noted that in view of a "happy and successful relationship, EMI finds it difficult to understand why a change of licensee should be considered at a time when EMI has achieved a high degree of success with the repertoire and Chubby Checker in particular."

Capitol Wins Sinatra Round

HOLLYWOOD — Capitol Records last week won a significant first round in its court battle with Frank Sinatra's Reprise Records which the latter started when Capitol announced its half-price Sinatra sale. At a hearing last week before U. S. District Court Judge William Mathes, the court granted Capitol's motion for dismissal of the fourth count in Reprise's complaint.

In that count, Reprise charged Capitol with violation of the Robinson-Patman Act, alleging that Capitol's purpose in selling Sinatra LP's at a low price was to destroy the Reprise label. Reprise attorneys contested Capitol's motion for dismissal, but lost out. Three counts against Capitol still remain.

and promotion campaign as well as free display and merchandising aids for dealers.

The new releases include a new addition to the A-F sound effects series and a stereo demo dinking plus packages by Oscar Brand, Johnny Pulco, Eddie Osborn, Joe Basile, Dick Dia and his mandolin ork and the Belgian Band Organ.

release pressing of more than 100,000, evidently counting on a heavy picture ballyhoo to stimulate buyer interest in the record.

Furthermore, as a Cinerama production, it is expected to draw a wide audience which will be reflected in disk sales. Aside from "Annie's" own merits, label can expect the re-creation to ride in on a popularity crest stirred by the preceding "Jumbo" picture and platter release.

Cameo's British Outlet on Move

LONDON—Pye Records, quickly belying its image of being fourth among the native disk firms, is carrying many dealers with it in a move to set a new low in British album prices. What is more, the retailers are taking the biggest part of the cut. If the scheme is fully taken up, three million disks will be involved.

Pye negotiated a deal with Cadbury's, one of the biggest chocolate firms, whereby special premium tokens will be included in containers of a chocolate drink. These will be exchangeable in record stores for Pye's Golden Guinea LP's, giving a saving of 56 cents an album.

The Guineas, Pye's very successful low price line, sell at \$2.92 and in any case are among the cheapest LP's on the market. (There are some lines retailing at \$2.10, but they are mainly of p.d. material and do not often involve star artists.) With the premium offer, a Guinea LP will cross the counter at a startling \$2.38.

All Share Cut

Of the 56-cent discount, the dealer is foregoing 38 cents, with Pye and the chocolate firm sharing (Continued on page 18)

'59-On Payola Not Deductible

WASHINGTON — Payola paid to radio or TV deejays on or after December 6, 1959, is not a tax-deductible business expense, because from that date the practice was clearly in violation of a declared Federal Trade Commission policy, IRS said last week. The ruling may apply to earlier years also, depending on particular State laws which may have declared similar anti-payola policies.

Internal Revenue Service notes in its current weekly bulletin that when a business expense frustrates "sharply defined public policy" forbidding a practice, the expense is no longer deductible. The Pearl Harbor of payola at the federal level was the Federal Trade Commission's opening volley of complaints December 6, 1959, stating that payola deceived the public and was in restraint of trade. The policy was further defined by the Federal Communications Commission's prohibition of payment for broadcast record push without sponsorship announcement.

Treasury says that pre-1959 payola deduction claims will be judged on an individual basis, depending on whether a clearly anti-payola policy has been declared in the particular State. Also, deduction will be disallowed in all cases where names and addresses of persons receiving payment are not given.

EDITORIAL

Now for Next Year

The World's Fair of Music and Sound, held in Chicago's mammoth McCormick Place exhibition area, has laid the foundation for what could very well become the single most important annual industry event in the years to come.

As a first effort, it was a prodigious achievement, and its originator, Aaron D. Cushman, deserves the plaudits of all concerned for the enormous expenditure of effort as well as money in bringing the event to reality.

Similarly, Coleman Finkel and the James O. Rice Associates set new standards of excellence in their planning and execution of the business conference portion of the Fair.

Manufacturers of records, musical instruments, components, phonographs, radios and other home entertainment items found that for all the inevitable problems of a first attempt, their exhibits were of real and practical value.

Cushman's announcement that he definitely plans to proceed with another edition of the Fair in 1963 is of more than casual importance. The fact that he was able to bring off the staging of this year's Fair at all, in view of the enormous difficulties facing him, is a tribute to his energy and his effectiveness as an organizer.

But looking ahead to next year, members of the combined music-record industry should take upon themselves the responsibility for pitching in to assure the resounding success of the World's Fair of Music and Sound. There is universal recognition of the need for a single central event which would project to the public the image, scope and products of the industry, and which would also provide facilities for all leading industry groups and organizations to hold their own meetings and to hold combined sessions with each other.

No previous event ever held the promise of fulfilling these needs as does the World's Fair of Music and Sound. For all these reasons, it is not too soon to begin thinking now of how next year's Fair can make its best contribution to the industry—and vice versa.

Columbia, FTC to Meet On Public Hearings

WASHINGTON — A pre-trial conference between spokesmen for the Columbia Record Club and the Federal Trade Commission is set for Wednesday (12). Discussion could result in the setting of a date for public hearings on FTC's lengthy complaint against the Columbia Club for alleged monopoly practices, illegal restraint of competition, deceptive pricing and savings claims in its advertising. (Billboard Music Week, July 14.)

Of even wider interest to many in the recording industry is the prospect of trade practice conferences at the Commission. Formal decision on the industry guides has not yet been made, but Bryan Jacques, head of the FTC's Bureau

of Trade Practice Conferences & Industry Guides, is hopeful that complicating factors can be resolved. (Billboard Music Week, July 21.)

The American Record Merchandisers and Distributors Association (ARMADA) and the Society of Record Dealers of America (SORD) have strongly urged distributors and sellers at all levels to work with the FTC to set up guidelines of fair practice. At recent Chicago meetings of distributors (ARMADA) and rackers (NARM), one-stoppers and label executives, it was clear to all that the whole industry is caught in (Continued on page 16)

UA Adds 3d Soundtrack Album

NEW YORK — United Artists Records is adding another movie soundtrack album to its coming release schedule. Name of the new motion picture set is "Phaedra," and the film again teams the winning "Never on Sunday" pair, Marina Mercouri and Jules Dassin. Music for the flick was written by M. Tehodorakis.

It deals with Greek history, is be-

ing filmed in that country and the track is also being recorded there.

"Phaedra" brings the number of coming soundtracks from UA to three and will be released in November along with "Two for the Seesaw," which stars Robert Mitchum and Shirley MacLaine. Andre Previn did the score and will also do an album of the music from the film. This set will feature the singing of Jackie Cain. Columbia Records has released both artists for the date.

UA is also planning special promotions and a single which will inaugurate the "Seesaw" dance, hoping that it catches on with teen-agers.

Biggest album push is being planned behind the original soundtrack recording from the film "Taras Bulba," with a score by Franz Waxman. This track set features the singing star Yul Brynner. The Harold Hecht flick also stars Tony Curtis. Leroy Holmes will record a set from the music of the movie and a single is now being recorded by Ferrante and Teicher of the theme from the pic. Music from "Taras Bulba" is being restricted until November 1, and the feature film will be released at Christmas.

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Music Fair Blazes Trail for Future

McLendon View

Left Alone, Stations Will Build Own Image

CHICAGO — Radio stations should be free to develop whatever image they wish, with no government restrictions on programming "save those related to decency, gambling or public order." This was the provocative view expressed by Gordon McLendon, head of the McLendon radio station chain, in addressing the radio conference on "Building and Projecting a Strong Station Image" as part of the World's Fair of Music and Sound.

Other participants in this conference were Edward Hynes, president of Trendex Research; Thomas A. Wright Jr., media veepee at the Leo Burnett Agency, and James E. Schwenck, senior veepee at the Roche, Williams & Cleary Agency.

McLendon stated that "Left alone, and with radio's marketplace free of artificial program restraints, you will see radio quickly thrive and prosper." Radio also is impeded, he said, by any regulations seeking to limit the number of commercials on any station. The forces of competition, he said, will take care of any outlet airing more commercials than the public wishes to hear.

Nothing But Commercials

On the other hand, he upheld the right of a station to broadcast nothing but commercials if it so desired, in the same fashion as a shopping guide or newspaper classified section.

McLendon stated flatly that "the

only public interest is what interests the public." He charged FCC Chairman Newton Minow with being guilty of a contradiction when he recently cautioned radio operators "who really believe that the public interest is merely what interests the public."

McLendon urged that a station, in applying for renewal of a license, be required only to "submit a narrative statement embodying two parts: (1) Why I have answered community need and my license should be renewed, and (2) what new ideas my station has contributed to radio during this license period."

McLendon urged two other revisions of current broadcast regulations: ending the "anachronistic and archaic" clear channel "monopoly" and ending restrictions on the number of stations which can be operated by a single company.

Listeners Vs. Selectors

Hynes revealed that Trendex has been producing, for the past three or four years, qualitative studies which enable stations to document their "distinct personality and standing in the community," and give sponsors and ad agencies information data about a station's "personality in relation to the product to be advertised."

Much of this is derived from studies which separate "listeners" from "selectors," the latter being

Continued on page 16

Turnout Okay 85,941 for Six-Day Show

By SAM CHASE

CHICAGO—Blueprinted as the largest exposition devoted to music and sound both for consumers and the trade, the World's Fair of Music and Sound became a reality here this week.

Observers felt that despite the handicap of a first-year operation and dates straddling a three-day holiday weekend and the resumption of school here, the Fair served notice that it is a force with which to reckon in future years.

Although attendance both by consumers and trade fell below the optimistic hopes of the Fair's sponsors, a highly respectable total of 85,941 paid admissions had been rung up in the first six days of the operation, starting with Friday, August 31. Admission price is \$1.50 for adults, 90 cents for children, and an additional \$1 per head for

COUPLE OF RARE HANDWERGERS

CHICAGO — Talk about coincidence—there were two Handwergers at the World's Fair of Music and Sound last week. Sy Handwerker, who handles publicity for the fair with Aaron Cushman and Associates, had a chuckle with Sol Handwerker, public relations head for MGM Records, over the similarity of their names. There were more chuckles when the two boys compared family history and found they really were distantly related—their grandfathers were brothers back in Poland some years ago.

admission to the three live talent shows staged daily. Almost every person attending the Fair also attended the show.

If attendance for the final weekend continues at the expected pace, the Fair will have gotten off the nut, a considerable achievement in view of the obstacles and the outlay of an estimated \$450,000.

Record manufacturers present as exhibitors included RCA Victor, Columbia, MGM and ABC-Paramount, as well as smaller labels such as Jay Jay.

Cushman told the opening business conference, which included dealers as well as broadcasters, that he had already determined to proceed with plans for the 1963 Fair, and that he had set new and better dates, July 26 through August 4. Location would again be McCormick Place.

In making the announcement, Cushman stated that the Fair was devised as a means of satisfying long-standing industry demands for a hypo for its merchandising techniques. Acknowledging the many problems which had to be overcome this year, he forecast that the Fair would "present industry product to more people in better way" in future editions.

Cushman also said he is considering new approaches to the trade portion of the Fair. Business conferences for dealers and radio programmers were a key part of this year's Fair (see other stories), as were informal person-to-person clinics in which the participants exchanged views, experiences and techniques.

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Dealers Hear Panel Tell What's Ahead

By NICK BIRO

CHICAGO—A rapidly expanding market for tape, records, phonographs and musical instruments was outlined for dealers by a panel of four experts at the opening business seminar of the World's Fair of Music and Sound held at Chicago's plush lakefront McCormack Place convention site here last week.

Dealers heard William Gallagher, vice-president, Columbia; David Kapp, president, Kapp Records; William F. Ludwig, vice-president, Ludwig Drum Company, and Thomas Q. Fisher, product planning manager, Philco.

The session, though sparsely attended, produced some provocative discussion in the question and answer period following the prepared speeches.

Aaron Cushman, fair president, described the show as "favorable publicity for the entire music and sound industry." Retailing is mov-

ing toward a one-stop type operation with single stores handling all types of merchandise, he noted. Dealers have to make dramatic merchandising strides to keep pace, Cushman said.

Responding to a question from the floor, Gallagher said he didn't think tape would ever replace records—at least not with present technology. The simplicity of records is a very compelling advantage, he noted.

Questions

Some other give and take from the floor: Will the cost of phonographs come down in the future? Yes, said Thomas Q. Fisher, citing advanced technology and simplified production.

What can be done to regulate the tremendous amount of new product from phonograph manufacturers? According to Dave Kapp, "unfortunately, very little." Acknowledging that this is a "tough problem," Kapp pointed out there

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Tapping All Sales Angles A Must, Dealers Are Told

CHICAGO—Dealers were urged to examine direct mail, telephone sales and door-to-door bell ringing as a means of expanding their current record market.

The advice was given by a trio of trade specialists at the World's Fair of Music and Sound trade session last Friday (7) morning: Jack L. O'Rourke, American Telephone and Telegraph; Robert A. Enlow, president, Chicago Federated Ad Clubs, and John S. Phalen, president, J. S. Phalen Mercantile Company.

Howard Judkins, Garden Grove, Calif., dealer, kicked off the session titled "Tap These Selling Approaches for Increased Profits," noting that the alert retailers today must reach beyond the traditional sales approach of waiting until customers come into his store.

Retailers should reach out for

new customers and adopt every possible marketing tool to get increased sales.

Direct Mail

Good direct mail will not only produce actual sales but will keep the dealer's name before his customers, said Robert Enlow. He suggested the four-letter phrase, AIDA—noting that good direct mail will attract Attention, arouse Interest, create a Desire and motivate the requested Action.

He stressed the use of a proper list, "one of the best will be your own customer list of previous buyers."

Direct mail can be effectively tied in with the four seasons stressing such things as gifts for graduation, Enlow said.

"Lists of new prospects can be compiled by judicious use of tele-

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Don't Rush Dumping of Format, Programmer Warns Directors

CHICAGO—Deciding when to change the programming format of a radio station is like deciding when to divorce your wife, according to George Skinner, director of radio programming services at the Katz Agency. Addressing a session of radio program directors in a conference on "When to Change Your Station Format," Skinner warned the broadcasters against precipitous changes made prior to trying all remedial measures to salvage the current format.

Many outlets have changed formats, he noted, because of the examples set by "reconstructed failures" which became "prosperous community leaders." Sometimes, however, successful formats were imitated without real understanding of the ingredients. As an example, Skinner noted the use of a chime to get attention prior to a time signal; other stations, not realizing the function of the chime, use it after the announcement, where it serves no purpose.

Skinner pointed out the great change in disk selection as against a few years ago, when in some markets nearly every station played the same records. Now, the range runs from current hits through "middle of the road" outlets to "good music," which can mean anything from Wagner to Cole Porter.

There also has been a resurgence of the "old-timers" such as KMOX, St. Louis; WCCO, Minneapolis, and WSM, Nashville, which "use music like a chef uses seasoning."

Middle of Road

The so-called "middle of the road" stations, to avoid the dullness connoted by the term, must augment their disks with personalities, news, special events, editorializing, community activities, etc. "Music has not lost its charm," Skinner

said, "but it has suffered from over-exposure. . . . It needs a contrast to point up its value."

If ratings are sliding or sales have dropped off, a change of format is not necessarily the only solution. Skinner said that "Unless a station is so badly programmed that any change is for the better, it is a strong possibility that a program change will chase away what audience remains loyal."

WNAC Change

Jack Maloy, program director of WNAC, key station of the Yankee network, told the same conference of the methods used in changing the format of WNAC, Boston's oldest radio station, after it had fallen to seventh or eighth in ratings in its market.

As a basic foundation, the station added 15 minutes of news on the hour, every hour of the day. This brought increased tune-in on the hour and helped the following 45 minutes as well.

Strict Control

The music policy adopted was one of middle of the road albums derived mainly from top LP versions of standards. But the selections, Maloy emphasized, required the strictest music control.

"Every piece of music," he said, "is selected by music library workers under the direction of the program department. . . . Light, bright, getting-up music early in the morning—a restful hour of music when the husband has left for work and the children are off to school—brighter music in the late morning when the homemaker is busy with her chores and preparing for lunch. The afternoon musical schedule is brighter, and our evening is given over to the velvet texture of 'Music

Continued on page 24

Small Dealer Must Adapt Own Accounting System, Say Experts

CHICAGO — Dealers shot a crossfire of questions as a trio of financial experts explored budgeting, credit and pricing at a special retailer symposium during the World's Fair of Music and Sound here last week.

General audience consensus was that the big accounting controls were great, but were they practical for the small dealer?

Definitely so was the opinion of the experts. However, accounting and merchandising is not a "formula-type operation," it must be adapted to the individual dealer's business and the dealer's own intuition and knowledge should be the governing factor, they noted.

Conducting the session were such business and financial pros as K. Nashner, partner, Price Waterhouse and Company, New York, public accounting firm; George M. Meisenhelder, manager of finance, Audio Products Division, General Electric Company, and David Rachman, director of research, Research Division, New York University.

Meisenhelder urged dealers to

obtain a financial statement of their operation and turn to professional financial and accounting agencies for help. Cost, he noted, is not prohibitive. "The profit squeeze makes it impossible to operate on a trial and error basis for any length of time and remain in business," he pointed out.

He cited as credit possibilities, inventory and retail financing from manufacturers' financing subsidiaries. Inventory financing is usually done on the basis of floor planning whereby merchandise is placed in trust on the dealer's floor. Normally the dealer pays the costs of the financing.

Retail financing—financing a retailer's installment receivables—is usually done by discounting negotiable paper or contracts with an outside financing institution, he pointed out.

This can be done either directly or indirectly with a variety of re-coupage arrangements to suit the individual business.

Other sources of credit, said Meisenhelder, include: banks, Small

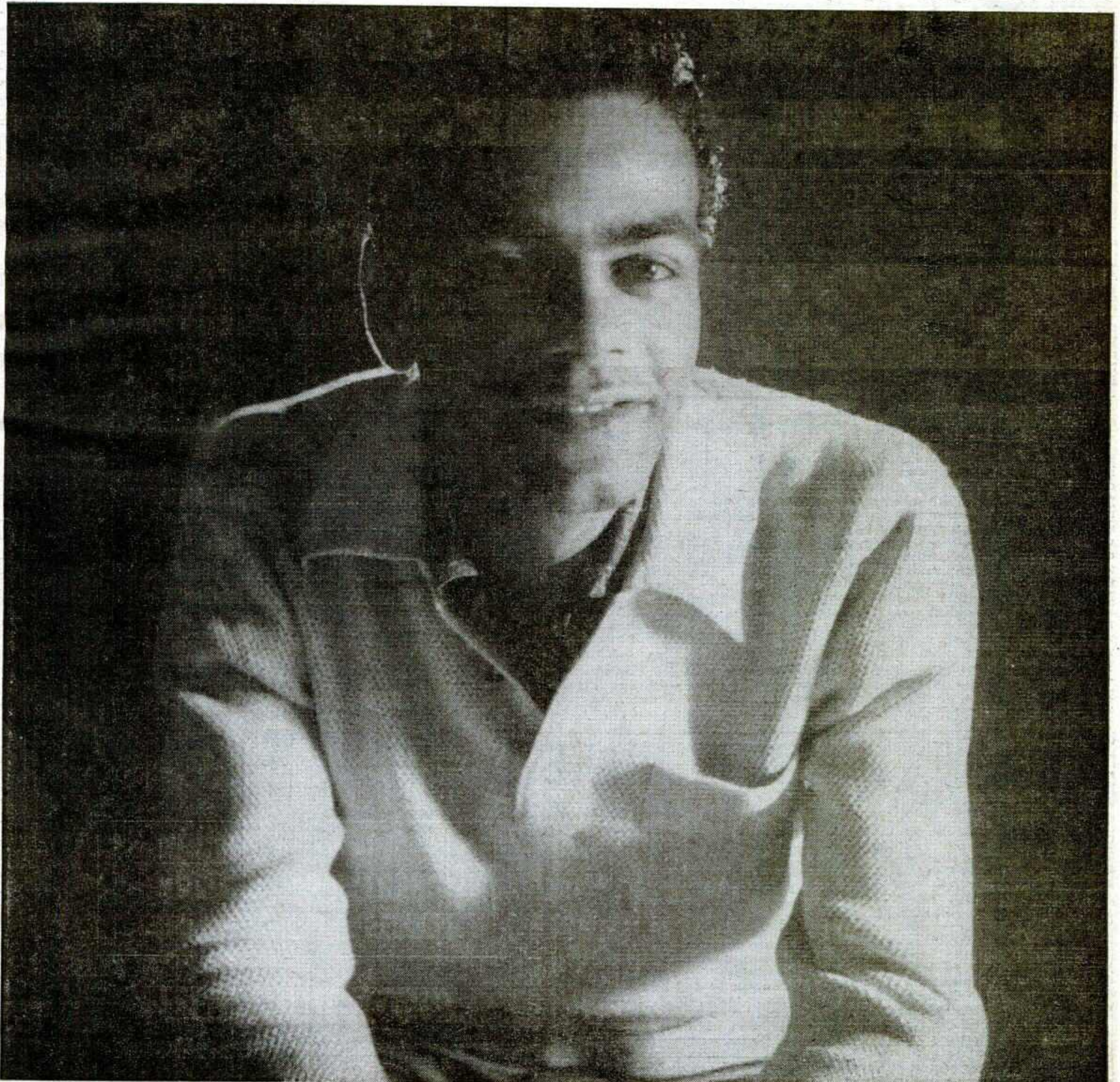
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**150,000 SOLD
THE FIRST WEEK!**

**"GINA" BY
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Heading nonstop right for the top!

COLUMBIA  SINGLES SELL



Personal Management: Helen and John Noga

INDUSTRY BRIEFS

Atlantic Gets Stax Pair

NEW YORK—Atlantic Records is handling national distribution on two new Stax label singles. They are "Aw Rite" and "Can't Ever Let You Go," by Rufus Thomas, and "Sack of Woe" and "Sailor Man Waltz," by the Mar-Keys. Rufus Thomas is father of singer Carla Thomas and is a prominent Memphis deejay. Atlantic is currently distributing a hot Stax disk in "Green Onions" by Booker T. and the M.G.'s.

Brosh, J-C Firms Merge

MILWAUKEE — Brosh Records and Jacob-Carle Records, both located in this city, have completed merger negotiations. National distribution will be handled by CRICA while promotion is being done by George Jay. J. Brosh is manager. Leading artists for the label are Judy Jae, the Moonglows and Charles Epps.

Steve Allen Back With Dot Records

HOLLYWOOD — Pianist-comedian-TV personality Steve Allen last week was signed by Dot Records President Randy Wood to a long-term contract, marking Allen's return to the Dot fold. He had been with the label several years ago, but left amicably when he started his own label.

Allen currently originates his nightly Westinghouse syndicated taped network show from here. The program is seen in 23 markets. Though it has been on the air for a comparatively short period of time, the Steve Allen Show has grown into one of the primary high viewing attractions. It has also become a major TV showcase for both new and established recording talent.

Cars Prize Plums in Philips Contest

CHICAGO—Philips Records has inaugurated a national consumer contest to tie in with its fall selling program. The contest, which carries the slogan "One World of Music," offers the three grand prize winners a choice of a sports or compact automobile from a list of five different models representing five different countries — France, England, Italy, Germany and the U. S. The three dealers whose customers send in the winning entries with their dealer's name included will also win autos.

Contestants are being asked to write the last line of a jingle about Philips Records, to be submitted along with the lower right-hand

Solomon Forms Company

NEW YORK—Attorney Aaron Solomon has formed a new disk firm to be called Norell Records. The record company is a division of Norell Enterprises, Inc., and has Sy Shaffer as musical director. The line will be distributed by Jay Gee Records with the first release being "The Lilac Tree," and "If I Had My Way," by Steve Bryan.

Expansion for PRI

NEW YORK—Precision Radiation Instruments has opened a new and expanded executive sales office here. Larry Finley, PRI president, explained that "because of our rapid growth in the custom pressing field, we felt it necessary to enlarge our salesroom and staff."

Finley added that John Melchior has been made general manager of the Eastern division in Belleville, N. J. Helen Solomon will head the custom records sales staff in Los Angeles; Basil Ziegler has become sales chief of the Hudson division and Mel Fuhrman has been appointed sales supervisor for the Hudson and Tops divisions.

Liberty HQ Plans Complete

HOLLYWOOD — Liberty Records and its parent firm, Avenet Electronics, last week put the finishing touches on its plans for a 23-story, twin-tower, U-shaped building to house the executive offices of both companies. The structure will occupy Liberty's present Sunset Boulevard site, plus the adjacent property it recently purchased, giving it a total of 57,000 square feet of land.

Bill Tevis, United California, Inc.'s, real estate specialist, who is

Liberty Records' Own Chi Branch Pays Off Well

HOLLYWOOD — Liberty Records' recently opened Chicago branch—the firm's first and only company-owned branch—is paying off handsomely, according to Don Bohanan, the label's national sales manager. The branch was opened July 1.

During the two months that the Illinois-based sales subsidiary has been in existence, it has already done approximately 40 per cent of the sales that Liberty's Chicago distributors registered during the entire previous year.

Bohanan pointed out that a clear-cut comparison between an independent distributorship and a company-owned facility is not possible.

"In our case, there are numerous variables, such as changes in the economic atmosphere, differences in market conditions, and the fact that our catalog today is stronger by a full year's product that it was before," he pointed out.

Bohanan said that Liberty will always utilize independent distributors, but admitted the likelihood of expanding its "Company-owned" (i.e. wholly owned) distribution.

serving as co-ordinator on the project, told BMW that the building will contain 500,000 gross square feet of space, of which 400,000 square feet will be available for office use.

The Liberty and Avenet firms are expected to occupy 10 per cent of this space, each headquartering in a separate tower. The remaining space will be open for rental. Avenet at present headquarters in Culver City.

Construction is expected to start in a year when the Auto Club's lease on its offices expires. According to Tevis, it will take a year and a half to complete the building.

Twin-Towers will become the third major building to be constructed here housing a record company. First was Capitol's Limit Height circular building on Vine Street, completed in 1956. According to an announcement during the previous week, RCA Victor will share a main-floor building on Sunset and Ivar streets with other Radio Corporation of America subsidiaries. RCA will not be the owner, but will be leasing the structure.

AmPar 1962 Best Year Ever—Clark

NEW YORK—Something as rare as a total eclipse—two singles from the same company running in No. 1 and 2 positions on the "Hot 100"—caused raised eyebrows recently. The company was ABC-Paramount with Tommy Roe's "Sheila" and "You Don't Know Me," by Ray Charles, and AmPar President Sam Clark used the occasion to declare that 1962 was his company's most successful year since its inception seven years ago.

The disk subsidiary of American Broadcasting - Paramount Theaters, Inc., according to Clark, chalked up gross sales in excess of \$6 million from January through August of this year. The figure does not include sales of Grand Award and Command, subsidiaries of AmPar.

Charles Credited

Ray Charles was noted as the "greatest contributing factor" to the label's current success. The artist has already received a gold record for his "Modern Sounds in Country and Western Music" album

and for his single, "I Can't Stop Loving You," and will soon record a second country music set.

Others singled out for part of the credit for AmPar's record-breaking 1962 were Tommy Roe, whose first outing "Sheila," hit the top of the charts recently; Brian Hyland who scored with single smashes, "Sealed With a Kiss" and "Ginnie Come Lately," and Claudine Clark whose Chancellor disk, "Party Lights," has also been a top seller. Chancellor is nationally distributed by AmPar. The Impressions and Frankie Avalon were also given appreciative nods for contributions to the success story.

Quality Counts

Clark noted that in the album field this year, the company has focused on quality rather than quantity, a policy which has paid off, he said. Albums by Ray Charles and Paul Anka, a comedy package by Allen and Rossi, and a number of jazz releases on the Impulse line have also hit the mark, according to Clark.

Looking to the future, the exec singled out such recent artist acquisitions as Michele Lee, Sharon Strauss and Freda Payne as among the most promising newcomers.

Music Merchant Board Meeting Called for Chi

CHICAGO—The National Association of Music Merchants (NAMM) executive committee will hold a special meeting here September 24-25. The meeting, called by President Ted Kortzen, will precede the annual American Music Conference (AMC) confab scheduled for the Palmer House Wednesday (26). Current and future work by the executive group is on the agenda.

The board of directors has also okayed a larger contribution to the AMC, the promotion and information wing of the NAMM. Previous allocation was \$45,000, and that has been upped to \$50,400 for the 1962-1963 fiscal year. Dealers' contributions account for approximately one third of the total AMC budget.

NAMM is also busy pushing two special projects in which President Kortzen is urging all qualified members to participate. The first is the annual biennial reorganization of permanent committees. Members have been supplied with a list of committees with a brief explanation of the function of each. Members are being asked to sign up for at least one committee. These committees meet once a year, on the Sunday of convention week, and problems, ideas and suggested projects are aired and discussed.

Carl LeBow Named Gerald Firm's GM

NEW YORK—Carl LeBow has been elected general manager and director of Gerald Records, Inc., a firm founded here earlier this year by the late Gerald Hille. LeBow joined the organization recently.

An announcement from the firm's general counsel, Ronald M. Appel, said that LeBow was appointed to the managerial post by the company's stockholders and directors at a meeting Tuesday (4).

The company also operates the Toto and Alpha labels and has tie-in deals with Thom McAn and Revlon. Plans call for the production of specialized albums and the release of two singles a month. Initial single by the Fellows is due Thursday (20).

Founder Hille, who lived in New Jersey, was killed Thursday evening, August 30, when he fell asleep at the wheel of his car while driving home from a recording session.

BILLBOARD MUSIC WEEK

Published by

The Billboard Publishing Company
2160 Patterson St., Cincinnati 14, Ohio
381-6450

Publisher

Hal B. Cook.....New York Office

Editorial Office

1564 Broadway, New York 36, N. Y.
PLaza 7-2800

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Send Form 3579 to
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44 Curzon Street, London W. 1
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Cable Address:
MUSICWEEK NEWYORK

Subscription rates payable in advance. One year, \$15 in U. S. A. (except Alaska, Hawaii and Puerto Rico), Canada and Europe. Rates in other foreign countries on request.

Subscribers who request change of address should give old as well as new address. Published weekly. Second-class postage paid at Cincinnati and at additional entry office.

Copyright 1962 by The Billboard Publishing Company. The company also publishes Vending, the bi-monthly magazine of automatic vending; one year, \$7 in U. S. A. and Canada; Amusement Business, the weekly magazine of amusement management; one year, \$10, and High Fidelity, the magazine for music listeners; one year, \$6. Postmaster please send Form 3579 to Billboard Music Week, 2160 Patterson St., Cincinnati 14, O. 19



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From the Trio's smash-hit album "SOMETHING SPECIAL"
(S)T-1747 comes a sure-fire smash-hit SINGLE:

One More Town | She Was Good To Me #4842

TOP LP's BY CATEGORY

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. Those LP's listed in bold face and capital letters are on the chart nine weeks or less.

VOCAL LP's

Title (Label)	Top LP Rank (Stereo) Mono
Male Vocalists	
● ALL THE HITS (CAMEO)	100
All the Way (Cap)	(40) 56
Paul Anka Sings His Big 15 (ABC)	57
● PAT BOONE'S GOLDEN HITS (DOT)	122
● FREDDY CANNON AT PALISADES PARK (SWAN)	101
● GEORGE CHAKIRIS (CAP)	31
● RAY CHARLES GREATEST HITS (ABC)	(12) 8
● RAY CHARLES STORY (ATL)	18
Come Dance With Me (Cap)	124
● COME FLY WITH ME (CAP)	(48) 123
Come Swing With Me (Cap)	(44) 132
Crying (Monu)	44
Danny Boy & Other Songs I Love to Sing (Col)	149
Do the Twist (Atl)	72
Doin' the Twist at the Peppermint Lounge (Rou)	109
Don't Knock the Twist (Park)	86
● VINCENT EDWARDS SINGS (DEC)	(27) 9
For Teen Twisters Only (Park)	144
Heavenly (Col)	62
● HERE'S THE MAN (DUKE)	66
Buddy Holly Story (Cor)	43
Hymns (Cap)	112
● I HAVE BUT ONE HEART (COL)	120
I Left My Heart in San Francisco (Col)	27
In the Wee Small Hours (Cap)	88
● IT KEEPS RIGHT ON A-HURTIN' (CAD)	(47) 16
It's My Funny Way of Laughin' (Dec)	73
Johnny's Greatest Hits (Col)	25
Jump Up Calypso (RCA)	47
● LET'S SIT THIS ONE OUT (RCA)	150
Live It Up (Col)	98
Lovers Who Wander (Laurie)	20
George Maharis Sings! (Epic)	71
● MEET CLAUDE KING (COL)	85
The Midnight Special (RCA)	(29) 104
Modern Sounds in Country & Western Music (ABC) (2)	1
Moon River & Other Great Movie Themes (Col)	(50) 14
Nice 'n' Easy (Cap)	38
No One Cares (Cap)	102
Only the Lonely (Cap)	89
● ROY ORBISON'S GREATEST HITS (MONU)	29
Point of No Return (Cap)	(37) 28
● PORTRAIT IN MUSIC (EPIC)	40
Pot Luck (RCA)	(17) 7
● ROSES ARE RED (EPIC)	(24) 5
Runaround Sue (Laurie)	80
Sinatra & Strings (Rep)	77
● SINATRA & SWINGIN' BRASS (REP)	(46) 32
● SINATRA SINGS . . . OF LOVE AND THINGS (CAP)	(30) 26
Sinatra's Swingin' Session (Cap)	118
Songs for Swingin' Lovers (Cap)	93
Songs for Young Lovers (Cap)	110
Swing Easy (Cap)	114
A Swingin' Affair (Cap)	130
This Is Sinatra (Cap)	105
● TWO OF US (COL)	63
● BOBBY VEE MEETS THE CRICKETS (LIB)	51
Where Are You (Cap)	119
● A YOUNG MAN'S FANCY (DEL-FI)	53
Your Twist Party (Park)	42
Female Vocalists	
Joan Baez, Vol. I (Van)	22
Joan Baez, Vol. II (Van)	46
● BEWITCHING-LEE (CAP)	90
Dinah '62 (Rou)	48
● CONNIE FRANCIS SINGS (MGM)	125
● THE GARLAND TOUCH (CAP)	(43) 34
● GOLDEN HITS OF THE BOYS (MERC)	127
● HELLO YOUNG LOVERS (CAP)	129
● IN A VELVET MOOD (COL)	145
It's Mashed Potato Time (Cameo)	95
Judy at Carnegie Hall (Cap)	(20) 75
● JULIE & CAROL AT CARNEGIE HALL (COL)	116
● SHELLEY (COLP)	106
Duos and Groups	
Best of the Kingston Trio (Cap)	(28) 19
College Concert (Cap)	61
Encore of Golden Hits (MERC)	92
● THE GOLDEN HITS OF THE EVERLY BROS. (WB)	35
● MASHED POTATOES & GRAVY (DOLT)	91
● CHAD MITCHELL TRIO AT THE BITTER END (KAPP)	139
Once Upon a Time (Cap)	69
● PETER, PAUL AND MARY (WB)	(7) 4
● SOMETHING SPECIAL (CAP)	(10) 13
A Song for Young Love (Cap)	33
Through Children's Eyes (RCA)	50
Tonight in Person (RCA)	99
● THE WAH-WATUSI (CAMEO)	95
Choruses	
Family Sing Along With Mitch (Col)	128
Mixed Voices	
● MURRAY THE "K'S" GASSERS FOR SUBMARINE RACE WATCHERS (CHESS)	138
Oldies But Goodies, Vol. I (OS)	133
Oldies But Goodies, Vol. IV (OS)	41

() Positions in Parenthesis Indicate relative strength of stereo LP's

CLASSICAL & SEMI-CLASSICAL LP's

Title (Label)	Top LP Rank (Stereo) Mono
Summer Festival (RCA)	133

INSTRUMENTAL LP's

Mood and Dance

● ABOVE THE STARS (ATCO)	111
American Waltzes (Lon)	(26)
● BABY ELEPHANT WALK (DOT)	115
● BEYOND THE REEF (DEC)	(19) 81
● BIG BAND BASH (LON)	(38)
Chapel by the Sea (Dot)	107
Drummin' Up a Storm (Imp)	137
Drums Are My Beat (Imp)	143
● FOR THE NERO MINDED (RCA)	(41) 52
Let There Be Drums (Imp)	117
Maria (Kapp)	68
● MR. PIANO (KAPP)	134
Moon River (Dot)	(31) 84
● POPS ROUNDUP (RCA)	(35)
'S Continental (Col)	147
Soul of Spain, Vol. I (Som/SF)	(32) 70
● SPAIN (LON)	(42)
Stereo 35/MM (Cam)	(11)
Stranger on the Shore (Atco)	(13) 15
The Stripper (MGM)	(4) 3
● THE STRIPPER (LIB)	108
● A SWINGIN' SAFARI (DOT)	126
Tonight (UA)	(34) 74
● WORRIED MIND (CAP)	(14) 39
Young World (Dot)	83

Jazz

Bashin'—the Unpredictable Jimmy Smith (Verve)	(25) 21
● EDDIE CANO AT PJ'S (REP)	(49) 54
Countdown Time in Outer Space (Col)	(45) 55
● PETE FOUNTAIN'S MUSIC FROM DIXIE (CORAL)	103
● JAZZ SAMBA (VERVE)	141
● HERBIE MANN AT THE VILLAGE GATE (ATL)	58
Midnight Special (B-N)	131
Time Further Out (Col)	97
Time Out (Col)	(18) 60
What'd I Say (Atl)	87
Nancy Wilson/Cannonball Adderley (Cap)	82

SHOW MUSIC

Original Cast

Camelot (Col)	(16) 49
A Funny Thing Happened on the Way to the Forum (Cap)	67
How to Succeed in Business Without Really Trying (RCA)	78
Music Man (Cap)	(23) 36
My Fair Lady (Col)	45
No Strings (Cap)	(22) 30
Sound of Music (Col)	(15) 24
West Side Story (Col)	(6) 11

Sound Track

Blue Hawaii (RCA)	(21) 37
● EL CID (MGM)	(39) 59
G.I. Blues (RCA)	76
● MUSIC MAN (WB)	(3) 6
Rome Adventure (WB)	(8) 10
South Pacific (RCA)	(36)
State Fair (Dot)	142
West Side Story (Col)	(1) 2

Music From Musicals, Films and TV

Breakfast at Tiffany's (RCA)	(5) 17
Film Encores, Vol. I (Lon)	121
● HATARI! (RCA)	(9) 12
● SHOW BOAT (COL)	140
● WALK ON THE WILD SIDE (CHOREO)	(33) 64
West Side Story (UA)	113

COMEDY LP's

● ANOTHER DAY, ANOTHER WORLD (VERVE)	146
● BUTTON-DOWN MIND ON TV (WB)	94
● DID YOU EVER? (RCA)	65
Knockers Up (Jub)	23
● MOMS MABLEY BREAKS IT UP (CHESS)	79
● MAD TWISTS ROCK 'N' ROLL (BIG TOP)	138
● 1,837 SECONDS OF HUMOR (MERC)	148

WEEKLY MARKET ANALYSIS

Continued from page 1

who has been absent from the local scene for over two years, is slated to return to this scene. He's expected to also join WIL. Formerly, Wilson spent about a decade at KWK and later was with KSD for about a year, prior to a two-year acting fling on the West Coast.

WIL, one of the leading top 40-type outlets here, is expected to join the ABC radio network as of Monday (10). The station will program over 40 hours a week of network-originated material, according to spokesmen here.

On the sales front, one distributor, Norman Records, had its biggest singles month in August in the more than two years since it first opened its doors. The firm is enjoying the fruits of carrying many currently hot lines, but the Norman picture is a reflection of a general situation here. Albums remain good sellers and are on a par with sales of recent months, while the share of total dollar volume of singles is definitely up.

Christy Minstrels Stir Up L. A.

LOS ANGELES—Business generally continued good in this area last week with some dealers and distributors reporting a slight downward trend in singles and continued firm LP sales. One album in particular among the brand-new ones was getting a very strong call from customers—"The New Christy Minstrels" on Columbia.

Excitement over the group's initial appearance at the Troubadour coffee house here brought a flood of requests for records by the new folk group which is led by Randy Sparks and numbers eight boys and two girls in its ensemble.

The three Music City stores in town have the set as their No. 11 best seller, and the Daniels and Sight and Sound outlets tagged it as a strong comer.

Columbia released the album two weeks earlier in this city as a result of the group's Troubadour appearance, and the excitement has promoted the Christy Minstrel group to be booked into the Greek Theater on a bill with Andy Williams and Al Hirt. Williams has also booked the folk singers for performances on every segment of his forthcoming TV'er. Columbia is also rush-releasing a single from the LP.

Another torrid album seller in the area is Tony Bennett's "I Left My Heart in San Francisco" which manages to keep drawing against strong competition from his "At Carnegie Hall" set. Eddie Cano's latest on Reprise, "West Side Story," on Columbia, George Maharis on Epic and George Chakiris on Capitol were also listed as hot items.

On the singles front, "Monster Mash," by Bobby (Boris) Pickett on Garpax was named as being among the hottest of the newer items, and Tony Bennett's "San Francisco" was one of the hottest steady sellers. Sammy Davis' version seemed ahead in the "What Kind of Fool Am I" race here. The Eddie Cano version of "A Taste of Honey" on Reprise is in a nip and tuck battle with the Martin Denny Liberty disk.

Back-to-School Time Softens Balto

BALTIMORE—If business was in a softened condition here last week, observers were inclined to chalk it up to back-to-school days. A number of stores reported a slower pace, particularly on singles, than has obtained over the past couple of months. Oddly enough, in other areas, where sales have been on the upswing, the same back-to-school flow was used to explain the increase.

A spokesman for Musical Sales, leading one-stop outlet here, said that his business at the midweek point, was especially good. This he chalked up to operators having taken a day off on Labor Day. "They were hot to get all the new stuff Tuesday, so sales were fine," he said.

The spokesman added that unlike the situation that may exist in other cities, "Baltimore operators really swing with the new records. They're considerably ahead of stores in that they will often program an untested record. Most stores will wait to see what action develops before they'll stick their necks out. They are very much a factor in helping this area break new records and are part of the reason Baltimore has been such a swinging record town lately."

Other sources here are hailing the resurgence of records that fall into the so-called good music category. Buddy Deane, the town's top-rated TV jock, found it refreshing to note how his teen studio audiences and fans have been reacting to such records as Tony Bennett's "San Francisco," Nat Cole's "Ramblin' Rose," and Johnny Mathis' brand new one, "Gena," in addition to the emergence of the tune "What Kind of Fool Am I," from Tony Newley's "Stop the World," as a factor on the disk scene. "A year ago we couldn't even have played a record like that," Deane said.

On another front, a discount invasion has taken place, a fact which has caused some furrowed brows among old-line disk retailers. Two Guys, a large discount firm, based in the Metropolitan New York area, has been here less than two months and is already causing some dealers to adjust prices downward. Korvette's, meanwhile, is expected here shortly.

BMW PAIR WED

LONDON — BMW European Director Arthur Rosett and Miss Brigitte Keeb, BMW German correspondent and news editor of the Automaten-Markt music trade publication in Braunschweig, were married here Thursday (6).

RIGHT MAN

NEW YORK—In a story in BMW September 1, it was incorrectly stated that Barry Mann and N. Appell wrote "Wah-Watusi," "Dancing Party" and "Gravy." Writers actually are Karl Mann and Dave Appell.



SINGLES REVIEWS

WANDA JACKSON



THE GREATEST ACTOR (Central, BMI) (2:52)—The country thrush is at her very best here with one of the finest tunes she has cut in a long while. It's a weeper with powerful lyrics and she sells 'em fine. Should move in both pop and country. Flip is "You Bug Me Bad" (Central, BMI) (2:09). **Capitol 4833**

Wanda's Greatest!
The Greatest Actor b/w You Bug Me Bad
#4833



Cash Box—September 8, 1962



RECORD REVIEWS

B+ very good **B** good **C+** fair **C** mediocre

only those records best suited for commercial use are reviewed by Cash Box

Pick of the Week

"THE GREATEST ACTOR" (2:52) **"YOU BUG ME BAD"** (2:52)
 [Central Songs BMI—Williams] [Central Songs BMI—Williams]

WANDA JACKSON (Capitol 4833)

The lark, who's had a host of dual-mart pop-country clicks in the past, should soon be adding two more with this new Capitol session. Wanda leads off in superb, ballad-with-a-beat style on the touching, "The Greatest Actor." She couples it with a delightful romantic twist'er, "You Bug Me Bad." Standout ork-choral arrangements by Bill McElhiney on both lids.

THE NATION'S TOP TUNES HONOR ROLL OF HITS

TRADE MARK REG.

FOR WEEK ENDING SEPTEMBER 15

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	15	SHERRY	By B. Gaudio—Published by Bobob (ASCAP)	3
2	1	SHEILA	By Tommy Roe—Published by Eager-Nitetime (BMI)	6
3	2	LOCO-MOTION	By Goffin-King—Published by Aldon (BMI)	9
4	5	RAMBLIN' ROSE	By Joe Sherman-Noel Sherman—Published by Comet (ASCAP)	4
5	6	SHE'S NOT YOU	By Pomus-Stoller-Leiber—Published by Presley (BMI)	6
6	24	GREEN ONIONS	By Jones-Cropper-Steinberg-Jackson—Published by East (BMI)	2
7	11	TEEN AGE IDOL	By Jack Lewis—Published by Nelson (ASCAP)	3
8	3	YOU DON'T KNOW ME	By C. Walker-E. Arnold—Published by Hill & Range (BMI)	7
9	4	BREAKING UP IS HARD TO DO	By Sedaka-Greenfield—Published by Aldon (BMI)	11
10	22	PATCHES	By Barry Mann-Larry Kolber—Published by Aldon (BMI)	2
11	12	RINKY DINK	By Clowney-Winley—Published by Arc-Cortez (BMI)	5
12	7	PARTY LIGHTS	By C. Clark—Published by Rameed (BMI)	8
13	20	YOU BELONG TO ME	By P. King-R. Stewart-C. Price—Published by Ridgeway (BMI)	3
14	—	YOU BEAT ME TO THE PUNCH	By W. Robinson-R. White—Published by Jobete (BMI)	1
15	18	ALLEY CAT	By Bjorn—Published by Meteorion (BMI)	3
16	17	DEVIL WOMAN	By M. Robbins—Published by Marty's (BMI)	4
17	—	LET'S DANCE	By Lee—Published by Rondell & Sherman-DeVorzon (BMI)	1
18	8	THINGS	By Darin—Published by Adaris (BMI)	8
19	21	SEND ME THE PILLOW YOU DREAM ON	By Hank Locklin—Published by Four Star (BMI)	3
20	30	VENUS IN BLUE JEANS	By Greenfield-Sedaka—Published by Aldon (BMI)	2
21	—	BEECHWOOD 4-5789	By Gaye-Stevenson-Gordy—Published by Jobete (BMI)	1
22	14	A SWINGIN' SAFARI	By Bert Kaempfert—Published by Roosevelt (BMI)	6
23	23	POINT OF NO RETURN	By King-Goffin—Published by Aldon (BMI)	2
24	25	SILVER THREADS AND GOLDEN NEEDLES	By Dick Reynolds-Jack Rhodes—Published by Central Song (BMI)	2
25	27	SHAME ON ME	By Lawton Williams-Bill Enis—Published by Western Hills-Lols-Saran (BMI)	2
26	16	YOUR NOSE IS GONNA GROW	By J. Hooven-H. Winn—Published by Maravilla (BMI)	4
27	—	WONDERFUL DREAM	By N. Margolies-C. Marshall—Published by Travis-Rittenhouse (BMI)	1
28	13	WHAT'S A MATTER BABY	By Otis-Byers—Published by Eden (BMI)	5
29	—	LIE TO ME	By M. Singleton-B. Benton—Published by Ben Day (BMI)	1
30	—	COME ON LITTLE ANGEL	By Maresca-Bogdany—Published by Glenden (ASCAP)	1

RECORDINGS AVAILABLE

(Best Selling Record Listed in Bold Face)

- SHERRY**—The Four Seasons, Vee Jay 2570; Janie Ross, Twin Hits 2022.
- SHEILA**—Tommy Roe, ABC-Paramount 10329.
- LOCO-MOTION**—Little Eva, Dimension 1000.
- RAMBLIN' ROSE**—Nat King Cole, Capitol 4804; Ray Garnett, Twin Hits 2021.
- SHE'S NOT YOU**—Elvis Presley, RCA Victor 8041.
- GREEN ONIONS**—Booker T. & The MG's, Stax 127; The Downbeats, Twin Hits 2024.
- TEEN AGE IDOL**—Rick Nelson, Imperial 5864.
- YOU DON'T KNOW ME**—Ray Charles, ABC-Paramount 10345.
- BREAKING UP IS HARD TO DO**—Neil Sedaka, RCA Victor 8046; Shelley Fabares, Colpix 645.
- PATCHES**—Dickey Lee, Smash 1758; Tony De Clo, Twin Hits 2021.
- RINKY DINK**—Dave (Baby) Cortez, Chess 1829.
- PARTY LIGHTS**—Claudine Clark, Chancellor 1113.
- YOU BELONG TO ME**—The Duprees, Coed 569.
- YOU BEAT ME TO THE PUNCH**—Mary Wells, Motown 1032.
- ALLEY CAT**—Bent Fabric, Atco 6226; Contrasts, Twin Hits 2027.
- DEVIL WOMAN**—Marty Robbins, Columbia 42486; Shep Howard, Twin Hits 2024.
- LET'S DANCE**—Chris Montez, Monogram 505.
- THINGS**—Bobby Darin, Atco 6229.
- SEND ME THE PILLOW YOU DREAM ON**—Johnny Tillotson, Cadence 1424; Chet Avery, Twin Hits 2026.
- VENUS IN BLUE JEANS**—Jimmy Clanton, Ace 8001; Kit Fleming, Twin Hits 2023.
- BEECHWOOD 4-5789**—Marvelettes, Tamla 54065.
- A SWINGIN' SAFARI**—Billy Vaughn, Dot 16374.
- POINT OF NO RETURN**—Gene McDaniels, Liberty 55480.
- SILVER THREADS AND GOLDEN NEEDLES**—Springfields, Phillips 40038.
- SHAME ON ME**—Bobby Bare, RCA Victor 8032.
- YOUR NOSE IS GONNA GROW**—Johnny Crawford, Del Fi 4181; Debbie Peters, Twin Hits 2022.
- WONDERFUL DREAM**—Majors, Imperial 5855.
- WHAT'S A MATTER BABY**—Timl Yuro, Liberty 55469.
- LIE TO ME**—Brook Benton, Mercury 72024.
- COME ON LITTLE ANGEL**—Belmonts, Sabina 505.

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LATE SPOTLIGHTS

ALBUMS

Pop

COUNTRY MUSIC CONNIE STYLE

Connie Francis, MGM E 4079 (M); SE 4079 (S)—Miss Francis, many of whose recent hits have had a strong country flavor, turns to the real thing here with a collection of a dozen great country hits. The package was cut in Nashville with a flock of that city's top instrumentalists and the fine Jordonaires vocal group. Tunes include "Oh Lonesome Me," "She'll Have to Go," "Heartaches by the Number," and the hit many times over, "I Can't Stop Loving You." Smash wax that's right in the current groove.

THE WONDERFUL WORLD OF THE BROTHERS GRIMM AND OTHER MOTION PICTURE FAVORITES

Dave Rose and his Ork, MGM E 4077 (M); SE 4077 (S)—David Rose has a big album here that features the theme from the current MGM Cinerama flick "The Wonderful World of the Brothers Grimm." The set also features other tunes from the picture like "The Dancing Princess," "Ah-Oom" and "Gypsy Fire." Other movie music like "Till There Was You," "Spellbound" and "Exodus," also add stature to the package. This one should be a winner for Rose.

Comedy

JOSE JIMINEZ TALKS TO TEEN-AGERS OF ALL AGES

Bill Dana, Kapp KL 1304—Jiminez (known to his intimates as Bill Dana) has some mysterious and hilarious monologs here. The comic with the pseudo-Spanish accent gives some spirited and pertinent advice to his teen-age fans that should bring a mirth-filled 40 minutes or so to all his fans. "The Vocational Guidance Counsellor," "The Baseball Star," and history lessons on Christopher Columbus and George Washington are only a few of the funny tracks.

POP SINGLE

BOBBY DARIN

IF A MAN ANSWERS (Adaris, BMI) (2:20)—A TRUE, **TRUE LOVE** (Adaris, BMI) (2:23)—Two powerful sides by Bobby in his new label affiliation. The lad sings tunes associated with his forthcoming pic, "If a Man Answers" and is writer of both sides. The top side is a medium tempo swinger which should appeal to the teenagers. Second is the love theme from the pic and is sung with feeling by Bobby against strings and chorus. Capitol 4937

FOLK TALENT & TUNES

By BILL SACHS

Hubert Long's Moss Rose Publications and talent agency will be housed in new quarters at 806 16th Avenue South, Nashville, beginning September 17. The lower floor of the new structure is being leased by Long to Capitol Records. This will put Columbia, Decca, Capitol and RCA Victor all within a one-block area of one another, and rumor has it that Mercury, Smash and Phillips will also locate in the 800 block of 16th Avenue South within the near future. . . . Joe Taylor, bossman of the Red Birds, Fort Wayne, Ind., is recovering from surgery for removal of a tumor on his vocal cords. He'll have to lay off singing for at least two months. The Redbirds, however, will continue on personals and dances minus their leader. The group, as in past years, appeared in the season closer at Buck Lake Ranch, Angola, Ind., Labor Day, along with the Duke of Paducah, Don Gibson and Wilma Lee and Stony Cooper. Taylor, incidentally, is candidate in the November election for the office of assessor in his township in the Hoosier State.

Eddie Noack, Houston c.&w. singer formerly heard on the Mercury label, has been signed to a recording pact by Dan Mechura, president of Allstar Records. First release, which will include one of Ted Daffan's originals, is slated for September 17. . . . Dottie West is putting in most of September working Army bases in Germany. Formerly heard on the Starday label, Dottie has just had her first release on Atlantic, "Pick Up My Heart and Go Home." . . . The Jordonaires are in Hollywood to do

the sound track on another Elvis Presley flicker. . . . Clyde Beavers picked and sang while handling the emcee chores at the Jonny Rivers Rodeo at Greeneville, Tenn., August 30-September 1.

The Ferlin Husky show, with Husky, Simon Crum, Smiley and Kitty Wilson, Roy Drusky and Bill Anderson, played to more than 4,500 paid at the recent annual country music outing at the University of Alabama, Tuscaloosa. Package was set by the Hubert Long office. . . . A record throng attended Station WGUN's annual anniversary celebration and salute to country music at Lakewood Park, Atlanta, recently. Talent line-up included Marty Robbins, Jim Reeves, Carl Smith and Flatt and Scruggs and their respective combos, plus Hawkshaw Hawkins and Jean Shepard. Bob Gallion, WGUN deejay and Hickory recording artist, handled the emcee stint, assisted by John Fulton, WGUN manager, and the station staff of deejays, Dave Hill, Hank Morgan, Jack Holden plus chief engineer Bill Loudermilk.

Claude King, currently on a Canadian trek with his Wolverton Mountain Band, Friday (7) celebrated the release of his new Columbia platter, "The Burning of Atlanta." According to Tillman Franks, Claude's personal manager, the disk was cut recently in Nashville, using four different drums, two flutes and a whole brigade of the Nashville Confederate Army. "Of course, it's not the Yankees we're after," writes Tillman, "it's just a hit record."

NEW FROM BRENDA



ON
DECCA  RECORDS
naturally

ALL ALONE AM I

c/w

SAVE ALL YOUR LOVIN' FOR ME

31424

This One

6R23-577-7QLG copyrighted materia

Diners' Disk Club Sues Columbia

Continued from page 4

the defendant licensors shall grant to CBS, for the purpose of sale by direct mail as distinguished from over-the-counter sale by retail store outlets, the sole and exclusive right, privilege and license to manufacture, distribute, sell and advertise to ultimate consumers the product of the various labels."

The action further charges that these exclusivity provisions shut off actual and potential mail order competitors from more than 1,000 records, representing some 450 important artists.

Contract Analysis

The complaint then listed a breakdown of the contractual deals and their dates concluded between Columbia for its Record Club with various labels (including the defendants). It stated that Columbia's agreement with the participating labels provided that "no royalties shall be payable with respect to records distributed to members of the club as a result of an enrollment offer, or those distributed as a bonus or free records"; that the various labels "agree in general to confirm this policy" of paying "no more than half of the customary artists royalty with respect to records sold by the club."

Under a section headed "Offenses Charged," the complaint claimed that the alleged actions of the defendants "unreasonably restrained trade and commerce and the interstate distribution and sale of records throughout the United States, by contracting and conspiring with each other" and therefore is contrary to Section One of the Sherman Act.

The complaint also alleged that "the defendants have attempted to monopolize and have monopolized

the trade and commerce in the interstate distribution and sale of records throughout the United States by contracting, combining, and conspiring with each other" contrary to Section Two of the Sherman Act.

The complaint continued: "Said combination, conspiracy and contracts ... tended to and did actually restrain and monopolize interstate commerce in the distribution and sale of records through record clubs in favor of the defendants."

As a result, the complaint further charged, "the defendants obtained control of the available supply of LP's for distribution and sale through record clubs"; The defendants then "precluded plaintiff from obtaining a suitable supply of records for the operation of its record club business."

Price Fix Charge

As a third point, the action charged the defendants with having discriminated against the

Diners' Club group with respect to the price at which plaintiff could obtain an adequate supply of records. "This was done, the complaint said, by fixing the said prices from 50 per cent to 200 per cent higher than the prices that the defendants and Columbia Records Club was required to pay, and by fixing said prices at a price higher than the price paid by members of the Columbia Record Club."

Upshot of this, according to the complaint, was that:

"(1) Competition was eliminated among manufacturers and distributors of LP's, in the distribution of said LP's through record clubs; (2) competition was destroyed in the operation of the record club business; (3) the flow of interstate trade and commerce in the distribution and sale of LP's through record clubs was unreasonably restrained and monopolized; (4) plaintiff was precluded from obtaining an adequate supply of records which plaintiff was able to obtain, plaintiff was forced to pay a discriminatory price and a non-competitive price, which precluded plaintiff from competing with defendant, Columbia Record Club, in the record club field."

Panel Tells Dealers What's Ahead

Continued from page 6

are some 3,000 phonograph record manufacturers, "all in business to produce records, and all going after that 'big hit.'" Only the law of economics can regulate the amount of product, said Kapp.

Both Gallagher and Fisher minimized the harm from home taping of radio programs; both felt that if anything, it would stimulate interest in records and that home taping could never compare with professional recording techniques which are now demanded by sound-conscious buyers.

Urged to Specialize

Kapp noted that the dealer's best weapon against discounters was in stocking complete catalog. He urged dealers to specialize in certain types of music and build up departments so customers would know they could buy anything in a certain category in a given store. He cited his own experience, when he had a record store in Chicago some years ago, specializing in what was then called, "Hill Billy music." Kapp said his store had a following because people knew they could get anything in the Hill Billy line in his store.

Gallagher pointed out that eventually the tape industry will face the same marketing problems as faced by the record industry today. He termed tape "in its infancy, with a great future."

Can record dealers handle musical instruments effectively? William Ludwig seemed to feel "generally no." Instrument sales, he

felt, were very specialized, mostly to schools, not to a so-called "walk-in trade." Ludwig didn't feel that most record dealers were set up for such an operation.

Tape Growing

Gallagher broke the growth of the tape industry down into three areas: raw or blank tape, which is growing at the rate of 20 per cent per year and should hit \$100,000,000 gross sales by 1965; recorded tape, introduced in 1959, today accounting for some \$10,000,000 in sales, also increasing annually by some 20 per cent, and tape recorders, with some 600,000 U. S. machines produced last year, likewise increasing by some 20 per cent annually.

Both Gallagher and Fisher noted that FM stereo was a powerful stimulus to the record and tape market.

Fisher predicted these refinements for the phonograph market: Improved record care equipment such as a pivoted cartridge that will retract with undue force (saving record surface), lighter tone arm and cleaning devices, more tape decks installed in phonograph consoles, wireless remote speakers for supplemental room placement, and transistorized tuners and amplifiers.

More Stereo

He also predicted that FM stereo would soon come to television.

Ludwig noted that the musical instrument industry faced its own

BILLBOARD MUSIC WEEK HOT C & W SIDES

This Week	Last Week	By special survey for week ending 9/15 TITLE, ARTIST, LABEL & NUMBER	Weeks on Chart
1	1	DEVIL WOMAN, Marly Robbins, Columbia 42486	7
2	2	WOLVERTON MOUNTAIN, Claude King, Columbia 42352	20
3	8	MAMA SANG A SONG, Bill Anderson, Decca 31404	8
4	7	CALL ME MR. IN-BETWEEN, Burl Ives, Decca 31405	6
5	5	A LITTLE HEARTACHE, Eddy Arnold, RCA Victor 8048	12
6	6	I'M GONNA CHANGE EVERYTHING, Jim Reeves, RCA Victor 8080	3
7	3	EVERYBODY BUT ME, Ernest Ashworth, Hickory 1170	12
8	9	WILL YOUR LAWYER TALK TO GOD, Kitty Wells, Decca 31392	7
9	10	SUCCESS, Lorella Lynn, Decca 31384	11
10	4	ADIOS AMIGO, Jim Reeves, RCA Victor 8019	17
11	12	THE COMEBACK, Faron Young, Capitol 4754	14
12	20	WILLIE THE WEEPER, Billy Walker, Columbia 42492	3
13	—	I'VE BEEN EVERYWHERE, Hank Snow, RCA Victor 8072	1
14	27	SO WRONG, Patsy Cline, Decca 31406	4
15	11	SAVE THE LAST DANCE FOR ME, Buck Owens, Capitol 4765	8
16	15	IT KEEPS RIGHT ON A-HURTIN', Johnny Tillotson, Cadence 1418	13
17	17	SEND ME THE PILLOW YOU DREAM ON, Johnny Tillotson, Cadence 1424	2
18	18	PRIDE GOES BEFORE A FALL, Jim Reeves, RCA Victor 8080	2
19	23	OPEN PIT MINE, George Jones, United Artists 462	9
20	25	FOOTSTEPS OF A FOOL, Judy Lynn, United Artists 472	5
21	13	SHE THINKS I STILL CARE, George Jones, United Artists 424	23
22	21	IF YOU DON'T KNOW I AIN'T GONNA TELL YOU, George Hamilton IV, RCA Victor 8062	4
23	28	SILVER THREADS AND GOLDEN NEEDLES, Springfield, Philips 40038	4
24	—	SHAME ON ME, Bobby Bare, RCA Victor 8032	1
25	—	UNDER COVER OF THE NIGHT, Dave Dudley, Jubilee 5436	1
26	16	I'M LOOKING HIGH AND LOW FOR MY BABY, Ernest Tubbs, Decca 31399	5
27	29	SALLY WAS A GOOD OLD GIRL, Hank Cochran, Liberty 55461	3
28	14	TROUBLE'S BACK IN TOWN, Wilburn Brothers, Decca 31363	19
29	19	AFTER LOVING YOU, Eddy Arnold, RCA Victor 8048	7
30	24	IN THE JAILHOUSE NOW, Johnny Cash, Columbia 42425	10

Billboard Acquires

Continued from page 4

rapidly growing automatic vending industry. Vend has grown steadily along with the industry and today has a paid circulation of approximately 11,000. It was recently changed from a monthly to a bimonthly, being issued 24 times a year. G. R. Schreiber, its first editor, is now editor and publisher of Vend.

High Fidelity, the specialized consumer music magazine, was purchased in 1958. High Fidelity maintains an ABC circulation of 115,000 and is published monthly. Warren Syer, publisher, now will also have top responsibility for American Artist. Syer and Roland Gelatt, editor, divide their time between New York and Great Barrington.

In January of 1961 the outdoor show business departments were spun out of the old Billboard and incorporated into a monthly magazine, Funspot, which the company had founded three years previously. The new combined publication is called Amusement Business, is published weekly and has an ABC circulation of 18,000 paid. Amusement Business is published in Chicago by Maynard L. Reuter, a corporate vice-president of the company. Jim McHugh, outdoor editor of the old Billboard, is editor of AB.

In addition to magazine publishing the company produces several annual directories, including: Who's Who in the World of Music; International Music Industry Buyers' Guide; Stereo Annual; Auditorium, Arena and Stadium Guide, and Cavalcade of Fairs.

The acquisition of Watson-Guptill's book publishing operation adds an income-producing division to the company that now includes, in addition to books, business paper publishing, consumer magazine publishing, catalog and directory publishing, radio station programming and magazine and job printing.

depression in 1927 with the inception of movies and found a new market in schools. He labeled amateur music the fastest-growing leisure activity in the U. S. today. The instrument industry faces a challenge from low-cost imports, but is prepared to meet that chal-

lenge utilizing more efficient production and developing new models, Ludwig said.

Kapp cited the growth of the record industry, which last year hit \$513,000,000, and credited discounters with a large share of this. He urged dealers to meet this competition with better service and greater depth in inventory.

Service Ideas

Such things as attractive displays, good stock, audition booths and high traffic locations can help dealers compete, he said.

Kapp urged dealers not to be "robot retailers," but to be "creative and imaginative merchandisers."

"Have knowledgeable salesmen who guide and educate customers; sell, really sell stereo; welcome the teen-agers, they're the customers of tomorrow," were among his points.

Kapp warned that if service is identical in all stores, price becomes the only other factor.

COMING... NEXT WEEK

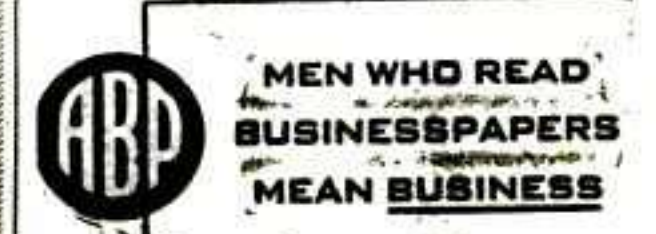
Spotlight on record programming Featuring today's top record talent

A special 8 1/2 x 11 section of the September 22nd issue of Billboard Music Week. Featuring:

- ARTIST BIOGRAPHIES
- SPECIAL DISK JOCKEY PROGRAMMING INFORMATION

Bonus Feature: BILLBOARD MUSIC WEEK'S 15th ANNUAL DISK JOCKEY POLL

Programming and Profit Information for Disk Jockeys, Dealers, Operators





THE BIG PLAN

POWERFUL PROFIT PLAN

15% DISCOUNT Plus-Dating Plan

NEW ORIGINAL SOUNDTRACKS



BARABBAS CP-510 SCP-510 Original Sound Track



DAMN THE DEFIANT! CP-511 SCP-511 Original Sound Track

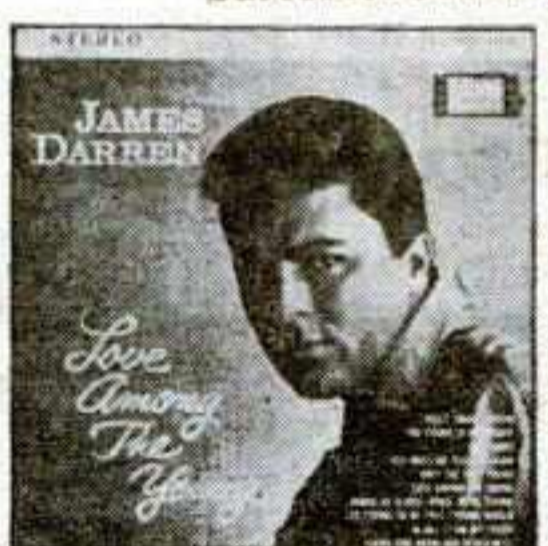


THE WAR LOVER CP-512 SCP-512 Music Inspired by the Motion Picture

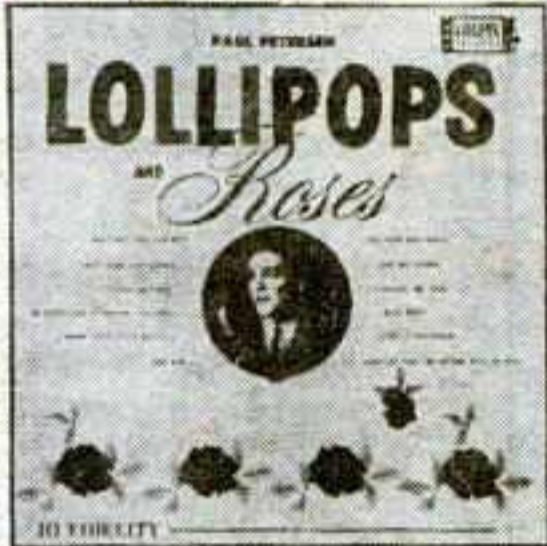
SENSATIONAL POP RELEASES



NINA SIMONE SINGS DUKE ELLINGTON CP-425 SCP-425 Nina Simone



LOVE AMONG THE YOUNG CP-428 SCP-428 James Darren



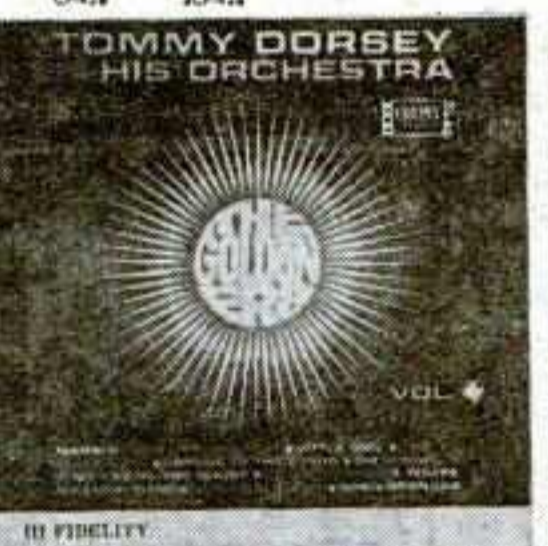
LOLLIPOPS AND ROSES CP-429 SCP-429 Paul Peterson



THE THINGS WE DID LAST SUMMER CP-431 SCP-431 Shelley Fabares



JAZZ MISSION TO MOSCOW CP-432 SCP-432 Zeel Sims, Phil Woods and others



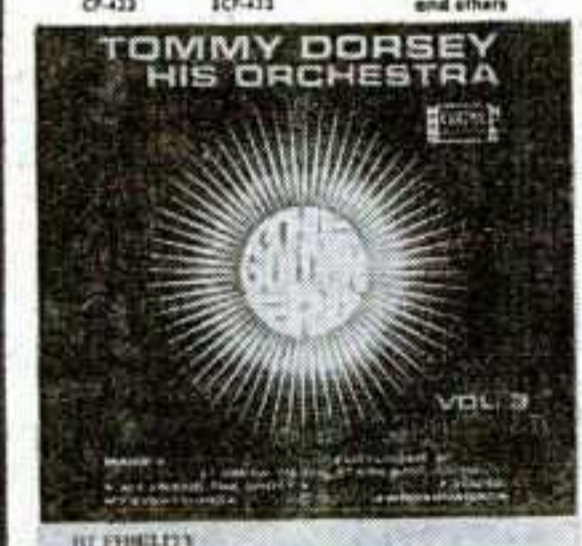
TOMMY DORSEY, volume 4 CP-435 SCP-435 Tommy Dorsey & Orch.



MUSIC FROM THE FILM "THE INTERNS" CP-427 SCP-427 Leith Stevens



THE NEW BEAT—BOSSA NOVA CP-433 SCP-433 Zeel Sims



TOMMY DORSEY, volume 3 CP-401 SCP-401 Tommy Dorsey & Orch.



THE CHAD MITCHELL TRIO CP-411 SCP-411



CHRIS BARBER PLAYS "TRAD." CP-404 SCP-404 Chris Barber



SABROSA Y CALIENTE (Hot and Spicy) CP-420 SCP-420 Pete Terrace



VIEJOS PERO BUENOS (Oldies But Goodies) CP-432 SCP-432 Pete Terrace



THE MINSTREL MEN CP-424 SCP-424 Jack Benny, George Burns, Milton Berle, Phil Silvers, Benny Fields



HYMNS CP-394

2 New TV Show Sound Tracks
 ☆ TOP CAT CP-212
 ☆ THE JETSONS CP-213

BILLBOARD MUSIC WEEK

HITS OF THE WORLD



AUSTRALIA

(Courtesy Music Maker, Sydney)

- This Last Week Week**
- 1 2 I REMEMBER YOU—*Frank Ifield (Columbia)—Chappells
 - 2 1 THE YOUNG ONES—Cliff Richard (Columbia)—Allans
 - 3 5 ROSES ARE RED—Bobby Vinton (Coronet)—Leeds
 - 4 6 A TASTE OF HONEY—Martin Denny (Liberty)—Pincus Gil
 - 5 — DEVIL WOMAN—Marty Robbins (Coronet)—Acuff-Rose
 - 6 12 SHEILA—Tommy Roe (Festival)—No Publisher
 - 7 8 A MOI DE PAYER—*Ray Price Quartet (Coronet)—No Publisher
 - 8 — GUITAR TANGO—The Shadows (Columbia)—No Publisher
 - 9 10 COME OUTSIDE—Mike Sarne (Parlophone)—Southern Music
 - 10 4 LIMBO ROCK—The Champs (London)—Davis
 - 11 — SURFIN' SAFARI—The Beach Boys (Capitol)—No Publisher
 - 12 — SHE'S NOT YOU—Elvis Presley (RCA)—No Publisher
 - 13 — CALLIN' DR. CASEY—John Loudermilk (RCA)—Acuff-Rose
 - 14 9 ROUTE 66 THEME—Nelson Riddle (Capitol)—No Publisher
 - 15 3 THE STRIPPER—David Rose (MGM)—Chappells

BRAZIL

*Denotes local origin

- This Last Week Week**
- 1 1 SUAVE E A NOITE—*Moacyr Franco (Copacabana)
 - 2 2 O TROVADOR DE TOLEDO—*Gilda Lopes (Odeon)
 - 3 4 QUANDO SETEMBRO VIER—Orq. Billy Vaughn (RGE)
 - 4 3 ONDES ESTAS CORACAO—*Silvana and Reinaldo (Copacabana)
 - 5 5 EL SUCO SUCO—*Poly (Continental)
 - 6 6 LEVA EU SODADE—*Nilo Amaro (Odeon)
 - 7 9 STELLA BY STARLIGHT—Ray Charles (Polydor)
 - 8 — DUMPY—Ray Ellis (RCA Victor)
 - 9 7 MULTIPLICATION—Bobby Darin (ATCO)
 - 10 8 TICO-TICO NO FUBA—Ray Conniff (Columbia)

BRITAIN

(Courtesy New Musical Express, London)

- This Last Week Week**
- 1 1 I REMEMBER YOU—*Frank Ifield (Columbia)—Chappell
 - 2 2 ROSES ARE RED—*Ronnie Carroll (Philips)—Leeds
 - 3 2 SPEEDY GONZALES—Pat Boone (London)—Bud Music-Macmelodies
 - 4 4 THINGS—Bobby Darin (London)—Burton
 - 5 6 SEALED WITH A KISS—Brian Hyland (HMV)—Sheldon Music
 - 6 5 GUITAR TANGO—*Shadows (Columbia)—Mills Music
 - 7 15 SHE'S NOT YOU—Elvis Presley (RCA)—Ronny Music
 - 8 7 BREAKING UP IS HARD TO DO—Neil Sedaka (RCA)—Aldon
 - 9 — IT'LL BE ME—*Cliff Richard (Columbia)—Aberbach
 - 10 8 ONCE UPON A DREAM—*Billy Fury (Decca)—Filmusic
 - 11 10 BALLAD OF PALADIN—Duane Eddy (RCA)—Greenwich Music
 - 12 9 I CAN'T STOP LOVING YOU—Ray Charles (HMV)—Acuff-Rose
 - 13 20 WILL I WHAT—*Mike Sarne (Parlophone)—Southern
 - 14 29 DON'T THAT BEAT ALL—*Adam Faith (Parlophone)—Downbeat
 - 15 12 SO SO DI—*Kenny Ball (Pye)—Peter Maurice
 - 16 17 PICK A BALE OF COTTON—*Lonnie Donegan (Pye)—Essex Music
 - 17 18 MAIN TITLE THEME—*Jet Harris (Decca)—Essex Music
 - 18 12 VACATION—Connie Francis (MGM)—Merma Music
 - 19 28 SOME PEOPLE (EP)—*Valerie Mountain and The Eagles (Pye)—Essex Music and Erle Music
 - 19 — SOME PEOPLE—*Jet Harris (Decca)—Essex Music
 - 21 11 LET THERE BE LOVE—Nat Cole and George Shearing (Capitol)—Chappell
 - 22 18 DON'T EVER CHANGE—Crickets (Liberty)—Aldon
 - 22 23 SPANISH HARLEM—*Jimmy Justice (Pye)—Progressive Music
 - 24 24 ADIOS AMIGO—Jim Reeves (RCA)—142 Music

- 24 — SOME PEOPLE—*Carol Deene (HMV)—Essex Music
- 26 14 ROSES ARE RED—Bobby Vinton (Columbia)—Leeds
- 27 16 LITTLE MISS LONELY—Helen Shapiro (Columbia)—Lorna Music
- 28 20 DANCIN' PARTY—Chubby Checker (Columbia)—Hill and Range
- 29 — WHAT NOW MY LOVE—*Shirley Bassey (Columbia)—Blossom
- 29 — THE LOCO-MOTION—Little Eva (London)—Aldon

DENMARK

(Courtesy Quam Musikbureau, Copenhagen)

- This Last Week Week**
- 1 1 I CAN'T STOP LOVING YOU—Ray Charles (ABC-Paramount)—Scandia—Acuff-Rose
 - 2 2 HAWAII TATTOO—The Waikiki's (Palette)—Stockholm Music
 - 3 4 SPEEDY GONZALES—Pat Boone (Dot)—Imuldico
 - 4 5 LA NOVIA—*Poul Bundgaard (Polyphon)—Stockholm-Music
 - 5 3 TOY BALLOONS—*Jorgen Ingmann (Metronome)—Stockholm Music
 - 6 7 I'M LOOKING OUT THE WINDOW—Cliff Richard (Columbia)—Imuldico
 - 7 6 GINNY COME LATELY—Brian Hyland (ABC-Paramount)—Sweden Music
 - 8 — YOUNG ONES—Cliff Richard (Columbia)—Dacapo
 - 9 9 TANZE MIT MIR IN DEN MORGEN—Gerhard Wendland (Philips) Imuldico
 - 10 10 QUANDO QUANDO QUANDO—Pat Boone (Dot)—Belinda

EIRE

(Courtesy Teenage Express, Dublin)

- This Last Week Week**
- 1 1 I REMEMBER YOU—Frank Ifield (Columbia)—Victoria
 - 2 2 SPEEDY GONZALES—Pat Boone (London)—Budd Music, Ltd.-MacMelodies
 - 3 3 THINGS—Bobby Darin (London)—Burton
 - 4 5 PICTURE OF YOU—Joe Brown (Piccadilly)—Michael Reine
 - 5 4 FOLLOW THAT DREAM (EP)—Elvis Presley (RCA)—17 Savile Row
 - 6 6 ADIOS AMIGO—Jim Reeves (RCA)—142 Music
 - 7 9 ROSES ARE RED—Bobby Vinton (Columbia)—Leeds
 - 8 — BREAKING UP IS HARD TO DO—Neil Sedaka (RCA)—Aldon
 - 9 10 GUITAR TANGO—The Shadows (Columbia)—Mills
 - 10 8 YES, MY DARLING DAUGHTER—Eydie Gorme (CBS)—Chappell

FRANCE

- This Last Week Week**
- 1 1 J'ENTENDS SIFFLER LE TRAIN—Richard Anthony (Columbia)
 - 2 2 MADISON TWIST—Johnny Hallyday (Philips)
 - 3 4 LES COMEDIENS—Charles Aznavour (Barclay)
 - 4 — LE BATEAU BLANC—Gilbert Beaud (VSM)
 - 5 — KALINKA—Les Compagnons (Polydor)
 - 6 — BALLADE A SYLVIE—L. Escudero (Bel Air)
 - 7 6 TWIST CANOTIER—Les Chaussettes Noires (Barclay)
 - 8 — LE MEXICAIN—Les Compagnons (Columbia)
 - 9 — ESPERANZA—Charles Aznavour (Barclay)
 - 10 — APACHE—The Shadows (Columbia)

FRENCH (WALLOON) BELGIUM

(Courtesy Juke Box Magazine)

- Two This Weeks Week Ago**
- 1 1 I CAN'T STOP LOVING YOU—Ray Charles (ABC-Paramount)—Acuff-Rose
 - 2 2 J'ENTENDS SIFFLER LE TRAIN—Richard Anthony (Columbia)
 - 3 4 LE CHARIOT—Petula Clark (Vogue)
 - 4 3 PETIT GONZALES—Danyel Gerard (Polydor)—Bens
 - 5 6 MADISON TWIST—Johnny Hallyday (Philips)
 - 6 8 SI UN JOUR—Robert Cogoi (Philips)—World
 - 7 5 SHOUT—Joey Dee (Roulette)—Ildo

- 8 7 UN MEXICAIN—Marcel Amont (Polydor)
- 9 — LE BATEAU BLANC—Gilbert Beaud (HMV)
- 10 9 HEY MAE—*The Cousins (Palette)—World

HOLLAND

(Courtesy Platennieuws, Amersfoort)

- This Last Week Week**
- 1 2 I CAN'T STOP LOVING YOU—Ray Charles (ABC-Paramount)—Intl. Muz.
 - 2 1 DO YOU WANT TO DANCE—Cliff Richard (Columbia)—Basart
 - 3 4 HEISSER SAND/BRANDEND ZAND—Mina/Anneke Gronloh (Polydor/Philips)—Benelux Music
 - 5 5 GINNY COME LATELY—Brian Hyland (ABC-Paramount)—Portengen
 - 6 — MARCHING ALONG—The Blue Diamonds (Decca)—Climax
 - 7 3 GOOD LUCK CHARM—Elvis Presley (RCA)—Belinda
 - 8 7 LIKE I DO—Nancy Sinatra (Reprise)—Top Music
 - 8 — SPEEDY GONZALES—Pat Boone (London)—Metro Muziek
 - 10 — ROSES ARE RED—Bobby Vinton (Columbia)—Basart

HONG KONG

*Denotes local origin

- This Last Week Week**
- 1 1 AL DI LA—Emilio Pericoli (Warner Bros.)
 - 2 2 AL DI LA—Giancarlo and his Italian combo (Diamond)
 - 3 4 SPEEDY GONZALES—Pat Boone (Dot)
 - 4 — SHE'S NOT YOU—Elvis Presley (RCA Victor)
 - 5 — EVERY NIGHT—Paul Anka (RCA Victor)
 - 6 5 TEENAGE IDOL—Rick Nelson (Imperial)
 - 7 — AL DI LA—Kong Ling and the Fabulous Echoes (Diamond)
 - 8 10 MY BLUE HEAVEN—The String-A-Longs (Dot)
 - 9 — NEVER IN A MILLION YEARS—Linda Scott (Canadian-American)
 - 10 3 YOUNG ONES—Cliff Richard (Columbia)

ISRAEL

(Courtesy Kol Israel Broadcasting)

- This Last Week Week**
- 1 1 I CAN'T STOP LOVING YOU—Ray Charles (ABC-Paramount)—Acuff-Rose
 - 2 6 HERE COMES THAT FEELING—Brenda Lee (Brunswick)—K.P.M., Ltd., Ilan Melody Press
 - 3 7 THINGS—Bobby Darin (Atco)—Adams, BMI
 - 4 5 SUMMERTIME—The Brothers Four (Columbia)—Chappell's
 - 5 — A STEEL GUITAR & GLASS OF WINE—Paul Anka (RCA)—Spanka-Ilan, Melody Press
 - 6 9 STAV—*Esther Reichstat (Kol Israel)—Subar, Ltd.
 - 7 — VACATION—Connie Francis (MGM)—Merma Music
 - 8 — HIT RECORD—Brook Benton (Mercury)—Luriston Music
 - 9 — LITTLE MISS LOVELY—Helen Shapiro (Columbia)—Lorna Music-Ilan Melody Press
 - 10 — BREAKING UP IS HARD TO DO—Neil Sedaka (RCA Victor)—Aldon Music

ITALY

(Courtesy Musica e Dischi, Milan)

- This Last Week Week**
- 1 1 CUANDO CALIENTA EL SOL—Hnos Rigual (RCA), Marcellos Ferial (Durium), Lina De Lima (Primary)
 - 2 2 STAI LONTANA DA ME/SEI RIMASTA SOLA—*A. Celentano (Clan)
 - 3 3 ST. TROPEZ TWIST—*Peppino Di Capri (Carisch)
 - 4 4 RENATO—*Mina (Italdisc)
 - 5 6 ABAT-JOUR—Henry Wright (GC), Petula Clark (Pye)
 - 6 5 EVELYNE—*Nini Rosso (Sprint)
 - 7 9 OGNI GIORNO—Paul Anka (RCA)
 - 8 7 PINNE FUCILE ED OCCHIALI—*Eduardo Vianello (RCA)
 - 9 — IL FAUT SAVOIR—Charles Aznavour (Barclay)
 - 10 12 CATERINA—Perry Como (RCA), *Tony Dallara (Music)
 - 11 10 LA RAGAZZA COL MAGLIONE—*Pino Donaggio (Columbia)
 - 12 8 SOGNO D'AMORE TWIST—*Peppino Di Capri (Carisch)
 - 13 14 LA VELA BIANCA—Gilbert Beaud (VdP)
 - 14 — IT'S SO EASY TO SURRENDER—Tony Williams

- 15 15 VIOLINO TZIGANO—Connie Francis (MGM)

JAPAN

(Courtesy UTAMATIC, Tokyo)

- This Last Week Week**
- 1 1 OUSHO—*Murata Hideo (Columbia)—Columbia
 - 2 2 WAKAI FUTARI—*Kitahara Kenji (Columbia)—Columbia
 - 3 3 BUNGACHA-BUSHI—*Katajima Saburo (Columbia)—Columbia
 - 4 4 YOGIRI NO BLUES—*Ishihara Yujiro (Teichiku)—Teichiku
 - 5 5 LIMBO ROCK—The Champs (London)—King
 - 6 6 AKASHIYA NO AMEGA YAMUTOKI—*Nishida Sachiko (Polydor)—Grammophon
 - 7 9 MIDNIGHT IN MOSCOW—Kenny Ball (Pye)—Columbia
 - 8 7 WASURENAISA—*Kitahara Kenji (Columbia)—Columbia
 - 9 — HOUND DOG—Elvis Presley (Victor)—Victor
 - 10 8 NANGOKU NO YORU—*Buckie Shirakata (Teichiku)—Teichiku

MEXICO

(Courtesy Audiomusica, Mexico)

- This Last Week Week**
- 1 1 VEN QUE TE QUIERO—*Los Impala (Musart)—Marquez
 - 2 2 YA NO VUELVAS CONMIGO—*Sonora Santanera (Columbia)—Compas
 - 3 3 OYE (Hey There)—*E. Guzman (Columbia)—Brambila
 - 4 5 JOHNNY EL ENOJON (Johnny Get Angry)—Angelica Maria (Musart)—Publication pending
 - 5 4 VAGAR ENTRE SOMBRAS—*Amalia Mendoza (RCA)—Javier Solis (Columbia)—Alvaro Zermeno (Orfeon)—Emmi
 - 6 9 CAMINO DE LA NOCHE—*Jose A. Jimenez (RCA)—Emmi
 - 7 10 EDI, EDI (Steady Eddy)—*Angelica Maria (Musart)—Brambila
 - 8 7 TRIANGULO—*Los 3 Reyes (RCA)—Grever
 - 9 4 EL GRAN TOMAS (Norman)—*Mayte (RCA)—Brambila
 - 10 8 EL LOCO—*Javier Solis (Columbia)—Pham

NORWAY

(Courtesy Verdens Gang)

- This Last Week Week**
- 1 1 SPEEDY GONZALES—Pat Boone (Dot)—Imuldico-Budd
 - 2 2 ADIOS AMIGO—Jim Reeves (RCA)—Egil Monn Iversen A/S
 - 3 5 ROSES ARE RED—Bobby Vinton (Columbia)—Musikk-Huset A/S
 - 4 6 I REMEMBER YOU—Frank Ifield (Columbia)
 - 5 3 ZWEI KLEINE ITALIENER—Conny Froboese (Columbia)—Sweden Music A/B
 - 6 8 CATERINA—Perry Como (RCA)—Egil Monn Iversen A/S
 - 7 4 I CAN'T STOP LOVING YOU—Ray Charles (Karussell)—Egil Monn Iversen A/S
 - 8 9 THINGS—Bobby Darin (Atlantic)—Belinda
 - 9 10 NO OL, NO VIN, NO DRAM—Jack Dailey (Viking)—Viking Music
 - 10 — GUITAR TANGO—Shadows (Columbia)—Bens Music A/B

PERU

Courtesy La Presna, Lima

- This Last Week Week**
- 1 1 LA GORDA—*Los Llopis (Vitrey)
 - 2 2 SENOR ABOGADO—*Johnny Farfan (Smith)
 - 3 — MULATA SABROSA—*Los Llopis (Vitrey)
 - 4 3 LIGADOS—Fausto Papetti (Durium)—Ricardo Roda; (Columbia)—Eulogio Molina (Odeon)
 - 5 — LIMBO ROCK—*Eulogio Molina (Odeon)
 - 6 10 LA CORONA DE MI MENTE—*Johnny Farfan (Smith); Lucho Barrios (MAG)
 - 7 7 LA CALLA 13—Niko Estrada (Odeon); *Lucho Macedo (MAG)
 - 8 5 MERECUMBE NO. 8—Sonora Sensacion (Sono Radio); *Victor Durand (MAG)
 - 9 — NO TE VAYAS—Teddy Randazo (Philips)
 - 10 — TWIST DE LA CAFETERA—Marino Marini (Durium)

PHILIPPINES

- This Last Week Week**
- 1 1 AL DI LA—Emilio Pericoli (Warner Bros.)—Mareco, Inc.

- 2 2 IN OTHER WORDS—Jane Morgan (Kapp)—Mareco, Inc.
- 3 3 CALLIN' DR. CASEY—John D. Loudermilk (RCA)—Filipinas Record Corp.
- 4 5 I KNOW—Bobby Rydell (Cameo)—Dyna Products, Inc.
- 5 4 I'D NEVER FIND ANOTHER YOU—Tony Orlando (Epic)—Mareco, Inc.
- 6 7 GOODNIGHT IRENE—Jerry Reed and the Hully Girlies (Columbia)—Mareco, Inc.
- 7 6 THE CURE—Smitty Williams (MGM)—Mareco, Inc.
- 8 — FOLLOW THAT DREAM—Elvis Presley (RCA)—Filipinas Record Corp.
- 9 — AS I LOVE YOU—Jeannie Smith (Canadian-American)—Federal Manufacturers
- 10 10 WAH-WATUSSI—The Orions (Cameo)—Dyna Products, Inc.

Stations' Image

Continued from page 6

those who deliberately select a particular station or program. This data, when applied to audiences measured by standard criteria such as age, sex, income, expenditures, etc., gives stations sales ammunition and gives time buyers a means of going beyond ratings in assessing how successful an ad campaign is likely to be.

Attracting National Advertisers

Wright stated that stations can "sharpen their appeal for the national advertiser" by undertaking a seven-point campaign: Improve programming for the listeners' sake; have a clearly defined program philosophy and publish it widely; eliminate over-commercialization; help in the fight for honesty and believability in advertising; improve the selling of radio in general and your station in particular; stick to the published rate card, and sell the station within the framework of each client's marketing problems by providing definitive facts on audience appeal by age, sex and portions of the day.

Getting Local Business

Schwenck, discussing how stations can increase their appeal to local advertisers, said his agency has set up standards which each station must pass to get business from his clients. These are: whether the station pulls the kind of listeners apt to buy the product; whether it has a reputation that makes a listener believe in merchandise advertised on its facilities; whether the station's kind of audience will respond to the appeal.

In the latter context, he urged stations to become "indispensable to your community," saying that contests and giveaway periods are not regarded favorably by his agency, which feels that when they end, the audience attracted will go back to the stations they previously followed.

Col., FTC to Meet

Continued from page 5

the mangle of price squeeze and fast-buck practices.

The FTC complaint against Columbia Broadcasting System's Record Club does not attack record clubs as such. It cites specific practices such as Columbia's multi-label contracts which enable it to serve its club members with a wide choice of product, unlike the RCA Victor and Capitol clubs. Also, through multi-label contracts, FTC complaint alleges, Columbia can fix prices of competing label product, and sells LP's to dealers at higher prices than the club price direct to consumers for whom dealer must compete.

FTC said the danger of the alleged monopoly by Columbia goes "beyond the club," and even beyond LP product, into retailing of all records in the U. S.

The NEW Rhythm... "Bossa-Nova"

The BIG Song ...

(JOBIM'S)

"ONE NOTE SAMBA"

15

RECORDINGS PROVE IT!!

... in USA

- | | |
|--|----------------|
| 1. JOAO GILBERTO | CAPITOL |
| 2. COUNT BASIE | ROULETTE |
| 3. LIONEL HAMPTON | COLUMBIA |
| 4. STAN GETZ | VERVE |
| 5. TITO PUENTE | ROULETTE |
| 6. SHORTY ROGERS | REPRISE |
| 7. SACHA DISTEL | RCA |
| 8. DIZZY GILLESPIE | PHILIPS |
| 9. MAURICIO SMITH AND THE
MACHITO ALL STARS | ROULETTE |
| 10. CURTIS FULLER | EPIC |
| 11. LALO SCHIFRIN | AUDIO FIDELITY |
| 12. CHARLIE BYRD | RIVERSIDE |
| 13. HERBIE MANN | UNITED ARTISTS |
| 14. CATERINA VALENTE | LONDON |
| 15. LAMBERT, HENDRICKS AND BAVAN | RCA VICTOR |

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ONE NOTE SAMBA (Samba De Uma Nota So)

-ASCAP-

Original Words and Music by
ANTONIO CARLOS JOBIM and N. MENDONCA

English Words by JON HENDRICKS

Bossa Nova Rhythm

SUGGESTED
RHYTHM
PATTERN

Refrain

In Bra - zil they have a sam - ba with a sim - ple mel - o - dy. Just one
single note is sound - ed and re - peat - ed con - stant - ly. Well, my love is like that sam -
ba with that sim - ple mel - o - dy. Just one sin - gle stead - y feel - ing, that's re -
peat - ed con - stant - ly. That's the way my love is, like the sun that shines a - bove, is ev - er
burn - ing, a con - stant fire. I will leave you nev - er, for I know that you'll for - ev - er be re -
turn - ing my great de - sire. So my sin - gle note's a sym - bol of the
love I have for you, and my sin - gle note's re - peat - ed, for my love is con - stant too.
Yes, if ev - er I should leave you, I would cry a while and then, I'd re -
turn to you, my true - love, and my sin - gle note a - gain. In Bra -

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SURPRISE

**Lowe Jumps Britain's EMI,
Choose Pye as Distrib**

• *Continued from page 5*

Atlantic and Dot, which do not get it at present.

EMI was prepared to offer logo identification on LP and EP sleeves. This is now generally accepted practice, along with a production credit on all disk labels. In the past year, the British firm had issued 18 singles and five albums from Cameo-Parkway.

Talks had been going on since June and were made final August 24, only a week before contract expiration. EMI had scheduled a

**Pye an Outlet
On the Move**

• *Continued from page 5*

the rest of the cut. The Gramophone Record Retailers Association has been involved in the negotiations all year (BMW, March 17). Members were polled on the project and most of them agreed to cooperate. (There are some dissenters, so far not very volatile.)

General feeling was that it was best to take part rather than be ignored. A premium offer of this size could have excluded dealers completely. Members and other participants will get all the trade going. Both they, Pye and most of the industry will benefit from an emphasis on "shopping at record store" themes to be included in the mass-media promotion used by Cadbury's. They hope to reach many new customers.

The scheme will operate September 15 through November 28, generally a quiet period for album sales, which immediately precedes the pre-Christmas spending splurge. With LP's usually selling at upward of \$4.70, the trade has been reluctant to encourage too many low price schemes.

To Test Later
According to GRRR Chairman Walter Woyda, members will be test-mailed again at the end of the scheme to see if it, or anything similar, should be repeated.

Pye has gained much business this year from two tie-ins with consumer product manufacturers. These involved records as prizes, but the whole line got heavy promotion.

Details of the new premium offer were unwrapped at the firm's annual sales conference when the sales staffs convened in London. At the same time, General Manager Louis Benjamin claimed a 75,000 sale for the new issue of 13 Golden Guinea LP's before its television promotion began (Pye pioneered TV commercials to promote album sales three years ago). With heavy singles action, the factory had been switched to seven-day operation.

Pye is forging ahead in other directions, too, Benjamin reported. During the fall it moves to new offices in ATV House, headquarters of Associated Television which owns half of the disk firm. There already are the shells of two studios, now being fully equipped.

This will give Pye greater scope in foreign language recording. It has been particularly successful with Petula Clark, now probably the biggest British attraction on the Continent. Efforts will be made to develop other contract artists overseas.

Benjamin was in Paris last month for meetings with Continental affiliates on this score. He hopes to get to South America during the fall.

September 7 release for Cameo's hot U. S. single "I'm the Girl From Wolverton Mountain" by Jo Ann Campbell. Special dispensation has been given for this to go ahead.

Checker Due

Parkway's Chubby Checker was due here last week for a British tour and EMI had planned a reception, but Pye assumed the feting duty.

With a long press and sell-off period on albums, EMI issued Checker's "Twist-A-Long" LP for August 31 issue. The singer has a single, "Dancing Party," currently at No. 20 in the British chart. Though a declining hit, it had every chance of climbing again with the artist's presence here. He is slated for major television exposure as well as concerts and radio airings.

Pye was putting its pressings of this number into the shops September 1. Because of the lack of time to arrange patent and other administration matters, it was being issued on the Pye-International label (the two U. S. lines will be jointly presented here) will bow later, probably in October, initiated by Checker's new U. S. single "Limbo Rock" backed with "Popeye the Hitchhiker."

AUSTRALIA

**TV Star Dropped,
Enters Hospital**

By **GEORGE HILDER**

19 Todman Ave., Kensington, Sydney, N.S.W., Australia

Festival recording artist and TV star Johnny O'Keefe has been dropped from his national television show. His program was replaced by a new show called "Sing, Sing, Sing," with ballad singer Lionel Long. O'Keefe was admitted to a Sydney hospital in a serious condition August 24.

Johnny Devlin, professional manager of Belinda Music and recording artist for Festival, has received word from Wemar Music Corporation, New York, that his latest single, "Stayin' Up Late," is to be released in America by Coral Records.

"Loco-Motion," which EMI is releasing on the London label through a single deal with Dimension, seems to have struck trouble with some city radio stations who are refusing to play the disk, suggesting that it is too wild. Firm also has acquired through a single deal with Diamond Records the Bobby Vinton single, "I Love the Way You Are," scheduled for release September 13, while ARC is rush-releasing Vinton's latest Epic release, "Rain, Rain, Go Away," on Coronet.

Festival is hard at work planning a campaign for the promotion of the new Decca album series by Bing Crosby. To date, three have been issued and are proving successful, and it is planned to release three more before the end of the year. The Infinity single, "A Taste of Honey," by Victor Feldman, is being rush-released on the ABC-Paramount label.

**ORIOLE'S LABEL
ALL-AMERICAN**

LONDON—Oriole Records this week was launching a new label devoted entirely to American material. The company has secured the British distribution rights of the American Tamla and Motown labels. They are being released here under a new Oriole-American banner.

First release consists of three disks currently figuring in BMW's "Hot 100."

They are "You Beat Me to the Punch" by Mary Wells, "Beechwood 4-5789" by the Marvelettes and "Do You Love Me" by the Contours. The Marvelettes have previously been issued in Britain on Fontana (Philips). The deal was set up by Oriole Managing Director Morris Levy during a visit to the U. S. this summer. "There will be regular Oriole American releases," a.&r. Manager John Schroeder said. "We plan at least three a month."

Mogull Spreads Nat Cole

NEW YORK — Ivan Mogull Music, Ltd., has acquired overseas rights to Nat Cole's current hit, "Ramblin' Rose," in the Benelux countries, Italy, France, Greece, Scandinavia, Israel and Finland. The deal was negotiated between Mogull and Jackie Gale of Sweco Music. The Cole-Capitol version of the tune will be released in each of the countries represented before native language versions are permitted.

BELGIUM

**Curtis' Madisons
Are Moving Again**

By **JAN TORFS**

Stuivenbergvaart, 37-Mechelen

James Curtis and His Madisons are still scoring with their record "Madison Go!" and "Mashed Potato Stomp." Right now a new recording by this group has been made: "No No Twist" and "How Long You Go" also on the Decca Black Label series. Both songs are compositions of guitar player Paul Davera.

Polygram S. A., the new Belgian record company established through fusion between Philips and Deuts Gramophon, are representing the following labels in Belgium: Philips, Fontana, Mercury, Riverside, Audio Fidelity, Jazzland and Pacific Jazz.

Erroll Garner's album "Close Up In Swing" has one item for which great interest is shown, called: "El papa grande." It is possible that Philips might make a single of it.

Gramophon reports that sales of "J'entends siffler le train" by Richard Anthony (actually second on the French Belgium hit parade) are growing, as are "Roses Are Red" by Bobby Vinton on Columbia. Now rising on the Belgian market is the new Nat King Cole record "Ramblin' Rose" on Capitol which has just been released. In fact there were two Nat Coles released this week, for the Spanish version of "Vaya con Dios" was brought on the market too.

Artone rush-released, backed by strong promotion, Jimmie Rodgers' "English Country Garden" on Roulette. . . . Ray Charles' "You Don't Know Me" can now be obtained, but — in EP form. Considering the good sales of "I Can't Stop Loving You" (still No. 1 in Bel-

**Electrola Plunges Into EMI
Classical Music Production**

COLOGNE—Electrola has announced that it will participate to a much heavier extent in the international classical music production program of its parent concern, EMI of London.

Electrola in the production year ahead will produce for the international market three complete operas, two large choral works and a series of old German classics.

Electrola is expanding its technical production facilities for classical music. At Electrola headquarters in Cologne the central reper-

toire and artist section will be installed, these offices to prepare and co-ordinate classical production at the various production centers.

The repertoire and artist section will be headed by Sigfried Hoffmann, Electrola's long-time specialist for classical repertoire.

In addition to Electrola's two Berlin studios, the diskery is establishing a permanent production center in Munich. Electrola has appointed Hans Ritter, producer for many years for Deutsche Grammophon, to head its classical production.

Ritter will replace Fritz Ganss, who has resigned. Director of overall Electrola production remains Max Ittenbach, with headquarters in Cologne.

Electrola has appointed a number of new executives aside from Ganss. Wilfried Jung has taken over as chief business executive, and Heinz Villman has been appointed deputy to Jung.

BRITAIN

**Atlantic Acquires
'Trad' Flick Track**

By **DON WEDGE**

News Editor, New Musical Express

EMI Records has licensed Atlantic to issue its LP from the sound track of the "Ring-a-Ding Girl" film, made in London and New York by Milton Subotsky for Columbia Pictures. (It was known here as "It's Trad Dad.") The LP will be changed for U. S. release, as certain of the musical segments filmed here are being dropped with American talent being substituted.

Several of the bands participating in the past year's trad boom are included, among them Acker Bilk, who is under contract for the U. S. to Atco. The stars are two young local singers—Helen Shapiro, who previously was issued by Capitol in America, and Craig Douglas, whose last release was through Morty Craft. The movie did outstanding box-office here; the album was a big seller. Subotsky is planning a similar subject—this time also embracing Continental singers—to go before the cameras this fall.

Bilk appears as a trad man—his normal status here. His "Memories of New Orleans" album just issued in the U. S. by United Artists was originally issued here some years back. "Stranger on the Shore" is missing from this week's British chart—after a 40-week run, longer than anything before it. Sales here of the sheet music approach 100,000—far more than anything in recent years.

Trade Talk

Elvis Presley's new RCA single "She's Not You" only rated an initial chart rating of No. 15 in its first week. It had been scheduled for August 31 release originally, but Decca (the RCA distributor) had copies in some shops a week early; even so, word got around sufficiently for the disk to gain a mid-chart placing. It now stands at No. 7. EMI's "Presley" in terms of appeal sales consistency is Cliff Richard (Columbia). He was also listed for an August 31 release ("It'll Be Me")—the first time he and Presley had been scheduled for simultaneous release. Richard is in the chart at No. 9. Forthcoming Presley single is expected to be "Return to

gium) Anvers Radio (the distributor of the ABC-Paramount label) is still holding up the singles. In the meantime, they have another hot one with Tommy Roe's "Sheila" on which they released this week.

New Releases

Lots of new releases have been issued this week. The summer season, always very calm for the record business, is over and everybody is in a hurry to start the new season with big ones. Vogue released "Monsieur" and "Kapitan" by Petula Clark sung in German. The same firm also released "Picture of You" by Joe Brown on the Piccadilly label. This record is one of the toppers on Great Britain. Socolodis has "Goody, Goody" by Frank Sinatra on Reprise, and a new record by the Cousins, soon to be released on the Palette label, "Robot Man" and "Relax."

Inelco, which has two toppers with the new Elvis Presley and Paul Anka singles, released the No. 1 hit of Italy: "Quando calienta el sol" by Hermano Rigual.

Siemens is releasing Peter Alexander's "Mondschein Melodie" (Sentimental Me); an EP by Freddy: "Freddy und das Lied der Sudsee" both on Polydor, and Connie Francis' "Vacation" on MGM.

At last, Marshall Records has issued the No. 1 hit of Japan, "Das Gluck in Yokohama" sung by Chris Ellis, the female singer of the famous Francis Bay band.

BRAZIL

**2d Musidisc Set
Now on Market**

EDSON NENARTAVIS

Rua Vinte e Cinco de Marco, 1277, Sao Paulo

The second volume of "Romanticos de Cuba No Cinema" has been put on the market by Musidisc along with another LP, "Boemios de Paris."

Chubby Checker is the great idol of the Twist fans with his recordings on the Fermata label. . . . Carlos Gonzaga is still the best selling singer of North America's versions. His latest success is "Uma Guitarra e um Copo de Vinho" for RCA Victor. . . . Continental Records signed Francisco Petronio, a great success with "Bolero Triste." . . . Reprise, released through Audio Fidelity, issued "Frank Sinatra and Strings." . . . Moacyr Franco, with Nazareno de Brito's version of Webster and Fains' composition, "Suave e a Noite," won first place on the Brazilian hit parades and stands there for seven weeks.



What Kind of Fool Am I

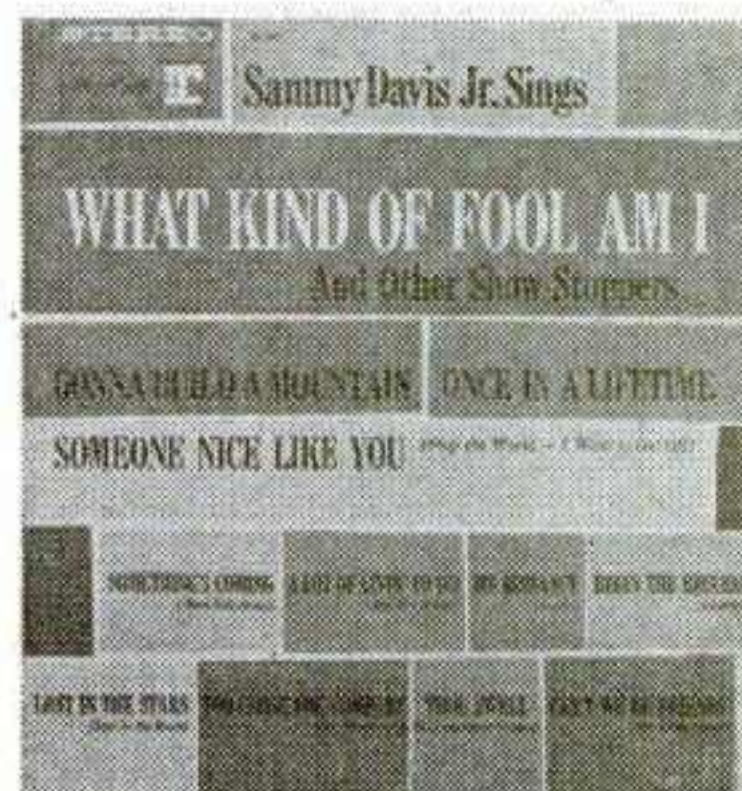


The Single



Chart-Topper!
Already
 —a raging, run-away breakout in every market in America, bidding to become the big, big, biggest Sammy's ever had!

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Sammy in rare voice and mood... all-out on twelve booming show stoppers in the most explosive album effort of his career.

MONO OR STEREO R-6051 - R-96051

SAMMY DAVIS JR. EXCLUSIVELY ON...



Copyrighted material

Sender" c-w "Where Do You Come From," with a December release envisaged.

Interesting sidelight on **Sammy Davis'** current U. S. Hot 100 entry "What Kind of Fool Am I" is that his disk entered the British chart during the spring. Unusual case of an American artist getting a hit here before the U. S. arises as the song is from the British show "Stop the World" and the score was embargoed in the U. S. till last month.

Visitors

Bobby Vinton was due in September 13-14 on the way from Germany to the U. S. EMI was arranging promotion appearances. Release of "Rain, Rain Go Away" was brought forward a week to September 7 and clashed with Vinton's "I Love You the Way You Are," acquired by Decca-London from Diamond and previously scheduled for that day.

Chubby Checker arrived to start the fall invasion of U. S. disk names. **Dion** and **Buzz Clifford** arrived last Saturday (8) with **Del Shannon** expected Wednesday (12). . . . **Johnny Mathis** is now due in November for a return tour. . . . The **Johnny Dankworth** ork, outstanding big, modern band, is an unusual choice to tour with **Sophie Tucker** this fall.

Frank Ifield, who is breaking in the U. S. via **Vee Jay** with his big British success "I Remember You," is slated for a New York promotional visit October 7. . . . **Cliff Richard** and the **Shadows** return to South Africa in the new year, opening in Johannesburg January 4.

Disk Business

Ember Records signed an American singer, **Joy Marshall**, currently working here in cabaret. . . . **Decca** is reissuing a disk, "Yo Yo Boy" by **Rolly Daniels**, originally released by a new indie, **Stardisc**, which is changing its name to **Showdisc**. . . . **DGG** has released an unusual autobiographical LP by the painter **Oskar Kokoschka**. The album is issued in English and German versions. It is packaged with a book of reproductions and marketed at \$8.40. . . . **EMI** is beginning a new **Radio Luxembourg** series to emphasize its dance records.

EIRE

Ulster Has 1st Label of Own

By **KEN STEWART**
Teenage Express, Dublin

Some weeks ago **Elizabeth Quinn**, Northern Ireland songwriter, formed the Province of Ulster's first record label, **Red Hand**. Now distributor **Mervyn Solomon** has launched **Emerald**. The actual name of the label has been taken from an old company which issued several hits by **Birdie Gallagher**.

Although most releases will be of Irish and Scottish material, c.&w. and religious music also will be handled. An important point regarding this new operation is that much of the company's material will be taped in **Anne Street, Belfast**, at a new studio built specially for the firm. Previously local artists had to travel to **Dublin** for recording sessions. The new studio will have equipment and facilities to rival British concerns.

As a result of **Mervyn Solomon's** visit to the U. S. earlier this year, the label now has a number of albums "in the can," as well as numerous singles. Perhaps the most promising of these is "Remember Me, I'm the One," by **Gord Lightfoot**. Among the artists set for **Emerald** release are **George Jones**, **Patsy Cline** and **Hank Locklin**. Meanwhile the initial singles are of selections by the **Diamond Accordion Band**.

Music Notes

"Charming Salthill," the latest

Michael O'Duffy single for **Pye**, will be issued in the U. S. through **Kapp** shortly. **John Woods**, **Pye's** chief here, said that it will be the first occasion on which an Irish **Pye** single has been marketed in America, and that it should attract attention to both the singer and the popular resort. . . . The new **Lonnie Donegan** **Pye** release, "Pick a Bale of Cotton," will not be heard on **Radio Eireann**-sponsored programs "for religious reasons."

GERMANY

Opera a Pop Music TV Hit

By **JIMMY JUNGEMANN**
102 Ismaninger Street, Munich 27

In the recent **Lou Van Burg** show staged by the Austrian network, broadcast by the Austrian and German TV networks, a light music show, an opera singer guest-starred with a program of opera and show music. **Grace Bunbry**, U. S. opera singer, now familiar all over Europe as "Venus" in the **Richard Wagner Festival** at Bayreuth, South Germany, sang selections from operas by **Richard Wagner** and **Georges Bizet**, and show tunes by **George Gershwin** in English, French and German.

Visitors

German teen-age idol **Gerd Botzcher** returned from a four-week tour to Turkey where he guest-starred in **Istanbul**. On the way to his home in **Berlin**, he visited deejays at the **Bavarian radio station** in **Munich**. **Gerd** made a best selling hit with his German version of U. S. hit "Johnny Will" (**Geld Wie Heu**). At the moment **Gerd** is again high in the charts with a tune by **Heinz Buchholz** and **Hans Bradtke**, published by **Montana**, "Ein Dutzend Andre Manner."

Movie actor **Willy Fritsch** visited **Munich** to tape for the **Bavarian radio station** "Musical Memories" featuring old U. S. records by **Paul Whiteman**, **Maurice Chevalier**, **Jack** ("Whispering Baritone") **Smith**, **Fred Astaire**, **Al Jolson**, **Jeanette MacDonald**, **Nelson Eddy**, **Red Nichols**, **Sophie Tucker** and many others.

The **King Sisters** are touring Germany, Italy and England. The girls will do TV shows on **BBC-TV** in England, play Army bases and do concerts in England, Germany and Italy. . . . **Gus Backus**, Italian singer **Carlos Otero**, Austrian singer **Lolita**, and German singers **Monika Grimm**, **Ted Herold**, **Peter Steffen** and **Will Brandes** tour Germany for two months. The tour is arranged by the agency of **Karl Buchmann**. . . . **Friedel Hensch** and the **Cyprys** guest star in **Bremen** and **Hamburg**. . . . **Eartha Kitt** guest-starred in a TV spec.

Disk Business

The **Polydor** announced the prices for pop singles will go up from 4 marks to 4.75 marks, an increase of 20 cents.

A new favorite among teen-age gramofans is **Joey Dee**. The import service of **Bernhard Mikulski** offers a flock of singles and LP's by the lad.

Brian Hyland has a double feature for Germany: **ABC-Paramount/Philips** issued his original version of "Sealed With a Kiss," and the German version of it, "Schoen War Die Zeit."

Among the **Top 20** of albums these U. S. LP's are at the top in Germany now: "My Fair Lady" (German version), "Porgy and Bess" (sound track), "Somebody Loves Me" (Ray Conniff), "My Fair Lady" (Broadway cast), Mercury's "Stereo Wonders."

Maitland, Weiss To Visit Affiliates

By **BRIGITTE KEEB**

Automaten-Markt, Braunsweig

Warner Bros. European Sales Manager Bobby Weiss and the label's president, **J. K. Maitland**, will visit their German distributor **Teldec** in **Hamburg** September 20-21. **Weiss** has just returned to Paris from a business tour through **Singapore**, **Hong Kong**, **Bangkok**, **Tokyo** and **Calcutta**.

Trade Talk

Bernie Mikulski, proprietor of **Schallplatten - Omporidienst** in **Frankfort**, will open his own record pressing plant and plans to start pressing his own **Carina** label by the end of this month. **Carina** currently has its biggest seller ever in the instrumental "Lost Patrol" played by **Berst Nicholson's** band, already No. 11 on the chart. This firm also rushed out another platter on the **Carina** label by the **Hilo Hawaiians** entitled "Sari Marei" backed by "Rolling Home to Wai-kiki," produced in the Hawaiian style.

Metronome is now distributing the **Spanish Belter** label.

Pubber Row

M. Muelbauer, of **Seith-Chappell Publishing Company**, is busy these days on the firm's great number of record items for the starting record season. After their latest chart hit, "Caterina," **Seith** is now preparing for a German version of **Brian Hyland's** latest U. S. best seller "Sealed With a Kiss" to be recorded by the artist as his first German recording on **Philips**. Tune will be entitled "Nice Was the Time."

Deutsche Grammophon issued the original sound track of the **MGM** picture "Lolita," which is being shown in Germany with more success than expected. Recording features **Sue Lyon** singing and **Nelson Riddle's** orchestra. **Leonard Bernstein's** "West Side Story" will be shown here for the first time by the middle of this month. **Deutsche Grammophon** (from **UA**) will issue the film music played by **Ferrante and Teicher**.

According to **Muehlbauer**, **David Rose's** recording of "The Stripper" issued on **MGM** here is showing outstanding sales results. Another movie picture of which **Seith** has controlling musical rights, "The Man Who Shot Liberty Valance," will be shown for the first time here September 28. **Gene Pitney's** recording appeared on **ABC-Paramount** here, which is represented by **Philips** now.

Budde Publishing Company, **Berlin**, is currently working on the second German recording by Swedish singer **Anita Lindblom** just issued on **Philips**, with the titles "So charmant ist nur er" German version of the French tune "Une charmantenture," and "Kann denn Liebe Suende sein," which was a smash hit of the **First World War** sung by **Zarah Leander**.

Karl Heinz Busse, **Munich**, has now his first big hit on his **Italia** label with "St. Tropez Twist," by **Peppino Di Capri**. During the first two weeks, **Metronome**, distributing **Italia** for **Busse**, sold over 40,000 records. **Peppino** will also be out with the tune, which is the only real **Twist** best seller here currently, in German soon.

HOLLAND

Bovema New Items Set for Season

By **HEMMY J. S. WAPPEROM**
Editor **Platennieuws**
Edisonstraat 21, Amersfoort

New **Bovema** activities for the coming new season show, among the new items, "Grammophone-house Classics," "Musical Minia-

tures" and "5 Star Series." **Django Reinhardt** is subject of a new **HMV** series, and the "Concert Classics" series is continued with five new items. Promotion materials and strong publicity will cover the new releases. . . . The annual meeting of **L. C. Phonogram** was again a great success. For the 16th time this event took place, this time again in **Gooiland Theater, Hilversum, Holland's Radio City**. About 600 dealers visited this show September 3, during which the new releases were shown by **Phonogram** President **Mr. Th.v.d. Meer**. The **Joan Sutherland** series on **EP** is one of the highlights. In the pop field the success of Dutch talent continues here. **Ria Valk**, **Anneke Gronloh**, the **Blue Diamonds**, **Willeke Alberti**, **Johnny Hoes** and the **Dutch Swing College** are all riding the charts.

Bovema's Warner Bros. label expects a lot of demand for the **Everly Brothers** newest LP album, "Golden Hits of the Everly Brothers," which has just been released. Another **Connie Francis** single is expected to become a hot seller on **Bovema's MGM** list. It's "Vacation," a tune which has been featured at the popular teen-ager-TV-panel "Top or Flop." . . . **Little Eva's** "Loco-Motion," on the **London** label, high up in the hit parades of America, could become a Dutch top hit as well. . . . Fast-climbing instrumental hit "A Swingin' Safari" (with the penny-whistles), by **Billy Vaughn** on the **London** label, coupled with "Summertime," is getting action here, too. . . . An important pop vocal LP on the **Philips** label came from Germany this month, featuring **Gerhard Wendland**. The singer will visit **Holland** this month to collect his **Golden Record** for selling over a hundred thousand copies of "Tanze Mit Mir In Den Morgen"; in Germany, this song sold over a million. . . . **Johnny Hoes**, the Dutch singer, recorded "Blijf Toch Vanavond Bij Mij" (Please Stay With Me Tonight) and "Sacramento" together with his teen-age daughter **Cesarine** for the **Philips** label.

Dealers' Session Hears Billy Vaughn

By **HEMMY J. S. WAPPEROM**
Editor, **Platennieuws**,
Edisonstraat 21, Amersfoort

Visitors to the dealers' convention held by **Phonogram: Jim Bailey** (**Dot Records**) and **Billy Vaughn**. **Vaughn** conducted the **Grand Gala Orchestra** in some of his famous top tunes.

Other visitors were **W. Townsley**, **H. Watson**, **M. L. Stellman** and **J. Boyce** (from **Decca**, England), **P. J. Lebbink** and **C. Licoppe** (from **Philips**, Belgium), and **J. Bouyer** (**Philips**, France). There was an announcement of a new **Philips** series called "Grand Gala Series" with 10-inch classical LP's for a low price of about \$2.50.

Th.V.d. Meer, president of **Phonogram**, introduced the series and told the dealers that the LP's, with famous orchestras, soloists and conductors, would help to fight the increasing influence of the sales of record clubs and outsiders. Sales have increased over the last three years by about 7 per cent.

One of the most important things on the **Bovema** dealers' convention was the announcement of a new LP of the **Benedetto Marcello** string ensemble. The ensemble, which specializes in Italian Baroque music, features the work of composers such as **Albinoni**, **Pergolesi**, **Corelli** and **Scarlatti**.

Other Trade Doings

Bill C. Slinger, from **Artone**, **Holland**, returned from his semi-annual U. S. trip, where he met with **Colpix** topper **Jerry Raker**. The meeting resulted in **Artone** taking over **Colpix** distribution in **Benelux** on a long-term basis, effective immediately. . . . **Hans Kellerman** and **Rien Dulsterhof** from **Delta Record Company** just returned from a business trip in

America. . . . Another meeting during **Bill Slinger's** (**Artone**) trip to America was that with **Cadence** people **Archie Bleyer** and **Budd Dolinger**, **ABC-Paramount's Harry Levine** and **Roulette's Albert Peckover**. All expressed their satisfaction with the job **Artone** is doing for them.

John J. Vis (**Artone**) told me that **Artone** enjoyed its hottest summer season so far. **Artone** has more hits on the charts now than any other company in this territory.

Dutch Talent

Clarinetist **Billy Longstreet** recorded a pop-Dixie instrumental of famous "Wolgalied" on **Artone**. . . . Pianist **Martin Gale** and his **Nutcrackers** made new dance fads, the "Limbo Rock" and the "Madison." . . . **Paula Dennis** made a German version of "Janus, Pak Me Nog Een Keer" which was rush-released by **Deutsche Philips** in Germany.

The **Padre Twins' "Roses Are Red"** turned out to be the best selling version due to the Indonesian-born twins' large following. **Artone** also produced a German version which has also been released by **Deutsche Philips** in Germany. . . . **Harry Bliet** (**Imperial**), teen-age star, made his own version of "Sealed With a Kiss." . . . **Herman Emmink**, former radio announcer, made an answer tune of "Tulips From Amsterdam" with his single "Stuur Miji Geen Tulpen Uit Amsterdam" (**Don't Send Me Tulips From Amsterdam**) (**Imperial**).

HUNGARY

Margret Tynes' 'Aida' a Sellout

By **PAUL GYONGY**
Derekutca 6, Budapest

In **Szeged** (third largest town in Hungary, population 150,000) **Verdi's "Aida"** was performed four times by **Margret Tynes**, American Negro soprano, as **Aida**. Each performance was held before a sellout audience of 8,000. **Miss Tynes** made several recordings for **TV** and **Radio-Budapest**, and left for **Milano**, where she will sing in world famous **La Scala Theater**.

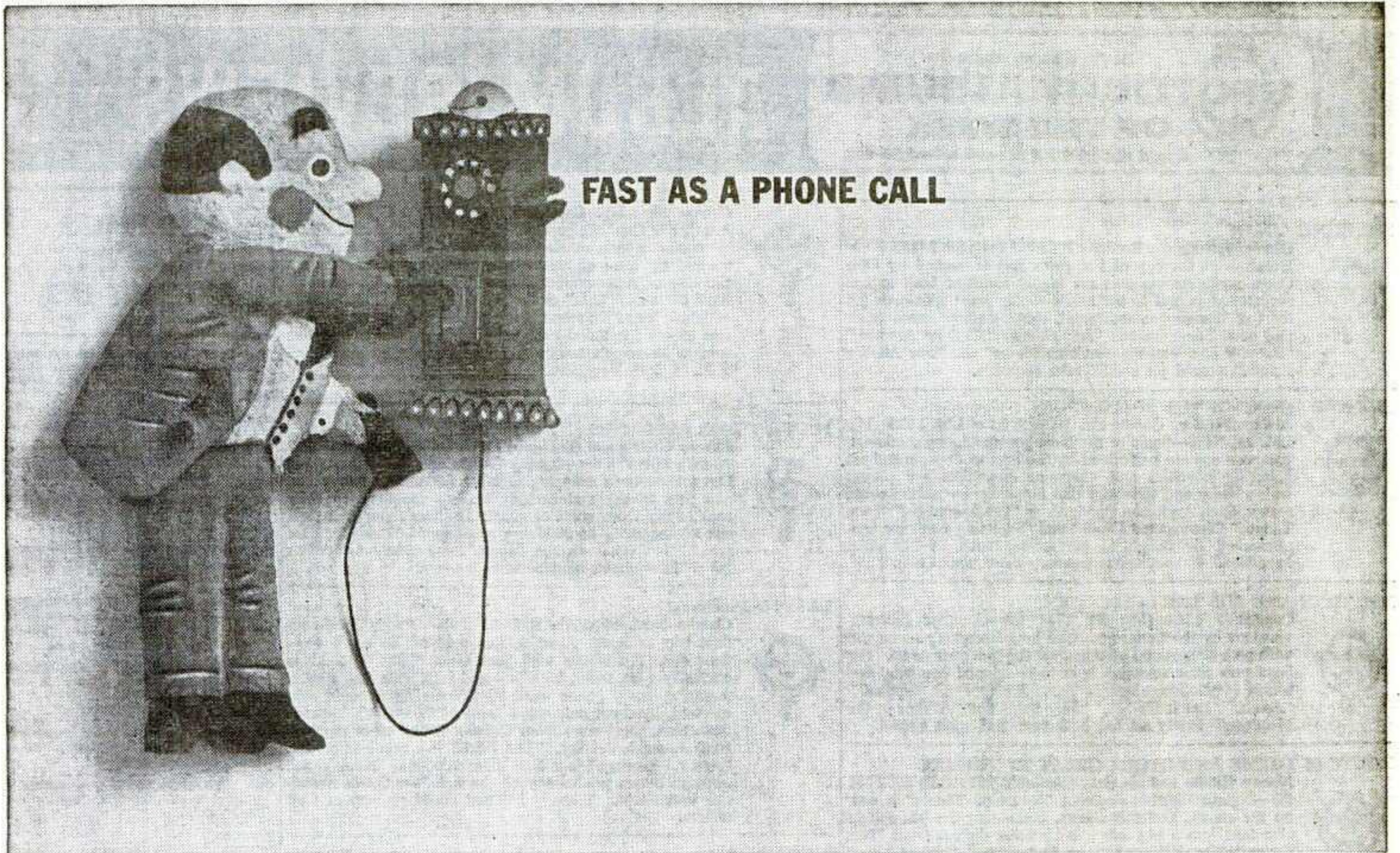
Publishing

Dr. Erich Schulze, general manager of **GEMA**, will visit **Budapest** in mid-September to discuss pending authors' rights questions with the **Hungarian Performing Right Society**, the **Bureau pour la Protection des droits d'Auteurs**. Both societies represent composer interests. **Dr. Schulze**, who visits Hungary for the first time, will be accompanied by **AKM's** (**Austrian Performing Right Society**) former chief **Emil Oswald**, who is **GEMA's** East European representative.

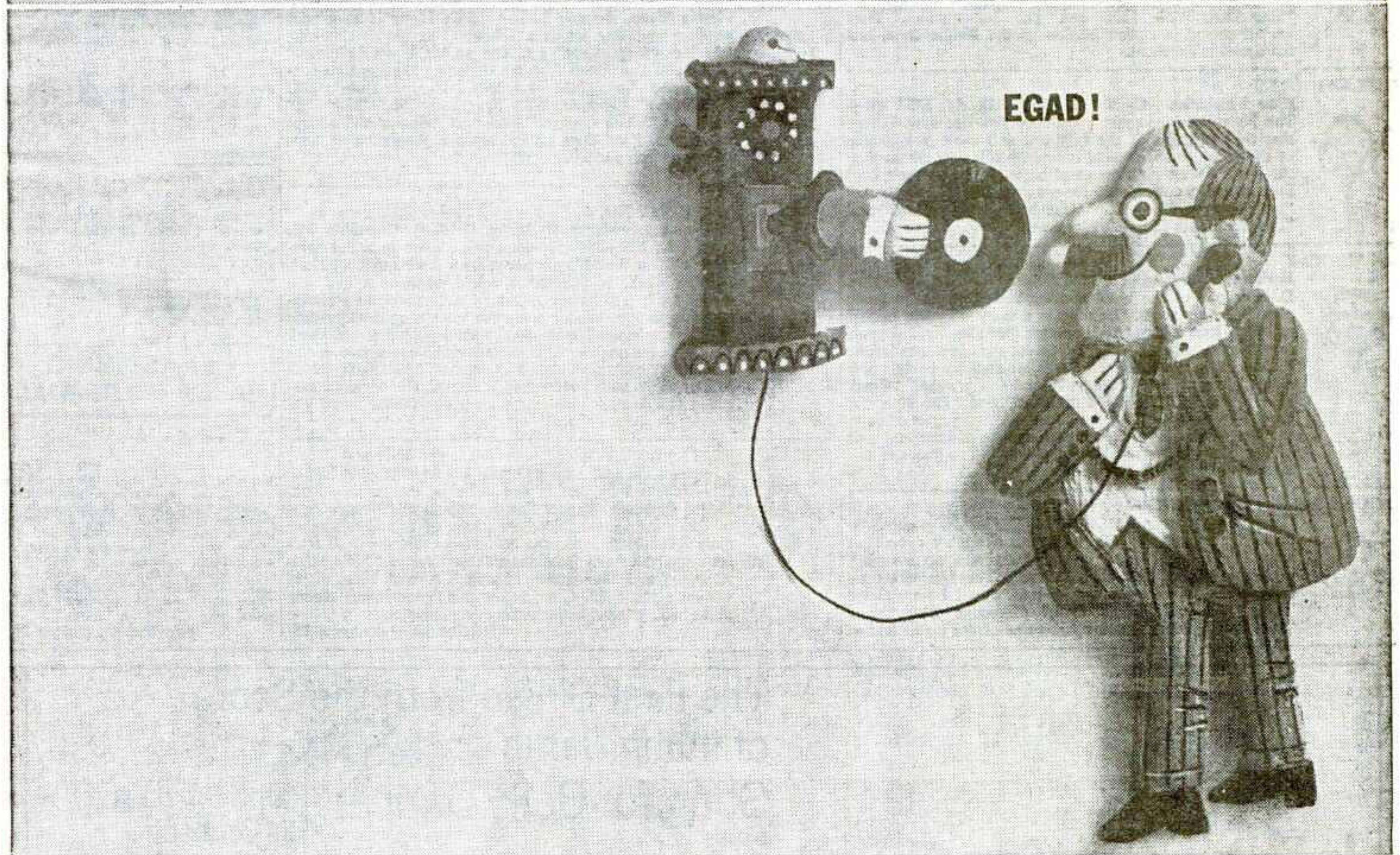
Radio-Budapest commissioned the first **Radio-Musical** to successful writer-composer team **Elemor Boross** and **Paul Gyongy**. The musical, "Romance Doesn't Exist," will be recorded in late November and broadcast around Christmas.

Andreas Bauer, well-known East German playwright and lyricist, is in **Budapest** for talks regarding an East German TV film with a Hungarian composer. This will be the first co-production of its kind. The composer's name has not yet been revealed. **Bauer** also will take a few Hungarian hits to **East Berlin** for record production.

Zoltan Kodaly will be 80 in December. Great festivities are in preparation, to which similar events all around the world will join in hailing Hungary's No. 1 living composer. . . . **Paul Siegel**, West Berlin publisher, producer for **Telefunken-Decca** and disk jockey, is having a look at selected material of Hungarian pop songs, which he might be able to use on his TV or radio shows.



FAST AS A PHONE CALL



EGAD!

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The pick of the new releases
SPOTLIGHT ALBUMS OF THE WEEK
 Strongest sales potential of all records reviewed this week.

ALBUM REVIEWS

Pop

DRINKING AGAIN



Dinah Washington. Roulette R 25183 (M); SR 25183 (S)—Dinah is at the top of her form and is backed by Don Costa arrangements that are highly sensitive both to her personal style and to the music. Some great standards get the full Washington treatment, making them sound fresh and new. These include "Just Friends," "I'll Be Around," "Baby, Won't You Please Come Home" and "For All We Know." Should get a solid sales response.

THE NEW SOUND OF THE BOSTON POPS



Arthur Fiedler, Conductor. RCA Victor LM 2638 (M); LSC 2638 (S)—Some of the most popular Leroy Anderson compositions are performed by the Boston Pops, and these glittering novelties and charming bagatelles are played with a sheen and virtuosity that few other ensembles could match. Such Anderson standards as "Fiddle-Fiddle," "Blue Tango," "Syncopated Clock" and "Waltzing Cat" are supplemented by delightful confections such as "Classical Juke Box." Cannot fail to produce a substantial sale.

JIM, TONY AND BOB THE LETTERMEN



Capitol T 1761 (M); ST 1761 (S)—Another first-rate vocal set by the Lettermen, who have been very successful with both singles and albums over the past year or so. The boys turn their attention here to standards, pop hits, and hits of 1962. Songs include "Love Me Tender," "Michael," "Again," "Let It Be Me," "Silly Boy" and "A Tree in the Meadow." Pretty set has both teen and adult appeal.

ROUTE 66 THEME AND OTHER GREAT TV THEMES



Nelson Riddle and his Ork. Capitol T 1771 (M); ST 1771 (S)—Nelson Riddle's single of "Route 66 Theme" is now on the charts, and this album, containing the hit, should also turn into a big seller. It contains themes from "Ben Casey," "Dr. Kildare," "The Defenders," "Naked City," "Sing Along With Mitch" and "The Untouchables." They are all played in stylish fashion by the Riddle crew, and the sound is excellent.

THE SWINGERS



Four Freshmen. Capitol T 1753 (M); ST 1753 (S)—The Four Freshmen prove again on this fine new disk that they are one of the brightest and most imaginative of the vocal groups around today. On this new album they show off both their fine vocal techniques and their cool instrumental work on such tunes as "Lulu's Back in Town," "Let's Take a Walk Around the Block," "Satin Doll" and "I'm Gonna Go Fishin'." Fine wax.

ON MY WAY



Barbara Dane. Capitol T 1758 (M); ST 1758 (S)—Barbara Dane is one of the most exciting new vocalists to come along in many years. She sings in a manner closely related to Peggy Lee, and yet with enough individuality and spirit to get by on her own. Most important she has a true feeling for the blues, a feeling she shows off stylishly on this new album, singing such songs as "Good Old Wagon," "Crazy Blues," "This Little Light of Mine" and "The Hammer Song." Solid support by the Kenny Whitson crew adds to the lass' vocals. Miss Dane has a chance of becoming one of the outstanding vocalists of the next few years if this album is any criterion. She swings!

YOU'LL LOSE A GOOD THING



Gloria Lynn. Jamie JLP 70-3023—The lass, who currently has a big one in the title tune, has a mighty potent set here. Her singular vocal style is showcased on a variety of tunes with solid combo backing. The lass wrote all but two of the 12 tunes on the set. "You'll Lose a Good Thing," "Second Fiddle Girl," "Teenage Blues" and "Heartbreak Years" stack up as some of the better tracks.

CONCERTO FOR MY LOVE



George Shearing. Capitol T 1755 (M); ST 1755 (S)—Another in Capitol's periodic showcases of pianist Shearing against a lush, romantic backing of string-filled orchestra and the kind of "Ah"-singing chorus you hear in the end title of super-budget movies. This time, the tunes all have the word "love" in the titles (exception: "A Portrait of Jennie") and the mood is one of shimmering romance. A fine album for mood programming. Typical track in this vein is Shearing's tender treatment of a Charles Trenet oldie, "I Wish You Love."

Jazz

TOUGH TENOR FAVORITES



Johnny Griffin and (Lockjaw) Davis Quintet. Jazzland JLP 76 (M); JLP 976 (S)—Johnny Griffin and Eddie (Lockjaw) Davis have been swinging together for almost two years, and this driving and exciting waxing should keep their fans happy from coast to coast. The two tenor men pull out all the stops on swinging readings of "Bahia," "Blue Lou," "I Wished on the Moon," and Dizzy Gillespie's "Owl!" Every track on this outing is a joy.

LATIN IMPRESSIONS



Charlie Byrd. Riverside RLP 27 (M)—Charlie Byrd's recent trip to South America has paid off in more ways than one. His album with Stan Getz, "Jazz Samba," is currently a big seller, both pop and jazz. This new album, featuring lovely guitar work by Charlie Byrd, could also sell well. Byrd not only plays Bossa Nova sambas, but also flamencos, the joropo from Colombia, and other rhythms from Amerida del Sur. "The Duck" is a pop-jazz samba, "Amor Flamenco" is a fiery flamenco, and "Azul Tiple" displays Byrd's proficiency on the tiple, the South American instrument. A lovely LP that could go pop as well as jazz.

RIGHT NOW



Herbie Mann. Atlantic 1384—Herbie Mann is back with another sparkling set as a follow-up to his chartmaking "At the Village Gate" set. The accent is on Latin and swing and the album features impelling rhythm (the current Bossa Nova beat included) with fine flute work. "Desfinado," "Jumpin' With Symphony Sid," "Carnival" from the "Black Orpheus" film and "Meditation" all are top tracks. First class set for stations programming non-rock and roll sounds.

Classical

DVORAK: SYMPHONY NO. 4



Columbia Symphony Orchestra (Walter). Columbia ML 5761 (M); MS 6361 (S)—Less well known than the composer's "New World" symphony, Dvorak's Fourth, a lyrical, flowing work, is gaining in world popularity, and this recording is well-timed. Aided by a fine-sounding Hollywood orchestra, Walter gives the work a spirited reading which is enhanced by some top-notch stereo sound work by Columbia engineers. Completing the short side is the familiar "Academic Festival Overture," of Brahms, which Walter treats with youthful high spirits. The cover (a sunset in full Technicolor) is trite, but the Walter name will provide consumer appeal.

SZELL CONDUCTS WAGNER



Cleveland Orchestra (Szell). Epic LC 3845 (M); BC 1245 (S)—Renewed interest in the wake of the recently concluded Bayreuth Wagner Festival should stimulate interest in these instrumental interpretations of familiar Wagner music. The Szell-conducted Cleveland Orchestra is in high form and the thesis from "Tristan and Isolde," "Die Meistersinger" and "Tannhauser" included here all come off in vibrant style. Szell, Cleveland and Wagner lovers should all be well pleased with the set.

(Continued on page 25)

BEST TRACKS FROM THE SPOTLIGHT LP'S

These are the tracks selected for disk jockey programming by BMW's reviewing panel as the most outstanding from this week's new LP Spotlights.

POPULAR

THE SWINGERS—The Four Freshmen (Capitol T 1753, ST 1753) "A Walk Around the Block" (ASCAP) (3:42)

ON MY WAY—Barbara Dane (Capitol T 1758, ST 1758) "This Little Light of Mine" (2:55)

JIM, TONY AND BOB THE LETTERMEN—(Capitol T 1761, ST 1761) "I Will Love You" (2:20)

THE NEW SOUND OF THE BOSTON POPS—Arthur Fiedler, Conductor (RCA Victor LM 2638, LSC 2638) "Fiddle-Fiddle" (ASCAP) (3:10)

ROUTE 66 THEME AND OTHER GREAT TV THEMES—Nelson Riddle & His Ork. (Capitol T 1771, ST 1771) "The Andy Griffith Theme" (2:15)

DRINKING AGAIN—Dinah Washington (Roulette R 25183, SR 25183) "Lover Man" (ASCAP) (3:10)

CONCERTO FOR LOVE—George Shearing (Capitol T 1755, ST 1755) "I Wish You Love" (2:34)

COMEDY

THE TWO SIDES OF THE SMOTHERS BROTHERS—(Mercury MG 20675, SR 60675) "Laredo" (Highridge, BMI) (2:56)

JAZZ

TOUGH TENOR FAVORITES—Johnny Griffin & "Lockjaw" Davis Quintet (Jazzland JLP 76, JLP 976) "Bahia" (5:53)

INTERNATIONAL

GREEK SERENADE—Various Artists (Capitol T 10322) "Antonia" (2:35)

JACQUELINE BOYER CHANTEUSE—(Capitol T 10313, ST 10313) "Abrina" (3:00)

LATIN AMERICAN

CUCA SANCHEZ—(Columbia EX 5081, ES 1781) "Solamente Una Vez" (Peer Int'l, BMI) (3:12)

***** STRONG SALES POTENTIAL**

***** CURTAIN UP! GERSHWIN FAVORITES**—Various Artists. Mercury MG 50290 (M); SR 90290 (S)—This should be one of the most successful releases in the new Mercury "Curtains Up!" series. It features three ever-popular Gershwin works, the "Rhapsody in Blue," "American in Paris" and "Cuban Overture," in versions all available with different couplings on this label. Their combination on a single disk, topped by an agile performance by Eugene List of the "Rhapsody," should give this plenty of sales appeal.

(Continued on page 31)

An Exclusive First from EPIC

The First Single from the Score of Irving Berlin's *Mr. President*
Song for Belly Dancer Ralph Burns and His Orchestra
 5-9535



Irving Berlin

The pick of the new releases:
SPOTLIGHT SINGLES OF THE WEEK
 Strongest sales potential of all records reviewed this week.

SINGLES REVIEWS

★★★★ STRONG SALES POTENTIAL

Pop

KATHY YOUNG



DREAMBOY (Sure Fire, BMI) (2:28)—**ILL LOVE THAT MAN** (DeVorzon, BMI) (1:50) — After a considerable hiatus, the gal is back with a pair of solid sides. Both are in the soft, slow rockaballad vein and both are heavily teen-slanted. Good arrangements include string and chorus. Either way here. **Monogram 506**

BOBBY DARIN



BABY FACE (Remick, ASCAP) (2:06)—Bobby turns in a swinging, Dixie-like treatment of the oldie on his former label. It moves right along and should score for the lad even though it's not as strong as his recent entries. Flip is "You Know How" (Adaris, BMI) (2:08). **Atco 6236**

SUE THOMPSON



JAMES (HOLD THE LADDER STEADY) Acuff-Rose, BMI) (2:13)—**MY HERO** (Acuff-Rose, BMI) (2:15)—Two different styles are exhibited by Miss Thompson on this disk. The first is a novelty done in quick-step tempo that tells of the gal's elopment. The second side is a medium tempo tune in which she sings the praises of her beau. Either or both here. **Hickory 1183**

GENE (DUKE OF EARL) CHANDLER



TEAR FOR TEAR (Trio, BMI) (2:05) — **MIRACLE AFTER MIRACLE** (Roosevelt, BMI) (2:25)—The boy is in winning ways with these two smart sides. The first is a ballad with a beat that has an "eye for an eye" theme. The side builds on fine string arrangement and telling vocal. The second side is Latin-ish and it also builds with strings in an attractive style. **Vee Jay 461**

JOHNNY MATHIS



GINA (Elm Drive, ASCAP) (2:45)—Here's a real winner for the lad with the velvet larynx. Johnny sings the lovely ballad against smart backing with strings and vocal chorus that has a contemporary feel. Flip is "I Love Her That's Why" (Elm Drive, ASCAP) (2:25). **Columbia 42582**

TRADE MARTIN



THAT STRANGER USED TO BE MY GIRL (Winneton, BMI) (2:44)—A mighty strong initial effort on the label for the boy. The tune is tailored to teens, and striking arrangement, which uses tuba, strings and vocal chorus, should get it much action. Flip is "We'll Be Dancin' on the Moon" (Winneton, BMI) (2:16). **Coed 570**

GABRIEL AND THE ANGELS



THAT'S LIFE (Mary Hill-Missle, BMI) 2:31)—A touch of humor and a touch of philosophy go to make a solid effort from the lad singing lead and his fem chorus on this teen-slanted side. It's a dance item in a medium tempo. Flip is "Don't Wanna Twist No More" (Mary Hill-Missle, BMI) (2:39). **Swan 4118**

BRUCE CHANNEL



SOMEWHERE IN TOWN (LeBill, BMI) (2:24)—This side builds and builds, Channel emotes the lyric in high weeper style against a Tex-Mex backing that adroitly employs potent guitar and strong work from a vocal chorus. Flip is "Stand Tough" (LeBill, BMI) (2:09). **Smash 1780**

JAN AND DEAN



MY FAVORITE DREAM (Aldon, BMI) (2:15)—A strong teen item for the lads, and the tune was written by the hot Aldon team of Barry Mann and Cynthia Weil. Smart arrangement and a solid beat add much appeal. A classy duo-vocal job that can score. Flip is "Who Put the Bomp" (Aldon, BMI) (2:43). **Liberty 55496**

DUANE EDDY



STRETCHIN' OUT (Linduane, BMI) (2:00)—**DANCE WITH THE GUITAR MAN** (Linduane, BMI) (2:26)—Here are two mighty potent sides as follow-ups to Eddy's most recent "Paladin" hit. The first is a bluesy teen dance side with an easy-walking beat. The second is a strong teen dance side that features chanting vocal by fem chorus. Two strong ones, with the edge to the top side. **RCA Victor 8087**

DON GIBSON



SO HOW COME (Acuff-Rose, BMI) (2:21)—Boudleaux and Felice Bryant penned this plaintive pleader ballad. It gets a strong vocal from Gibson, against an interesting Memphis kind of sound featuring down home harmonica and solid piano. Good wax and it can step out. Flip is "Baby We're Really in Love" (Fred Rose, BMI) (1:51). **RCA Victor 8085**

LaBRENDA BEN AND THE BELJEANS



CAMEL WALK (Jobete, BMI) (2:36)—Here's a wild dance side with a solid gal lead backed in the fem gospel chorus style against a pulsing Twist blues backing. Exciting wax that could easily step with exposure. Watch it. Flip is "The Chaperone" (Jobete, BMI) (2:44). **Gordy 7009**

THE SHOWMEN



TRUE FINE MAMA (Minit, BMI) (2:18)—The boys have a classy, offbeat effort here that has a chance. It's wild with the romping vocal done against 1920's style backing with banjos and Dixieland band. There's also a whistling interlude. Cute wax that can show in both r.&b. and pop fields. Flip is "The Owl Sees You" (Minit, BMI) (2:18). **Minit 654**

THE EDELS



DON'T YOU FEEL (Russber, BMI) (2:31)—A smartly crafted rhythm rocker. The stylish lead hands it a powerful performance and he gets a solid assist from the group and a big arrangement in the backing. A persuasive side that could catch on. Flip is "Shaddy Daddy Dip Dip" (Trinity, BMI) (2:13). **Capitol 4836**

BRENDA LEE



SAVE ALL YOUR LOVIN' FOR ME (Champion, BMI) (1:57)—**ALL ALONE AM I** (Duchess, BMI) (no time)—Two fine, contrasting sides for Brenda here. First up is a breezy rocker which she delivers in her own telling rockin' style. Flip is an interesting Hadjidakis ballad done in the European tradition with a rich ork backing. Both can happen. **Decca 31424**

JERRY BUTLER



YOU CAN RUN (BUT YOU CAN'T HIDE) (Armada, BMI) (2:37) — **I'M THE ONE** (Conrad-Curtom, BMI) (2:13)—Jerry Butler is real hot right now and these two efforts can sustain his chart streak. Both are ballads, handled with great warmth and the backings are full of colorful strings. Watch both. **VeeJay 463**

Country & Western

HANK COCHRAN



LUCY LET YOUR LOVELIGHT SHINE (Pamper, BMI) (2:17)—The well-known writer turns in a rousing, old-fashioned foot stomping rhythm ditty. There's a high-flying gang vocal in the chorus spots that inspires the sing-along feeling. Happy wax with a good sound and beat. Flip is "I'd Fight the World" (Pamper, BMI) (2:36). **Liberty 55498**

(Continued on page 27)

CHAD MITCHELL TRIO

★★★★ Hello Susan Brown—KAPP 485—A lovely folk-styled item receives a bright and breezy performance by the Chad Mitchell trio and they infuse it with enough excitement to happen. Watch this. (Teena, ASCAP) (2:57)

★★★★ You Can Tell the World—The Chad Mitchell Trio comes through with a good reading of a good gospel effort which they sell with style and forcefulness. (Melody Trails, BMI) (2:39)

TICO

★★★★ Get Up and Wobble—AMY 860—So far, none of the "wobble" and "waddle" disks have taken off, so there's a chance for this one. Tico and the Triumphs turn in a spirited vocal on the dance, which has strong Twist and mashed potato rhythm roots. (Landis-Aim, BMI) (2:27)

★★★★ Cry, Little Boy, Cry — Here's a weeping and wailing message, with the lead man showing a touch of the Dion approach in "Lonely Teen-Ager." Good sound here and both sides figure to have a chance. (Landis-Aim) (2:33)

KAY STARR

★★★★ Four Walls—CAPITOL 4835—The tune was once a big hit for Jim Reeves in the country field and Miss Starr hands it a most meaningful reading. The three-beater sounds fine here and the side merits plenty of play. (Sheldon, BMI) (3:05)

★★★★ Oh, Lonesome Me—The gal turns in a fine, warm rendition of Don Gibson's great country hit song. She's right at home with the tune and she gets a strong assist from the band. Spinnable side. (Acuff-Rose, BMI) (2:50)

JERRY REED

★★★★ Hully Gully Guitars—COLUMBIA 42533 — A mighty smart sounding hully gully side and one of the few to come from Nashville. It has Jerry Reed playing a fine country style guitar with help from a fem chorus and a chattering sax. Dancers will like this one. (Lowery, BMI) (2:02)

★★★★ Twist-A-Roo—A blues riff played by the group here, provides solid Twist material. This, too, could get plays, especially in jukes. (Lowery, BMI) (2:07)

HANK MARR

★★★★ Sweet Nancy—FEDERAL 12468—This side has a touch of the slow, gospel feeling in it. It features an organ solo with accompanying piano that's effective. Tenor sax is also featured. (Avenue, BMI) (2:17)

★★★★ The Watus Roll—Some torrid sax blowing with strong organ accompaniment on this side. It has swing and style and should get play in jazz and r.&b. juke locations. (Avenue, BMI) (2:59)

THE IMPRESSIONS

★★★★ Minstrel and Queen—ABC-PARAMOUNT 10357—Royalty comes in for another whirl on this side which features the lead singing a plea for understanding from his queen. The side is attractively styled with impelling rhythm support from the rest of the boys and accompanying ork. (Curtom, BMI) (2:22)

(Continued on page 27)

An Exciting Threesome from EPIC

Mr. Lonely
Buddy Greco
5-9536



Rain, Rain,
Go Away 5-9532
Bobby Vinton



Love Is an Ocean
of Emotion 5-9530
The Ames Brothers



Kingston Trio Breaks Ground With 90-Min. Pay-TV Special

• Continued from page 4

The one-shot special can also be sold by the Kingstons to overseas TV customers in Britain, Japan, West Germany and elsewhere.

Werber, who feels that "national pay-TV is definitely going to happen," has some plans of his own

for pay-TV medium (which exists currently in the form of the Hartford test, a Toronto test by Paramount-owned Telemeter and a projected pay-TV test in Denver). Werber hopes, in the future, to produce a series of TV revues showcasing musical artists in concert situations.

There are no album plans linked to the Kingstons' TV show, though Capitol Records will undoubtedly use the Hartford showcase to promote the group in the station's viewing area.

"The sound on the tape is great, but it's strictly monophonic," Werber told *BMW*. He added that the total number of Kingston Trio albums sold to date is "well over 10 million."

VHF Inc., a relatively new firm organized by a group of ex-CBS execs to produce taped TV shows and commercials, owns an equity (about 25 per cent) of the Kingston tape. VHF Vice-President Richard R. Rector served as producer, with Doug Schustek as associate and Peter J. Smith directing. Werber is credited in the show as an executive producer for the Kingston Trio. VHF sources told *BMW* that the TV firm also hoped to explore other possible pay-TV showcase deals for top recording acts.

To Video-Tape Philharmonic

NEW YORK—The long-standing relationship between CBS and the New York Philharmonic will enter a new phase this fall. On September 23, CBS-TV crews will video-tape the orchestra in the inaugural ceremonies at Lincoln Center's Philharmonic Hall for a two-hour special. On October 6, CBS Radio will begin its 33d consecutive season of network radio coverage of Philharmonic concerts. This fall will also mark the 22d anniversary of the Philharmonic's recording contract with CBS-owned Columbia Records. The network's TV concerts for young audiences and periodic TV specials featuring the Philharmonic under Leonard Bernstein will also be back this fall for their sixth and fifth seasons respectively.

Asks Commission To Put Off FM Rules for Awhile

WASHINGTON—The National Association of Broadcasters has urged the Federal Communications Commission to delay effectiveness of its new FM broadcast rules until the status of existing stations is made clear.

NAB feels that this should be determined before the FCC gets any further into decisions on its overhaul of the FM service. The commission August 1, 1962, adopted rules changes to include new classifications for FM stations by power, zones and mileage separations. At the same time, it proposed a table of assignments for FM stations, inviting comment on the question of the status of existing stations.

NAB feels this is putting the cart before the horse. It told the FCC that assignments and status of present stations are so interrelated that they should be resolved before, not after, specific zones are established. In the FCC's originally proposed order, no change of existing facilities was raised, the broadcaster association points out. NAB feels no action should be taken that would in any way prejudice or prejudice the issue of how existing stations will fare.

NAB's petition was prepared in consultation with its reformed, special committee on FM allocations of which Ben Strouse, president of WWDC-FM, Washington, is chairman.

Roger Wayne Celebrates 38th Year as Radio Name

HEMSTEAD, L. I. — Roger Wayne, music director for independent outlet WHLI here, will celebrate next month one of the longest active careers in musical broadcasting. An executive of good-music-format WHLI since 1947, Wayne has been a performer and executive in New York radio for 38 years, dating back to the early 1920's when he was a member of one of radio's earliest classical piano teams, Cafiso (his real name) and Allen. He can even claim to be a TV pioneer, too, having appeared several times on Dr. Lee de Forrest's experimental TV station, W2XCR, in 1929-1930.

Dumping Formats

• Continued from page 6

From Studio X' presented in uninterrupted quarter-hour segments."

Weekly meetings are held, Malloy said, in which the program director meets with music department personnel to discuss programming policies and specific selections.

Announcers Into Personalities

Another factor was the conversion of staff announcers ranging in seniority from two to 30-plus years into personalities, but not disk jockeys. Their emphasis, he said, was on projecting "a friendly, cheerful manner" and the use of "conversational tidbits to provide quality and substance in material that would be informative, interesting, entertaining, pertinent and brief!"

The purpose of this total change was to attract an adult audience, and to develop programming that would not be stuffy but would be "exciting, well-programmed radio," which could be called "Radio with a purpose." The result of the change, fully promoted and advertised, has borne fruit, with Pulse listing WNAC as the No. 2 outlet in Boston during the prime morning drive time.

VOX JOX

By JUNE BUNDY

NEGLECTED PANELIST: Michael Warren, WNHC-TV, New Haven, Conn., sent in his reply too late for inclusion in a recent panel, so we'd like to run it here. The question was: "What dance do teen-agers in your audience favor now?" Warren's reply: "The most popular dance step around the Connecticut area is still the Mashed Potato. Even though a new step seems to become universally popular all at once, not everyone learns it all at once. When someone does master a new, different, popular step, he wants to enjoy it for a while—well, at least until the next one comes along."

GAB BAG: Larry Gar, WLBG, Laurens, S. C., is asking the music industry to write to Gov. John B. Swann, Executive Office, Lansing, Mich., in behalf of Al (Flat Top) Daily, who is serving a term in the Southern Michigan Prison. Daily spearheaded "Operation Leaky Arm," a drive for prisoners to donate blood to hospitals, and has worked closely with many diskeries and promotion men on record programs for prisoners. His parole hearing comes up in the near future. . . . Free lance record programmer Bill Gavin notes: "Barney Pip, WJET, Erie, Pa., has been replaced at a regular Saturday night hop by live big bands. Wonders if this marks a trend?"

CHANGE OF THEME: Bob Lewis, ex-WINS, New York, has taken over the midnight to 6 a.m. time slot, "All Night Satellite," at WABC, New York. . . . John D. Scheuer Jr. has been named to the newly created post of administrative executive of the Triangle Stations. . . . Jim Kelley, formerly with KBOI, Boise, Idaho, has taken over the early morning show on KGW, Portland, Ore. . . . Duke Rasmore is new spinner at WYDE, Birmingham, Ala.

Lee Manson, formerly with WCKR, Miami, has joined WAVZ, New Haven, Conn., as manager. . . . Two ex-KOBX, Dallas, staffers—Gary Mack and Bill Holley—have joined WFUN, Miami. Mack is new p.d. of the Florida outlet. . . . William A. Mayer is the new sales promotion director of WIP, Philadelphia. . . . WRCV, Philadelphia, will broadcast "live" remotes from the Sunnybrook Ballroom for the second year, starting September 8, with Bill Bransome as emcee on Saturdays from 9:30 to 10 p.m. Billy May Ork will be heard on the first program, followed by bands of Maynard Ferguson, Les Elgart and Ray McKinley.

Tim Tyler (Don Schwartz), ex-WIRL, Peoria, Ill., is new staffer at WAKY, Louisville, Ky. . . . Bruce Morrow, WABC, New York, completed a two-week stint with the Air Force Reserve August 11-25. After a brief two-week stint as station manager of WGKV, Charleston, W. Va., Mitch Michael (air name for Terrell Metheny) is now spinning 'em from noon to 3 p.m. on WQXI, Atlanta, while his frau, Carolyn Johns Metheny, sales manager of WGKV for the same period, is now continuity director of WQXI. Prior to joining WGKV, Michael was a long-time jock at WOKY, Milwaukee, where his wife was continuity and promotion director.

Larry Gar, WLBG, Laurens, S. C., is sending out his newsletter to the trade again. He is piloting a morning show from 5:30 to 9 a.m. Gar notes that WLBG is now affiliated with Mutual, and that it is featuring new RCA jingles. . . . Jack Kelly (back on the air at WKBW, Buffalo, in the 12 midnight-6 a.m., time slot) is anxious to line up artists for shows he is emceeing on Saturday nights at the Port Couderd Arena in Canada, about 18 miles from Buffalo.

YESTERYEAR'S HITS

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the land 5 years ago and 10 years ago this week. Here's how they ranked on Billboard's charts then:

POP—5 Years Ago September 16, 1957

1. Tammy, D. Reynolds, Coral
2. Diana, P. Anka, ABC-Paramount
3. Whole Lotta Shakin' Goin' On, J. L. Lewis, Sun
4. That'll Be the Day, Crickets, Brunswick
5. Teddy Bear, E. Presley, RCA Victor
6. Honeycomb, J. Rodgers, Roulette
7. Rainbow, R. Hamilton, Kapp
8. Mr. Lee, Bobbettes, Atlantic
9. Searchin', Coasters, Atco
10. In the Middle of an Island, T. Bennett, Columbia

POP—10 Years Ago September 13, 1952

1. You Belong to Me, J. Stafford, Columbia
2. Auf Wiederseh'n, Sweetheart, V. Lynn, London
3. Wish You Were Here, E. Fisher-H. Winterhalter, RCA Victor
4. I Went to Your Wedding, P. Page, Mercury
5. Half as Much, R. Clooney, Columbia
6. High Noon, F. Laine, Columbia
7. Botch-A-Me, R. Clooney, Columbia
8. Jambalaya, J. Stafford, Columbia
9. Meet Mr. Callaghan, L. Paul, Capitol
10. Indian Love Call, Slim Whitman, Imperial

RHYTHM & BLUES—5 Years Ago—September 16, 1957

- Whole Lotta Shakin' Goin' On, Jerry Lee Lewis, Sun
Mr. Lee, Bobbettes, Atlantic
Diana, Paul Anka, ABC-Paramount
That'll Be the Day, Crickets, Brunswick
Send for Me, Nat King Cole, Capitol

- Farther Up the Road, Bobby (Blue) Bland, Duke
Short Fat Fannie, Larry Williams, Specialty
Teddy Bear, Elvis Presley, RCA Victor
Searchin', Coasters, Atco
Think, Five Royales, King

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.

THE RIVINGTONS (Liberty)



BOOKING OFFICE: Creative Artists Management, Robert Leonard. **NAMES:** Rocky Wilson Jr., bass; Carl White, lead; Sonny Harris and Al Frazier. **HOME TOWN:** Wilson, Pensacola, Fla.; White, Dallas; Harris, Texas; Frazier, California. **BACKGROUND:** The boys met by chance at a hotel in downtown Los Angeles where they discovered they had one thing in common—singing. For several months they sang together

"just for kicks." One day, quite by accident, the boys discovered "a new sound." From that time on they tried to sell their sound for records but without success until the latter part of 1961 when they joined forces with Jack L. Levy and Adam Ross, West Coast producers. Levy and Ross gave them the name, the Rivingtons, honoring a street on New York's lower East Side where both played as youngsters, and out of this association emerged the group's debut disk hit for Liberty Records.

LATEST SINGLE: "Pappa-oom-mow-mow" spinning on the Liberty label is scoring well on the charts. The side moves into the No. 51 slot this week on the Hot 100.

THE FOUR SEASONS (Vee Jay)

NAMES: Frankie Valli (Real name: Frank Castelluccio); Bob Gaudio, Nick Massi (Real name: Nicholas Macicci) Tommy De Vito. **BIRTHDAYS:** Valli, May 3, 1937; Gaudio, November 17, 1942; Massi, September 19, 1935; De Vito, June 19, 1936. **HOME TOWN:** All are from New Jersey. **BACKGROUND:** Except for Bob Gaudio, who joined the Four Seasons after leaving another group, the other boys had been working together for about six years under the name the Four Lovers. This group had mild disk success and it led to steady bookings in local clubs. Recently, however, the lads discovered that teen-agers who were familiar with their sound had now grown up and they needed another hit record to recapture their fame. About this time independent record producer Bob Crewe met Frankie Valli and learned the group was not recording. Convinced the group could make it again, given the right material, Crewe became associated with the boys, changed their name to the Four Seasons and began recording. Their initial release, "Bermuda," stirred some action, but never made the top. They tried again and the second effort, spinning on the Vee Jay label, has zoomed to the top of the Hot 100 in only four weeks.

LATEST SINGLE: "Sherry" is the name of the hottest disk on the chart scene since Bobby Vinton's "Roses Are Red."

SIX (6) CHESS HITS..

that are here or in
the making

"FATHER KNOWS BEST"

b/w

"SOMEDAY I'LL
SHOW YOU"

by

THE RADIANTS

Chess #1832

"YOU'RE THE ONLY ONE"

by

EDDIE BO

Rip #1833

"HOUSEWARMIN' PART 1"

by

HOWARD MCGHEE &
THE BLAZERS

Argo #5422

"PARTY ACROSS THE HALL"

YVONNE BAKER

and the
SENSATIONS

Argo #5420

"REAP WHAT YOU SOW"

b/w

"FAT BOY"

BILLY STEWART

Chess #1820

"YOU CAN'T JUDGE A BOOK BY THE COVER"

BO DIDDLEY

Checker #1019

CHESS
PRODUCING CORP.

2120 S. Michigan Chicago 16, Ill.

Continued from page 22

MAHLER: SYMPHONY NO. 4



Elisabeth Schwarzkopf; Philharmonia Orchestra (Klemperer). Angel S 35829 (S)—There's lots of talent represented in this well-recorded album—a lyrical, uncomplicated work by a composer who gains steadily in audience appreciation, an understanding (if a trifle slow) reading by Klemperer, and a memorable soprano solo by Elisabeth Schwarzkopf. It's not in the "warhorse" category, but it will be appreciated by longhair customers who are giving depth to their collections. Stereo sound is as good as you'll hear.

THE VOICE OF WAGNER



Regine Crespin. Angel S 35832 (S) — France's Regine Crespin, who's due to appear with the Metropolitan Opera this season, has a pure, flexible soprano that's likely to win her a large following in this country. This album, conducted by George Pretre, has already won a "Grand Prix du Disque" in France, a fact which will aid sales among sophisticated collectors. Miss Crespin doesn't have the grand power of a Flagstad to carry an aria from "Die Walkure," but she's in her element in lighter, more roman-

tic arias from "Lohengrin" and "Parsifal," and in five Wagner lieder.

BRAHMS: VIOLIN CONCERTO



David Oistrakh; French National Radio Orchestra (Klemperer) Angel S 35836 (S) — The collaboration between violinist David Oistrakh and conductor Otto Klemperer links two of the most glamorous names on the classical recording scene. Their version of the Brahms Concerto is literally breath-taking in its beauty. This should definitely become of the best selling classical releases of the season, featuring as it does, these top names with one of the staples of the repertory in a gem of a rendition.

BERLIOZ: ROMEO AND JULIET (Complete) (2-12")



London Symphony Orchestra and Chorus (Monteux). Westminster XWN 2233 (M); WST 233 (S)—A fine fusion of elements are at work here—a rich, romantic musical work; a conductor of stature; and a distinguished group of vocal artists and musicians. The result is an important two-record package beautifully showcased with extensive

(Continued on page 28)

16 C The Seattle Times Friday, August 24, 1962

WORDS AND MUSIC:

Erroll Garner: A Swinging Rubinstein

By LOUIS R. GUZZO

Arts and Entertainment Editor, The Times

It might be sacrilegious to some persons (whether addicted to the classics or jazz) to compare Artur Rubinstein and Erroll Garner. Yet they have much more in common than in disparity.

Rubinstein is a world-famous pianist. Ditto Garner. Rubinstein is the highest-paid pianist in his field. Ditto Garner. Rubinstein is under the concert management of the impresario of the "elite," Sol Hurok. So is Garner.

R. is a short fellow. G. is, too. R. has short fingers. Ditto Garner. R. is a romanticist in his choice of music. So is G. R. is 76.

"Now, wait a minute," the jazz pianist said in his hotel suite this week. "That's where I get off."

Garner, wowing audiences this week at the Playhouse, is 39. However, mention of Rubinstein brought a look of reverence to Garner's eyes as he said:

"I caught Rubinstein at Carnegie Hall a few months ago. Man, is he loose. And at his age. Those fingers were flying. If mine are at that age..."

Garner, a modest, almost shy fellow, would have nothing to do with the Rubinstein-Garner comparisons. He has tremendous respect for concert performers like Rubinstein and shrugs off attempts to classify himself with them.

He cherishes memories of the late William Kapell, a close friend of Garner's, who was killed in a plane crash nine years ago. Kapell was a young sensation in the concert field.

"He was the greatest," Garner said. "If he had lived, he would have been No. 1 in the world, I'm sure. When we'd get together, he'd ask me to play for him, and then he would try some jazz, too. He could get a lot of feeling into a ballad. I think that helped him get the deep emotion he put into concert works."

"His death was a big loss. A big loss."

IS GARNER SORRY he never took a piano lesson in his life? He answered quickly:

"No, sir. If I had, I don't believe I would have the freedom I have today on the keyboard. Now, don't get me wrong. I'm not against taking lessons. But jazz is a different horse that you can't corral."

"Classical music needs plenty of discipline and training, but it does impose certain restrictions on you that can hinder a man playing jazz."

But how did he learn to play and when did he start?

"I can't answer either question for sure, but my mother tells me I climbed on a piano stool when I was 3 and started pounding to music out of the phonograph. I've been playing ever since."



ERROLL GARNER

Most play-by-ear pianists are restricted to one or two keys. Garner is at home in any key, a remarkable feat for an untutored person. How did he learn to do it?

"Practice, Man, practice. And necessity, too. When I was a young fellow, I'd take any job that came along. Lots of times, I had to fill in with a band. I had to fake a lot of chords because I couldn't read the music. It was rough, but I learned."

"It sure has paid off. Now, I like to play the same tune in a different key each night just to get a new feel and mood. We change the rhythms, too, for kicks."

The "we" was a reference to Ed Calhoun, bassist, and Kelly Martin, drummer, the two other members of the Garner trio.

ONE OF THE TRADEMARKS of the Garner style at a jazz show is the improvised introduction to each tune, intros that sometimes go on for two or three minutes. Why does he use them?

"In the first place, I don't know what we're going to play. I don't like set programs. The intros are feelers or pace-setters. All I know is it's time to play a sweet ballad or a swing tune—you know, vary them for interest."

"Sometimes I get so involved with an idea I almost forget where I'm headed, but it all works out somehow. The boys get impatient at times while I'm fussing around, but they're used to it."

Garner laments that he doesn't have tapes of his wandering intros so that he can "recall where I've been." Some of them have musical ideas he'd like to repeat or embellish, but they're gone as fast as they're played.

• • • •

The jazz pianist has several ambitions "if I can just put together a few months of rest from personal appearances." One is a desire to write a Broadway musical and another a film score.

But how can he do either if he can't read nor write music?

"Oh, I just play the tunes. Somebody else can put 'em down."

Fantasy? By no means. Garner has written more than 200 tunes exactly that way—and a score he performed with the Cleveland Orchestra, no less, in 1950 to rave notices from critics.

Amazing man, Garner. Never took a lesson, never gave one. But teacher is in a class by himself.

Current Album Recordings:

"DREAMSTREET"

"CLOSEUP IN SWING"

On Octave Records

Distributed by ABC-Paramount

SOLD EXCLUSIVELY THROUGH RETAILERS

TV Dance Adds Touch of Egghead

SAN FRANCISCO — Public-affairs segments are the newest addition to Dick Stewart's "Dance Party" series on Westinghouse-owned TV outlet KPIX. Rather than try to coax the show's audience to watch a long-length, serious show, station officials and Stewart will take a half-hour of short segments on higher education and spread them through the 90-minute "Dance Party" on Saturday afternoon, starting November 10.

This format, KPIX feels, will preserve the pop musical mood of the show while performing a public service. "Dance Party," interestingly, has a 60 per cent adult audience, according to KPIX, though its focus is mainly on teen-appeal records and guest stars.

Milwaukee Teen Dance Show Bows

MILWAUKEE — "Twelve to Twenty," a new Saturday afternoon half hour show for teens, made its debut September 8 on WTMJ-TV, the Milwaukee Journal TV Station.

The premiere featured Julius LaRosa, Bobby Vinton and a local group, the Legends. Announcer Bob Knutzen serves as host, and local teen-agers, selected via audition process during the summer months, participate as emcees.

The show is open to a studio audience, invited to dance to local guest music groups each week. Format also calls for guest stars on each program to leave the stage to chat with the audience.



Louise Cordet I'M JUST A BABY

IN A MATTER
OF MOMENTS

9560
London
RECORDS

"I'M GOING
BACK
TO SCHOOL"
DEE CLARK
VJ-462

HITTING STRONG
ACROSS THE COUNTRY!
The VIDALTONES
"FOREVER"
Josie 900
Nationally distributed by . .
JAY-GEE RECORD CO., INC.
318 W. 48th St., N. Y. 36

PROGRAMMING PANEL

If you have a provocative question to ask the nation's disk jockeys, please send it to this department, 1564 Broadway, New York 36, N. Y. Your name will be credited when it appears.

THE QUESTION:

How accurate (in your opinion) are listener telephone polls ("Battle of the Sounds," etc.) in predicting the potential of new releases?

THE ANSWERS:

DANNY DAVIS
National Promotion Manager
Bigtop Records

"Battle Polls" give some insight into potential of "newsies," but they certainly cannot accurately predict hits. As a promotion man I have often used favorable poll results to tout Bigtop releases, only to find that wizened music and program directors are not often impressed.

When ballads are pitted against tempo tunes, invariably the impact of upbeat wins out over the ballad. Yet, the life span of a hit ballad far surpasses a tempo record. However, you can't argue with success. "Battles" have proven an audience-building gimmick.

DAVID BERGER
Promotion Head
ABC-Paramount Records

I think the telephone polls are just about as accurate a measurement of a record's potential as any method where the public is involved. Of course, there's always the possibility of "stuffing the ballot box" by calls from fan clubs and that sort of thing, but on the whole, I think the phone method is fairly useful. I do like the idea of giving the public an opportunity to voice their opinion on a new record.

WALT MAGUIRE
National Sales Manager
American-London Group

In today's market and with the type material I distribute, I feel "the battle" is very effective. For the most part, it can only help a record that is beamed at teens. Ninety per cent of the winners are hard rock or cute, early-teen ballads. A popular program has a tremendous audience and the listener makes the call because he or she hears a sound they like. I believe they get the feeling they are part of the program when they predict the potential of the new release.

CBS Radio People To Hear Reports

NEW YORK—A report on "the creative, as well as administrative problems of station management," details of a new study of radio listener preferences, and a new sales presentation designed to explore "increasing values of network radio" will be agenda highlights of a September 12-13 annual meet-

BILLBOARD MUSIC WEEK EASY LISTENING

This Week	Last Week	From this week's Hot 100	Weeks on Hot 100
1	2	RAMBLIN' ROSE, Nat King Cole, Capitol 4804	7
2	3	SHE'S NOT YOU, Elvis Presley, RCA Victor 8041	7
3	4	TEEN AGE IDOL, Rick Nelson, Imperial 5864	6
4	1	YOU DON'T KNOW ME, Ray Charles, ABC-Paramount 10345	8
5	8	SEND ME THE PILLOW YOU DREAM ON, Johnny Tillotson, Cadence 1424	6
6	7	ALLEY CAT, Bent Fabric, Atco 6226	8
7	5	A SWINGIN' SAFARI, Billy Vaughn, Dot 16374	9
8	12	RAIN, RAIN GO AWAY, Bobby Vinton, Epic 9532	4
9	6	ROSES ARE RED, Bobby Vinton, Epic 9509	15
10	11	BABY ELEPHANT WALK, Lawrence Welk, Dot 16364	15
11	9	TILL DEATH DO US PART, Bob Braun, Decca 31355	9
12	—	I REMEMBER YOU, Frank Ifield, Vee Jay 457	2
13	16	I LEFT MY HEART IN SAN FRANCISCO, Tony Bennett, Columbia 42332	6
14	10	CALL ME MR. IN-BETWEEN, Burl Ives, Decca 31405	9
15	20	LONG AS THE ROSE IS RED, Florraine Darlin, Epic 9529	4
16	17	THEME FROM A SUMMER PLACE, Dick Roman, Harmon 1004	7
17	—	ONLY LOVE CAN BREAK A HEART, Gene Pitney, Musicor 1022	1
18	13	A TASTE OF HONEY, Martin Denny, Mercury 55470	10
19	—	LITTLE BLACK BOOK, Jimmy Dean, Columbia 42529	1
20	—	NO ONE WILL EVER KNOW, Jimmie Rodgers, Dot 16378	3

Western Dee Jays Hook on at WINS

NEW YORK—What may be the first step in a face-lift for the WINS, New York, top-40 format, has been taken by the Westinghouse Broadcasting team now calling in the shots. Pete Myers, ex-Cleveland deejay most recently with WNEW, and Dick Clayton, ex-WIL, St. Louis, have been signed for the WINS personality roster.

The signings, according to General Manager Mark Olds, are designed to combine "the best of the new talent from local and out-of-town sources with the successful performers already at hand." New WINS shows for Myers and Clayton will start later this month, Olds said.

The WINS deejay moves touched off some others in New York. Ted Brown, a platter spinner at WHN for the past dozen years, is shifting to WNEW. Art Ford, currently a feature of WNBC's daytime deejay line-up, is reportedly shifting to WINS. At WINS, Lonnie Starr, another New York veteran, is said to be planning a move to another of the city's outlets, possibly WABC.

ing here of members of the CBS Radio Affiliates Association.

The convention is expected to be attended by 167 station executives representing 114 affiliates, as well as a group of 61 executives from various CBS divisions, headed by Arthur Hull Hayes, CBS Radio president.

The annual banquet is set for September 13, with an entertainment program featuring Arthur Godfrey, the Buffalo Bills, June Valli, Richard Hayes and Johnny Parker's orchestra.

Sponsors Don't Shy From Stereo, Station Finds

NEW YORK — Stereo-voiced FM can be worth its weight in extra broadcast billings. This is the contention of executives of WCRB, Boston, one of the first dozen stations in the country (there are now nearly 150) to begin multiplexed stereo broadcasts. According to WCRB President Ted Jones, the station's business has increased "from 12 to 15 per cent as a direct result of clients buying stereo programs."

WCRB's schedule now calls for about 50 per cent of its 120-hour-weekly schedule to be aired in stereo. Records from major and minor labels, U. S. and foreign, provide the principal program source, and the format is heavily classical with some segments devoted to concert material and show tunes.

Not all of the station's stereo fare comes from records, however. There are 33 Saturday and 10 Tuesday evening concerts by the Boston Symphony in live stereo, and a 45-program stereo schedule with the Boston Pops.

Other musical events and a "Chorus of New England" series (Harvard, Brown, Wellesley, etc.) are additional WCRB features.

The majority of new sponsors buying stereo FM shows have an immediate interest in the medium, and include such clients as General Electric, Lafayette Radio, H. H. Scott, and Radio Shack of Boston.

A few consumer advertisers, notably Canada Dry and Arnold Bakers, are buying stereo shows "in order to gain experience in the new medium and to experiment with new commercial techniques," according to WCRB's Jones.

SPOTLIGHT SINGLES OF THE WEEK

Strongest sales potential of all records reviewed this week.

Continued from page 23

NED MILLER



FROM A JACK TO A KING (Dandelion, BMI) (2:12)—Miller has a powerful piece of country material here, much in the traditional style and he sells it in strong fashion, aided by a good beat and fine choral work. Side has already drawn some action in isolated markets and it has the strength to spread. Flip is "Parade of Broken Hearts" (Dandelion, BMI) (2:33). **Fabor 114**

SPECIAL MERIT SINGLES

Song

JUAREZ (Wemar, BMI)

- ★★★★ **NINO RIENZI ORK** (Trans-Atlas 699) (2:20)
- ★★★★ **JUAN MONTERO ORK** (Ember 1088) (1:53)
- ★★★★ **ZANE RICHARDS ORK** (Big Top 3122) (2:05)

Reviews of New Singles

Continued from page 23

★★★★ **You've Come Home**—Soulful reading of a ballad by the lead here is faintly reminiscent of early Sam Cooke. The rest of the group and rhythm section add to the effectiveness of the side. (Curton, BMI) (2:40)

JACKIE DeSHANNON

★★★★ **I Don't Think So Much of Myself Now**—LIBERTY 55497—This one is slightly reminiscent of the "I Know" Barbara George tune. Miss DeShannon swings in a medium tempo against tight combo and vocal chorus work. Side has strong dance beat for teens. (Metric, BMI) (2:05)

★★★★ **You Won't Forget Me**—Big production on this weeper. The lass' place has been taken but she promises he won't forget her. Side has strong beat with vocal chorus, virile piano work and strings. (Metric, BMI) (2:12)

THE WILBURN BROS.

★★★★ **The Sound of Your Footsteps**—DECCA 31425 — Here's a strong weeper piece of material. The two lads sing with feeling about the girl's leaving. The backing is very much in a pop vein with chorus and contemporary beat. (Sure Fire, BMI)

★★★★ **Day After Day**—Fine country singing here that has an arrangement that's touched with the pop sound. The boys sing in strong style while a vocal chorus assists. (Sure Fire, BMI) (2:19)

HANK LEVINE

★★★★ **Portrait of a Blonde**—DOLTON 63—A mighty interesting, jazz-inspired instrumental, with fine instrumentation and catchy counter-rhythms, akin somewhat to David Rose's "Like Young." Solid wax that could grab plenty of spins. (Holly-Vine, BMI) (2:15)

★★★★ **Theme From Hong Kong**—Another listenable outing, featuring an imaginative arrangement with good use of horns, strings and rhythm. Two solid sides. It's the theme for the TV series. (Miller, ASCAP) (1:50)

BILL BROCK

★★★★ **Black Cloud**—GNP CRESCENDO 186—A strong piece faial is sung with feeling by Brock over smart backing. The singer, who has a Pat Boone and a Rick Nelson style, comes through solidly on this effort. (Moss) (2:03)

★★★★ **Goodbye My Lorell**—The lad says goodbye to his girl as he falls in on the way to his Army camp. Production is strong, and the record, set to a march beat, builds all the way. Watch this one—it has a chance. (2:28)

FRANK SINATRA

★★★★ **The Look of Love** — REPRISE 20107—Punching, bright Nelson Riddle type arrangement here backs Frank's rhythmic reading of the tune which is from the forthcoming flick, "Come Blow Your Horn." Another top item for juke box locations as well as over the counter retail sales. (Maraville, ASCAP) (2:45)

★★★★ **I Left My Heart in San Francisco**—Sinatra handles this Tony Bennett hit in slow torchy style singing the ballad with much feeling and the inevitable F.S. fashion. Large string ork, which bears the Sinatra name, accompanies. (General, ASCAP) (2:56)

NINO RIENZI AND ORK

★★★★ **Juarez**—TRANS-ATLAS 699—A soprano sax handles the lead of the smart Mexican styled tune. Kettle drums play an important role here along with flourishing fiddles. A good version that could come off with a major share of the money. (Wemar, BMI) (2:20)

★★★ **The Persian King**—(Branwin, BMI) (2:23)

JUAN MONTERO AND ORK

★★★★ **Juarez**—EMBER 1088—A trumpet leads the way on this Tex-Mex styled version of the tune. Strings are also prominently placed against big drum sounds. Side has a chance and it can share the loot. (Wemar, BMI) (1:53)

★★★ **Freckles**—(Branwin, BMI) (1:55)

ZANE RICHARDS ORK

★★★★ **Juarez**—BIG TOP 3122—A good slow rock instrumental featuring bright strings and chorus working over a Latinish beat. A colorfully scored version of the Tex-Mex tune that could grab some of the action. (Wemar, BMI) (2:05)

★★★ **Skirts**—(Wemar, BMI) (2:06)

MORTON GEORGE

★★★★ **The Stretch**—AMY 858—Another new dance, with a blues and Twist format and with an additional south-of-the-border touch. Hand-clapping rhythm and a lot of excitement in the vocal and rhythm here. Watch it. (Gahm, BMI) (2:38)

★★★ **Come On In**—(Aim, BMI) (2:30)

DICK ROMAN

★★★★ **Please Remember Me**—HARMON 1007—Roman applies his pleasant legit style to a nice pleader ballad. He sings it with emotion against a pretty arrangement featuring strings and chorus. (B. F. Wood, ASCAP) (2:25)

★★★ **A Touch of Love**—(Turntable, BMI) (2:30)

TYRONE A'SAURUS AND HIS CROMAGNONS

★★★★ **The Monster Twist** — WARNER BROS. 5305 — With the "Monster Mash" happening, this bizarre novelty about a Twisting monster, with four heads and enough legs to Twist from here to New Orleans, has a chance. It's a cutie, especially aimed at the teens. Lead singer has a style and the backing rocks. Watch it. (Yo-Yo, BMI) (2:24)

★★★ (Love Theme) From the Monster Twist—(Yo-Yo, BMI) (1:56)

BIRDIE GREEN

★★★★ **How Come?**—END 1117—A good rockin', slow Twist beat side by the gal, on her first outing on the label. She shouts out the message against a good vocal group backing and a neat arrangement. Side rates a look. (Trinity, BMI) (2:07)

★★★ **Tremblin'**—(Gil, BMI) (2:27)

THE GRADS

★★★★ **White Steeple**—VALIANT 6023—The Grads sell this pretty ballad with feeling over a warm and strong backing by

the ork. Group has a pleasant blend and the side deserves air exposure. Especially strong for good music stations. (Sherman deVorzon, BMI) (2:14)

★★★ **Once Again**—(Sherman, DeVorzon, BMI) (2:25)

PEARL WOODS

★★★★ **I'll Be a Cry Baby** (From Now On)—WALL 551—A solid gospel styled Twist side by the thrush and fem chorus colleagues. Builds up quite a steam and it has a chance. (Figure & Pearl, BMI) (2:10)

★★★ **Think of Poor Me**—(Figure & Pearl, BMI) (2:40)

LEE CARON

★★★★ **Back to an Empty Room**—JOY 267—This side, originally issued on the Cadillac label, has been picked up by the label. The pretty tune is sung nicely by the lead over simple backing. Disk is reportedly getting action in a number of cities. (Cessna, ASCAP) (2:55)

★★★ **Angry**—(Melrose, ASCAP) (1:57)

THE LAYFAYETTES

★★★★ **Caravan of Lonely Men** — RCA VICTOR 8082—An interesting side from the lads here. The lead does an impressive job on the vocal while smart band work adds to the effectiveness of the disk. (Trinity, BMI) (1:58)

★★★ **I Still Do**—(Tudor, BMI) (1:55)

THE CHANNELS

★★★★ **My Love Will Never Die**—FURY 1021—Here's a slow rockaballad that's convincingly sung by the lead with strong vocal assist from the accompanying lads. Good teen wax. (Fire, BMI)

★★★ **Bye Bye Baby**—(Fire, BMI)

RALPH BURNS AND HIS ORK

★★★★ **Song for Belly Dancer**—EPIC 9535 —Here's a new tune, from the Irving Berlin show "Mr. President," that's handled in "Stripper" style. The side has a strong beat and biting ork work with Near Eastern accents. (Berlin, ASCAP) (2:27)

★★★ **Tulsa**—(Newburn, ASCAP) (2:15)

THE FIRST PLATOON

★★★★ **Ten Ways**—S.P.Q.R. 3303—A ballad done in persuasive tones by the lead, with strong support from the group and organ. Lots of wild feeling here and the side builds. (Rockmasters, BMI) (1:56)

★★★ **Physical Fitness Pays?**—(Rockmasters, BMI) (2:07)

THE CREATIONS

★★★★ **Lady Luck**—PENNY 9022—There's an infectious beat and some strong singing by the group's lead here. The tune has a heavy teen accent that should get the kids dancing. Given exposure it might see some action. (Yvonne, BMI) (2:23)

★★★ **We're in Love** (Yvonne, BMI) (2:18)

YOUNG MEN FOUR

★★★★ **Don't Be Bashful, Little Girl**—CREST 1109—This side has a four-part Anka touch that's quite attractive. There's some snazzy sound on the quick-stepping tempo and also some good drumming. (American, BMI) (1:45)

★★★ **Goodbye, Bye, Bye, Bye**—(American, BMI) (2:37)

THE NIGHT HAWKS

★★★★ **Bunny Ride**—PACIFIC JAZZ 352 —Here's an unusual sounding side from a label that usually goes with jazz records. The side has a beat that's in the hully gully vein and features some torrid tenor sax and good guitar work. It's an instrumental. (West Coast, ASCAP) (2:01)

★★★ **Sweetie Lester** — (West. Coast, ASCAP) (2:26)

WOODY HERMAN

★★★★ **What Kind of Fool Am I**—PHILIPS 40064—Here's the Herman clarinet soloing its way through the much recorded "Stop the World" tune by Tony Newley. Good change of pace programming on the song. (Ludlow, BMI) (2:07)

★★★ **Ramblin' Rose**—(Comet, BMI) (2:05)

ANDY ANDREWS

★★★★ **Stamps**—SELECT 716—A mighty cute tune about the current craze, trading stamps, is sold in solid style by the young fem group and the backing adds to the catchy side. This one has a chance to take off. Watch it. (Joy, ASCAP) (2:18)

★★★ **You Can't Leave Me Now**—(Joy, ASCAP) (2:03)

FREDDIE KING

★★★★ **In the Open**—FEDERAL 12475—Strong teen dance instrumental wax here by the lad. The beat holds the day with some mighty potent guitar work and strong rhythm. This side should score in r.&b. circles and could get the kids to dancing. (Sonic, BMI) (2:30)

★★★ **I'm on My Way to Atlanta**—(R-T, BMI) (2:43)

McGUIRE SISTERS

★★★★ **I Really Don't Want to Know**—CORAL 62333—Here's the great country hit done up in the McGuire's smooth harmony style with a fine but simple backing. The gals hand it much feeling in their strongest outing in a spell and it has a real chance. Watch it. (Hill & Range, BMI) (2:28)

★★ **Mama's Gone, Goodbye**—(Pickwick-Vogel, ASCAP) (2:13)

MODERATE SALES POTENTIAL

RED STEWART

★★★ **River Road Rock Twist** (Vanguard, BMI) (2:24)—★★★ **Levi Lady** (Ridgeway, BMI) (2:25). DO-RA-ME 1422

NEIL SCOTT

★★★ **It Happened All Over Again** (Darnel, BMI) (2:39)—★★★ **My Confession** (Miron, ASCAP) (3:05). PORTRAIT 106

THE FRENCHMEN

★★★ **Worried Mind** (Peer, BMI) (3:10)—★★★ **It Makes No Difference** (Peer, BMI) (2:52). LA LOUISIANNE 8029

JACKIE AND THE STARLITES

★★★ **For All We Know** (Felt-Cromwell, ASCAP) (2:17) — ★★ **I Heard You** (Keel, BMI) (2:14). MASCOT 128

THE CRYSTALLETTES

★★★ **Please Stay Away** (Carsey, BMI) (1:53) — ★★ **She Guy** (Carsey, BMI) (1:52). CRYSTALETTE 752

DICK MANNING

★★★ **Dancing Princess** (Lo Van, ASCAP) (2:20)—★★★ **"Space Express"** Theme (Dickson, ASCAP) (3:07). FEL-STEED 8650

THE ROYAL JESTERS AND THE MEMPHIS III

★★★ **Lets Kiss and Make Up** (Epps, BMI) (2:30) — ★★ **Love Me** (Epps, BMI) (2:30). COBRA 2222

RALPH MARGERIE

★★★ **Moonlight in Vermont** (Goldsen, BMI) (2:30). (Continued on page 29)

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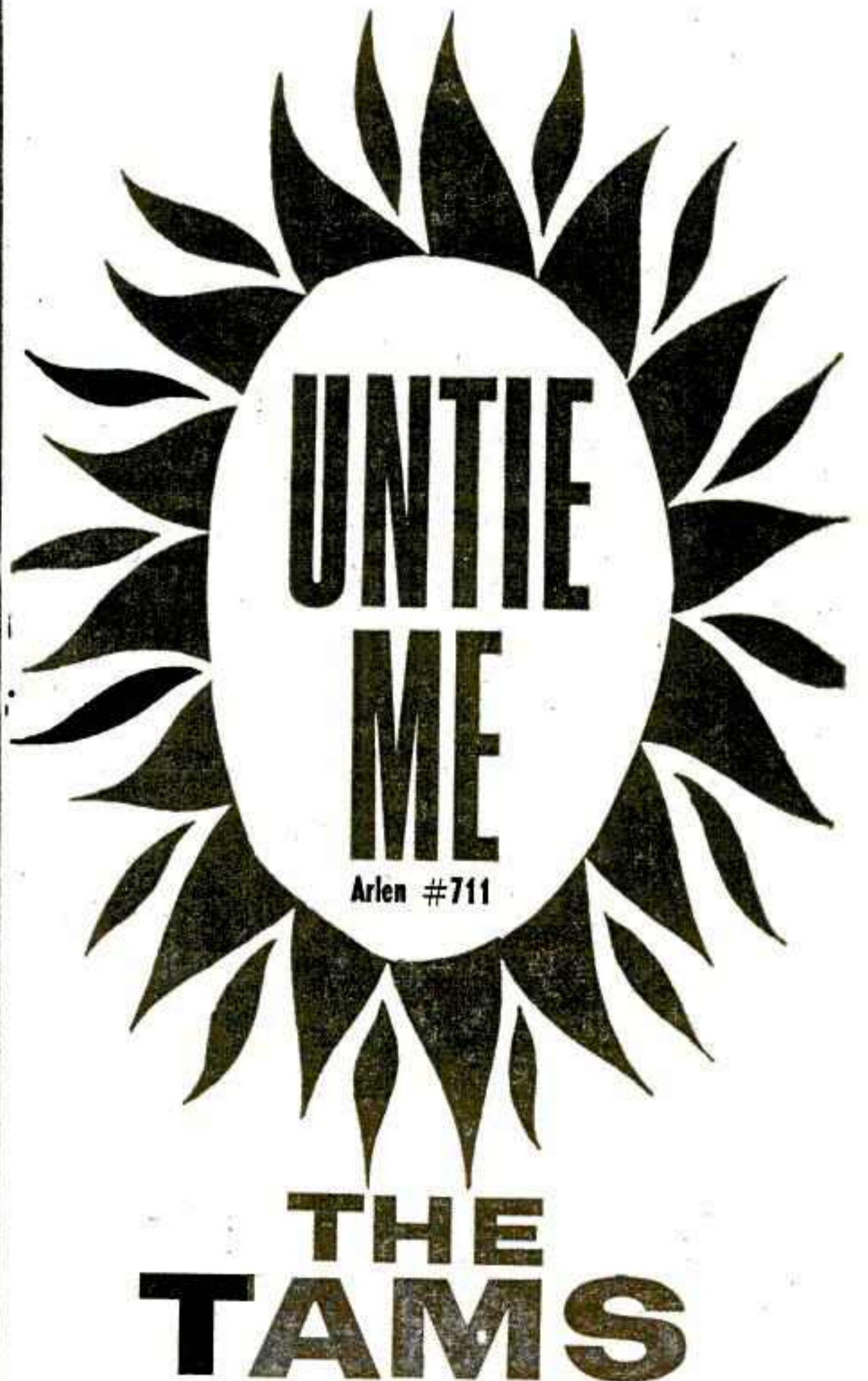
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The pick of the new releases:

SPOTLIGHT ALBUMS OF THE WEEK

Strongest sales potential of all albums reviewed this week.

Continued from page 25

pictures and liners, and a French-English libretto. The British chorus used doesn't have the "full" sound some older recordings have offered, but the performance level is high and the stereo sound is excellent. First-rate jobs are turned in by contralto Regina Resnik and tenor Andre Turp.

CURTAINS UP! SYMPHONIC DANCE FAVORITES

Mercury MG 50293 (M); SR 90293 (S)—A completely delightful selection that should please a broad segment of both the connoisseur as well as the beginner classical market. These are the famous dances, taken from an opera ("Eugen Oegin"); a ballet ("Rodeo") and from the works of Dvorak ("Slavonia Dances"); Brahms ("Hungarian Dances"), etc. As is customary with the label, the sound is superior, even though in this case, the various selections are actually by four different performing groups, recorded at widely different times. Such names as Antol Dorati, Frederick Fennell and Paul Paray are all featured as conductors here.

BACH: ST. MATTHEW PASSION (5-12")

Various Artists. Angel S 3599 E-L—One of the all-time favorites in the oratorio field is here, performed by a truly all-star cast with spectacular results. In the role of Jesus is the great German, Dietrich Fisher-Dieskau, while Peter Pears enacts the role of the Evangelist. Soprano Elizabeth Schwarzkopf appears prominently as do Christa Ludwig, Nicolai Gedda and Walter Berry. The Philharmonia Orchestra and Choir are batoned here by another notable name, Otto Klemperer. A 32-page booklet includes English and German translations of the text, with photos of the cast and background notes on Bach's Passion music. Little more could be asked by the connoisseur.

Children

THE TALE OF JEMIMA PUDDLE-DUCK

Various Artists. Wonderland RLP 1476—The fine British actress, Vivien Leigh, has already distinguished herself in earlier Wonderland albums dealing with Beatrix Potter's most famous character, Peter Rabbit, plus Squirrel Nutkin, and the story of Benjamin Bunny. Here's another, less celebrated pairing — "Jemima Puddle-Duck" and "Mrs. Tiggy Winkle" (a porcupine), and narrator and cast, (which includes Hayley Mills' sister, Juliet) do an attention-getting job for the kiddies. The lovable duck herself appears on the cover in a painting similar to those on the earlier Leigh recordings of the Potter classics. A delightful set with fitting music and lyrics by Cyril Ornadel and David Croft.

Latin American

CUCA SANCHEZ

Columbia EX 5081 (M); ES 1781 (S)—The unique style of Mexico's soul singer, Cuca Sanchez, is put to work on a repertoire equal to his abilities, a full disk devoted to songs written by Agustin Lara. The program contains such great tunes as "Solamente Una Vez," "Noche de Ronda," "Farolito" and "Te Quiero" and they are rendered as only Sanchez can sing them. Strong merchandise for stores with a discriminating clientele for Latin disks.

JUERGA FLAMENCA (FLAMENCO SPECTACULAR)

Various Artists. Columbia EX 5082 (M); ES 1782 (S)—This is a top-notch introduction to the flamenco sound, since the album, taped in Spain by Hispavox, is a sort of survey of basic styles and moods of Spanish gypsy music. A number of leading Spanish artists (guitarists, singers, dancers) are featured. Being a fiery, dynamic, explosive folk art, flamenco singing and dancing sounds particularly effective in the stereo edition, and the "Sevillanas" is a nice show-off piece.

Comedy

THE TWO SIDES OF THE SMOTHERS BROTHERS

Mercury MG 20675 (M); SR 60675 (S)—This is one of those rare comedy albums on which there is almost certain to be strong word-of-mouth support, particularly among audiences of deejays smart enough to sneak in an occasional track such as the Smothers' hilarious, surprise-twist-ending "Streets of Laredo." The first, or "funny," side of the platter is over all too quickly. On the flip side, the brothers play it straight in folk-flavored ballads set against a string-filled orchestra. It's pretty good, but the comedy routines are the highlights.

Instrumental

JACQUELINE BOYER, CHANTEUSE

Capitol T 10313 (M); ST 10313 (S) — The voice is younger, lighter and keyed more to latter-day pop trends, but an older generation of Continental sentimentalists will recognize Jacqueline Boyer with little trouble as the daughter of Lucienne Boyer. "Abrina," on the album's flip side, is a swinger with a nice rocking drive that should prove a change-of-pace novelty for deejays without sounding too strange to the kids who do their listening

BILLBOARD MUSIC WEEK HOT R & B SIDES

This Week	Last Week	By special survey for week ending 9/15 TITLE, ARTIST, LABEL & NUMBER	Weeks on Chart
1	3	GREEN ONIONS, Booker T and the MG's, Stax 127	4
2	1	LOCO-MOTION, Little Eva, Dimension 1000	7
3	2	YOU BEAT ME TO THE PUNCH, Mary Wells, Motown 1032	3
4	16	SHERRY, Four Seasons, Vee Jay 456	2
5	6	TWIST AND SHOUT, Isley Brothers, Wand 124	14
6	15	LIE TO ME, Brook Benton, Mercury 72024	2
7	5	YOU DON'T KNOW ME, Ray Charles, ABC-Paramount 10345	5
8	4	PARTY LIGHTS, Claudine Clark, Chancellor 1113	10
9	17	SHEILA, Tommy Roe, ABC-Paramount 10329	5
10	10	BEECHWOOD 4-5789, Marvelettes, Tamla 54065	5
11	11	DO YOU LOVE ME, Contours, Gordy 7005	4
12	14	BREAKING UP IS HARD TO DO, Neil Sedaka, RCA Victor 8046	3
13	21	SHE'S NOT YOU, Elvis Presley, RCA Victor 8041	2
14	8	STOP THE WEDDING, Etta James, Argo 5418	7
15	7	BRING IT ON HOME TO ME, Sam Cooke, RCA Victor 8036	13
16	20	WHAT'S A MATTER BABY, Timi Yuro, Liberty 55469	3
17	12	YOU'LL LOSE A GOOD THING, Barbara Lynn, Jamie 1220	13
18	13	YIELD NOT TO TEMPTATION, Bobby Bland, Duke 352	4
19	28	RAMBLIN' ROSE, Nat King Cole, Capitol 4804	2
20	19	LOOKIN' FOR A LOVE, Valentinos, Sar 132	8
21	26	ROSES ARE RED, Bobby Vinton, Epic 9509	12
22	9	RINKY DINK, Dave (Baby) Cortez, Chess 1829	7
23	30	YOU CAN'T JUDGE A BOOK BY THE COVER, Bo Diddley, Checker 1019	4
24	—	POINT OF NO RETURN, Gene McDaniels, Liberty 55480	1
25	—	BROKEN HEART, Fiesta, Old Town 1122	1
26	—	SOMEDAY, SOMEWAY, Marvelettes, Tamla 54065	1
27	—	HANDFUL OF MEMORIES, Baby Washington, Sue 767	1
28	22	JIVIN' AROUND, Al Casey Combo, Stacy 936	3
29	25	THE WAH-WATUSI, Orlons, Cameo 218	13
30	24	LET'S DANCE, Chris Montez, Monogram 505	2

through transistorized earplugs. Another good track is the gently expressive "Pianissimo." The cover is eye-catching, with nice graphic layout of big black type and French flags. Should do well with cafe trade.

GREEK SERENADE

Various Artists. Capitol T 10322—Capitol's latest venture into the "Greek sound" in pop music (the label has had a half dozen earlier pop and folk packages recorded in Athens) is a dandy "sampler" of current pop artistry in that Mediterranean country. Some of the numbers are bright and bouncy, some are slow ballads with a somewhat Italian feeling. A good example of the "sound" (and an offbeat track for deejays) is "O Kir-Antonis," penned and conducted by Manos Hadjidakis, who hit solidly with "Never on Sunday" theme. The album cover is an attractive job, in keeping with the sunny mood.

Children

A YOUNG PEOPLE'S INTRODUCTION TO TCHAIKOVSKY

Norman Rose. Wonderland RLP 1748 — John Alcorn's cover (a pair of bearded Russian warriors doing a lively folk dance) makes an eye-catching come-on for this tasteful album, one of a series of "Introduction To ..." packages under the Wonderland banner. Since it contains excerpts from several extremely familiar Tchaikovsky works (First Piano Concerto, Capriccio Italien, Nutcracker, etc.) performed ably by an unnamed orchestra, it's a good "starter" for a child just starting to take an interest in serious music. Norman Rose voices a woven-in narration that gives highlights of the composer's life and his musical style.

CAPTAIN KANGAROO'S TREASURE HOUSE

Bob Keeshan, Lumpy Brannum, Cosmo F. Allegretti, Peter Pan 8007—This album could be a real winner in the children's market with no trouble. It's done with taste, respect and an avoidance of triteness in a field where it's easy to be patronizing. All the material, performed by Bob Keeshan and cast members of the CBS-TV show, is new,

(Continued on page 31)

Reviews of New Singles

Continued from page 27

ASCAP (2:33)—★★★ Theme From Carnival (Robbins, ASCAP) (2:57). UNITED ARTIST 498

THE CYMBALS
★★★ Shout Mama Linda (Titanic, BMI)

1 1

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GOOD
REASON"

by
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Alaimo**

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The Magazine for Music Listeners
Great Barrington, Mass.

(2:25)—★★★ One Stop Too Far (Titanic, BMI) (2:15). AMAZON 709

DON HINES
★★★ Stormy Monday Blues (Advanced, ASCAP) (2:28)—★★★ Please Accept My Love (Kamar, BMI) (2:25). HI 2056

JERRY DORN
★★★ Prayer of Love (Fire, BMI) (2:10) — ★★ Rockin' Chair Rock (1:53). FLING 711

ROY ROBINSON
★★★ Blood Weed (Glad, BMI) (2:05)—★★★ In Your Arms (Glad, BMI) (2:35). T.R.C. 8457

TANI JONES
★★★ Stormy (Nasta, BMI) (2:15)—★★★ Meet Me Halfway (Nasta, BMI) (2:20). MOSAIC 1007

WILLIE COBB
★★★ Five Long Years (Frederick, BMI) (2:21)—★★★ Don't Say Goodbye (Frederick, BMI) (2:12). C&F 3001

SAMMY TAYLOR AND HIS BAND
★★★ Friday the 13th (Maxine, BMI) (3:03)—★★★ He Said, She Said, You Said (Maxine, BMI) (2:07). MAY 123

RONNIE CATES
★★★ Long Time (Greta, BMI) (2:07)—★★★ For My Very Own (Greta, BMI) (2:15). TERRACE 7508

JOHNNIE LEE WILLIAMS
★★★ Nona Baby (Lyn-Lou-Stagg, BMI) — ★★ Teach Me How (Lyn-Lou-Stagg, BMI) (2:10). LOUIS 6801

RAYMOND LEWIS
★★★ Ruthless Lover (Tune-Kell, BMI) (2:53) — ★★ Miss Lolly (Tune-Kell, BMI) (1:54). INSTANT 3250

TONY LAWRENCE AND ORK
★★★ De Limbo Dance (Myers, ASCAP) (2:16) — ★★ One More Mile (Myers, ASCAP) (2:17). JUDE 1022

FONTELLA BASS
★★★ Honey Bee (Lycu, BMI) (2:06)—★★★ Bad Boy (Lycu, BMI) (2:12). BOBBIN 140

GENE THOMAS
★★★ It's Make Believe (Glad, BMI) (2:10) — ★★ So Wrong (Glad, BMI) (2:29). UNITED ARTISTS 501

JOHNNY AMBROSE
★★★ When Will You Marry Me (Mary Ann) (Pandora, BMI) (2:30)—★★★ Hey, Watcha' Doin' (Pandora, BMI) (2:07). BETHLEHEM 3018

JAN GARBER AND ORK
★★★ On, Brave Old Army Team (Shapiro - Bernstein) (1:33) — ★★ Anchors Aweigh (Robbins). DECCA 25572

JAN GARBER AND ORK
★★★ Across the Field (Melrose) (1:30) — ★★ The Victors (1:28). DECCA 25576

GENE REDD
★★★ The Ghost Walks on the Cool Side (Avenue, BMI) (2:25)—★★★ Sweet Wind (Avenue, BMI) (2:29). KING 5691

SONNY AND PREMIERS
★★★ When the Storm Is Over (Lito, BMI) (2:40)—★★★ Pony Twist (Lito, BMI) (2:25). JOEY 6204

GENE CORNISH
★★★ Lonely I Will Stay (C. D., BMI) (2:31)—★★★ Let's Do the Capri (Peer, BMI) (2:07). DAWN 550

PAUL DINO
★★★ That's How I Miss You—(Trio, BMI) (2:50)—★★★ Tonight's the Night (Trio, BMI) (2:30). UNITED ARTISTS 481

THE FOUR LADS
★★★ That's What I Like (Appell, ASCAP) (2:09) — ★★ Sweet Mama Tree Top Tall (Hollis, BMI) (2:18). DOT 16390

THELMA CARPENTER
★★★ The End of the Line (Champion, BMI) (3:28)—★★★ Laughing Is a Funny Way to Cry (Northern) (2:53). CORAL 62332

SIDNEY SHARP
★★★ Astro'nut (Renhall, ASCAP) (2:30) — ★★ Sunrise (Lock-Dogtree, ASCAP) (2:30). WARNER BROS. 5307

THE CHIFFONS
★★★ After Last Night—Bloor-Hoffman House, BMI) (2:30)—★★★ Doctor of Heart (Metric, BMI) (2:18). REPRISÉ 20103

BILLIE POOLE
★★★ Lazy Afternoon (Chappell, ASCAP) (2:28)—★★★ I'll Drown in My Own Tears (Jay & Cee, BMI) (3:18). RIVERSIDE 4527

REED HARPER TRIO
★★★ Meadowland (Wiley, BMI) (2:15)—★★★ Cleopatra (Lor-Joy, BMI) (2:28). FORD 118

THE TRAITTS
★★★ Got My Mojo Working (Arc, BMI) — ★★ Woe Woe (Glad, BMI). RENNER 229

★★★★ STRONG SALES POTENTIAL

JAZZ

JOHNNY GRIFFIN QUARTET
★★★★ 25 1/2 Daze—RIVERSIDE 45463
—A pulsing blues theme here, features a biting tenor sax working with strong piano, bass and rhythm. Side has a slow beat and some solid blowing. Good wax. (Cantata, BMI)

★★★★ The Kerry Dancers—An upbeat and swinging rendition of the traditional tune. More good tenor soloing here. Side is the title song of Griffin's recent LP. (Jazz Standard, BMI)

TEDDY EDWARDS QUARTET
★★★★ Smokin' (Part I & II)—CONTEMPORARY 381—With Gerry Wiggins on organ, the combo, with Teddy Edwards on tenor, Leroy Vinnegar on bass, and Milt Turner on drums, comes through with a driving instrumental performance on Side II of a neat swinger. Worth exposure. (Contemporary, BMI) (3:16, 3:00)

LES McCANN
★★★★ The Shampoo — PACIFIC JAZZ 350—Strong gospel piano on this powerful side which features Pacific Jazz' potent seller Les McCann. The side scores with the strong McCann sound and pounding beat. (Jana, ASCAP) (2:48)

★★★★ Kathleen's Theme—Lovely melody here is played by McCann backed by a large ork that also features strings. This side might have some commercial stations that lean towards the soft, with-a-beat sound. (Jana, ASCAP) (2:58)

RHYTHM & BLUES

LAZY LESTER
★★★★ If You Think I've Lost You (You're Wrong As You Can Be)—EXCELLO 2219—Good chanting, in the Lloyd Price style, by Lazy Lester on this driving down South wax. It could get loot in the field. (Excellorc, BMI) (2:22)

★★★★ I'm So Tired—After hours blues is handled with feeling by the chanter over traditional blues support. (Excellorc, BMI) (2:58)

ELMORE JAMES
★★★★ Anna Lee—FIRE 1503—The old time r.&b. star is back with a slow and soulful plea to "Anna Lee" to come back. Lots of rich, Deep South instrumentation here and James gives out with plenty of feeling in his shout vocal. (Fast, BMI) (2:50)

★★★★ Stranger Blues—A frantic up blues by James with the band pounding it out behind him. Buyers of the purer r.&b. may like this. (Fast, BMI) (2:59)

JOHN LEE HOOKER
★★★★ I Need Some Money—BATTLE 901—Strong side by John Lee Hooker that could get the blues shouter action in both Southern and Northern markets. He explains to his gal why he needs the green stuff on this interesting dinking that also shows off good guitar work as well. (Jazz Standard, BMI) (2:25)

★★★★ No More Doggin'—(Jazz Standard, BMI) (2:42)

LATIN AMERICAN

TITO RODRIGUEZ
★★★★ Cara De Payaso—UNITED ARTISTS 496—The Rodriguez crew swings neatly behind the lead singer on this swinger, which should have the Latin terpers stepping. (Fermata du Brazil, BMI) (2:02)

★★★★ Chevre (Tirod, BMI) (2:41)

COUNTRY & WESTERN

WILLIE NELSON
★★★★ There's Gonna Be Love in My House — LIBERTY 55494 — Writer Willie Nelson turns in a meaningful and nasal performance of a medium tempo ballad. Good song idea, well handled and the arrangement has a nice touch. (Pamper, ASCAP) (2:10)

★★★★ Wake Me When It's Over—The chanter handles a neat ballad. He's got a lot of style here and the side merits spins. (Pamper, ASCAP) (2:46)

CASH McCALL
★★★★ The Ballad of Billie Sol—EXECUTIVE 1019—McCall has a good version of this tune with a topical touch. Interesting material hits right home at the Estes modern legend and the arrangement features good fiddle spots. Could grab play. (Robyn Renee, BMI) (2:37)

★★★★ Breaking Up — (Cedarwood, BMI) (2:21)

BOB GALLION
★★★★ Wall to Wall Love—HICKORY 1181—Bob Gallion handles this happy novelty with style over catchy backing by the combo. It has a good lyric and the chanter sings it with enthusiasm. Could get coins in the market. (Acuff-Rose, BMI) (2:08)

★★★★ Happy Birthday, My Darlin' — (Acuff-Rose, BMI) (2:16)

SACRED

COWBOY COPAS
★★★★ I Saw the Light—KING 5676—The country artist does a strong job on this inspirational item. The singer is backed nicely by country combo and other voices. (Acuff-Rose, BMI) (2:40)

★★★★ When Jesus Beckons Me Home—There is much reverence in the Copas' approach to this hymn. It is done in a three-quarter time tempo with support from a country combo and additional voices. (Forster, ASCAP) (2:29)

★★★ MODERATE SALES POTENTIAL

COUNTRY & WESTERN

WAYNE JACKSON
★★★ I Put Your Ring Back on My Finger (Ridgeway, BMI) (2:58) — ★★ Admit It (Ridgeway, BMI) (2:21). DORAME 1421

MARTY COLLINS
★★★ My Heart Would Know (Acuff-Rose, BMI)—★★★ She's Fine (Glad, BMI). RENNER 227

BEVERLY BUFF
★★★ Used to Be Sweetheart (Lois & Howl, BMI) (3:05)—★★★ I'll Sign (Lois & Howl, BMI) (2:46). BETHLEHEM 3027

RHYTHM & BLUES

ALBERT KING
★★★ I'll Do Anything You Say (Lycu-Cape Ann, BMI) (2:53)—★★★ Got to Be Some Changes (Lycu-Cape Ann, BMI) (2:09). BOBBIN 141

JOHNNY ACEY
★★★ What Am I Going to Do (Zira-Fast, BMI) (2:20)—★★★ I Go Into Orbit (Fast-Zira, BMI) (2:42). FLING 728

JAZZ

PHINEAS NEWBORN JR.
★★★ Lush Life (Tempo, ASCAP) (2:14) — ★★ For Carl (Contemporary, BMI) (2:35). CONTEMPORARY 382

TRICKY LOFTON AND CARMEL JONES
★★★ Celery Stalks at Midnight (Robbins, ASCAP) (2:34)—★★★ Angel Eyes (Dennis, BMI) (2:13). PACIFIC JAZZ 349

TADD DAMERON ORK
★★★ On a Misty Night (Mabreeza,

ASCAP) (2:45) — ★★ Swift as the Wind (Dameron, ASCAP) (3:10). RIVERSIDE 45474

LIMITED SALES POTENTIAL

THE CAVALIERS
★★★ The Right Time (Gum, BMI) (2:12)—★★★ The Quiver (Gum, BMI) (2:05). GUM 1004

JACKIE FRISCO
When You Ask About Love (Acuff-Rose, BMI) (2:15)—Walk a Minute (Melody, ASCAP) (2:10). UNITED ARTISTS 478

BEN TATE
Those Letdown Lonesome Blues (Winslow, ASCAP) (2:25)—Don't Be a Love-Me-Not (Winslow, ASCAP) (2:41). RONNIE 8511

THE MORGAN TWINS
As You Were (Western Hills, BMI) (3:13) — Johnny Come Lately (Rain, BMI) (2:05). E & M 1602

JOHN CONTE
Love, Kisses and Happiness (Conte, BMI) (1:45) — Tahiti (Conte, BMI) (2:30). CHATTAHOOCHEE 720

DENNY EZBA
I'm Asking for Forgiveness (Aladdin, BMI)—Lover Boy (Glad, BMI). RENNER 228

THE MOODS
Please Don't Leave Me (BMI) (2:01)—Here I Stand (Glad, BMI) (2:05). RENCO 3003

JAY JORDAN
I Promise — You Happened to Me. ATKINS 1000.

THE BLUE JAYS
Venus, My Love (Lode, BMI) (2:24)—Tall Men (Lode-Figure, BMI) (2:30). MILESTONE 2014

BEN TATE
Land of High Fidelity (Winslow, ASCAP) (2:11) — Home at Christmas (Winslow, ASCAP) (3:02) RONNIE 2015

JILL DONNER
Blue Skies (Winslow, ASCAP) (2:33)—Thank You, Dear God (Winslow, ASCAP) (2:45). RONNIE 2016

COUNTRY & WESTERN
KIRK HANSEN
Time Keeps Moving On (S&S, BMI) (2:20)—Gonna' Tie One On (S&S, BMI) (2:02). BETHLEHEM 3030

THE WINNING COMBINATION!

SOLOMON BURKE

I REALLY DON'T WANT TO KNOW

AND

TONIGHT MY HEART SHE IS CRYING

2157

ATLANTIC RECORDS

1841 Broadway, New York 23

Tapping All Sales Angles A Must, Dealers Are Told

Continued from page 6

phone directories, city directories or other special directories available from public libraries."

Be Selective

He cautioned, however, "it will not be profitable to contact every name in the directory—be selective, according to neighborhood and economic status."

He also suggested buying lists from so-called "list brokers" whose names are available in the telephone yellow pages. Such brokers can give other valuable advice on how to conduct the mailing campaign, Enlow said.

"If you lack experience, any letter shop in your town or any good printing firm or any envelope manufacturer's representative will be able to give valuable tips."

Mfrs. Can Help

Enlow added that many manufacturers and distributors will supply prepared mats, printing plates, descriptive paragraphs and other printing ideas which can be used directly or as a copy and format suggestion.

Other Enlow suggestions: Don't be afraid to adopt someone else's idea; establish continuity in your mail campaign, maintain an identifiable theme; vary pace to attract attention; most experience has shown that a combination letter, descriptive circulation and separate business reply order card or envelope pulls the best response; use coupons to measure effectiveness of campaign; be sure to follow up prospects that have responded to an initial effort.

Commenting on in-home selling, John Phalen noted it accounted for some billion dollars worth of business annually. Even in-store business can be generated by door-to-door efforts, he said. As a matter

of fact, "I am of the firm opinion that any outside salesman creates far more business for either his own store—or for that matter his competitors—than he ever writes himself," Phalen said.

Little Difference

He cited the success of in-home selling in promoting such items as Melmac dinnerware, sewing machines, steam irons and the like, noting there is little difference between that and selling musical instruments.

The main thing, he noted, is building a desire. "People like to be sold." Often people like something, know they want it, but need the "added nudge" of a door-to-door call to make the actual purchase.

Phalen said "there really is nothing to be afraid of in door-to-door selling—if a person is neat, clean, friendly and courteous, he'll get the same treatment in return."

He emphasized his firm did considerable volume in television sets, phonographs and portables—much through door-to-door sales. "If you have a man knocking at people's doors, letting them know you want to do business with them and then describe your services, they can be easily convinced to do their shopping through your company."

Alert Customer

He stressed that even if the sale is not made by the door-to-door call, the call is often a way of letting the customer know what you have, and getting him into your store at a later date.

Phalen suggested taking a phonograph around, borrowing the customer's own record and letting him hear how well it sounds on the new set.

He told dealers not to bother "hiring 50 salesmen to knock on

All Stops Out In Drive for Mathis' 'Gina'

NEW YORK—Columbia Records unleashed one of its most powerful drives for a single record in several years last week, when it released the new Johnny Mathis disk of "Gina." The side, Mathis' first in a spell, is getting the feature treatment from the label, in that all other singles releases were withheld during the week to provide the biggest impact for the record.

The disk was purposely restricted until Tuesday (4), the day most kids returned to school. It is understood that 110,000 copies were shipped out on the basis of firm initial orders.

Beyond this, a heavy trade ad campaign was in the works, and dealers were being provided with special die-cut, browser boxes for the single. Display streamers were also being distributed and title strips widely disseminated among juke operators.

doors, but try one of your present men, and let him experiment.

"He can call either on new accounts, or perhaps paid-up credit accounts, just asking if your firm can be of any further service."

Jack O'Rourke pointed out that telephone sales have been successful with such diverse firms as steel companies, movers, tire stores and department stores.

He said the purpose can be not to sell over the phone but to get people to come into the store. Other roles might be to advise customers of new product, call former customers who haven't been in the store for a while, or even to actually close a sale over the phone.

Not Just Anyone

It's important, however, that the salesman know his objective and that the salesman be a competent man—not just "someone who has nothing else to do."

O'Rourke also emphasized the importance of having an effective prospect list, noting a great number of people can be antagonized if they obviously are not suited for your product.

Other points: Timing, call at the customers' convenience; Courtesy, answer objections fairly and don't win an argument but lose the sale; Be truthful, don't use gimmicks.

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.

COLUMBIA—Expires September 29, 1962. Started July 23, 1962.

Label is offering its distributors a 10 per cent discount on all new releases and on most catalog items.

EPIC-OKEH—Expires September 29, 1962. Started July 23, 1962.

Label is offering a 15 per cent discount to distributors on both complete catalogs.

ANGEL—Expires September 30, 1962. Started August 1, 1962.

Label is offering dealers a one-for-two discount program on the complete Otto Klemperer catalog of 35 albums, including the conductor's new releases.

ABC-PARAMOUNT—Expires September 30, 1962. Started July 2, 1962.

For distributors, 12 per cent off on all catalog items plus new releases on ABC-Paramount and Impulse.

BIG TOP—Expires September 30, 1962. Started August 1, 1962.

See your local distributor for special deal on the "Mad Twists Rock 'n' Roll" LP.

CADENCE—Expires September 30, 1962. Started August 24, 1962.

Buy 20, receive three free. In order to qualify for plan, distributors must initially buy 15 mono titles plus three new LP's. Special discounts for distributors exceeding quotas. Plan covers entire catalog plus three new releases.

EVEREST—Expires September 30, 1962. Started August 15, 1962.

The program, on the label's complete classical line, offers distributors three free LP's for each five purchased.

KING—Extended through September 30, 1962. Started July 23, 1962.

Dealers receive five bonus singles for every 25 purchased on the King, Bethlehem, Federal, Deluxe and Queen lines. Dealers also receive three bonus LP's for every 10 purchased on the King or Bethlehem lines. Minimum purchase of 25 for singles and 10 for albums.

LIBERTY-DOLTON—Expires September 30, 1962. Started August 1, 1962.

Both complete catalogs, including new releases and the Premier Line, are being offered at a 15 per cent discount on purchase of more than 15 packages. Chipmunk product is not included in the program.

PRESTIGE—Extended through September 30, 1962. Started July 1, 1962.

Buy seven, get one free on entire album catalog.

RCA VICTOR—Expires September 30, 1962. Started July 23, 1962.

Label is offering its distributors a 10 per cent discount. This includes both the new releases and the complete catalog.

REPRISE—Expires September 30, 1962. Started July 30, 1962.

On the label's 20 new releases, it is offering a basic 10 per cent discount to its distributors, providing at least one of each of 10 selected, 10 releases are purchased, plus a graduated scale of extra discounts. For every two selections of the remainder of the new releases, of which distributors buy at least one, an additional 1 per cent discount is earned on the entire order, up to a total discount of 15 per cent.

VANGUARD-BACH GUILD—Expires September 30, 1962. Started September 1, 1962.

Label is offering a 15 per cent discount on the Weavers and Joan Baez stereo LP's. Also, Odette LP's are specially priced at \$2.98 mono and \$3.98 stereo.

ELEKTRA—Expires October 15, 1962. Started August 15, 1962.

One album free for every seven purchased on catalog merchandise and 1-for-10 on three new releases.

SMASH-FONTANA—Expires October 31, 1962. Started September 1, 1962.

Ten per cent discount is being offered on all Smash and Fontana merchandise.

SONODOR—Expires October 31, 1962. Started August 20, 1962.

Buy one, get one free on complete album line.

MONITOR—No expiration date. Started January 31, 1962.

Five LP's are specially priced to the distributor at \$1 and \$1.98 to the consumer. The Oistrakhs, Gilets, Kogan, Rostropovich playing Bach, Mozart and Beethoven; The Oistrakhs playing Bach, Sarasate, Hindemith; Rachmaninoff Third Piano Concerto played by Merzhanov; Richter plays Schumann, and Franck, Let's Dance the Pachanga and Charanga.

ROULETTE—No expiration date. Started April 30, 1962.

A 15 per cent discount on new releases plus entire Roulette, Roost and Tico album catalogs.

LIBERTY—No expiration date. Started May 25, 1962.

All-Time Hit single series available at a 10 per cent cash discount. Disks are 21 of the label's best sellers.

PRESTIGE INTERNATIONAL-NEW JAZZ—No expiration date. Started August 15, 1962.

Buy seven, get one free on entire catalogs of both labels.

HARMON—No expiration date. Started August 20, 1962.

Two free LP's for every 10 purchased on "Theme From A Summer Place" by Dick Roman.

BEST SELLING PHONOGRAPHS, RADIOS & TAPE RECORDERS

These are the nation's best sellers by manufacturers based on results of a month-long study using personal interviews with a representative national cross-section of record-selling outlets (only) that also sell phonographs, radios and/or tape recorders. A different price group is published in the space each week. Each category appears approximately every 14 weeks.

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 on the rank order of manufacturers' sales at each dealer, and weighted by size of outlet. Only manufacturers earning 3% or more of the total dealer points are listed below.

PHONOS LISTING BETWEEN \$401 AND \$500

Pos. This Issue	Pos. 6/16/62 Issue	Pos. 3/17/62 Issue	Brand	% of Total Points
1	1	1	Magnavox	45.2
2	4	2	Fisher	15.7
3	5	—	Pilot	7.6
4	2	—	Curtis-Mathes	7.1
5	—	—	Grundig-Majestic	5.2
			Others	19.2

Since this chart is based on the previous month's sales, it is conceivable that certain brands will appear at one time and not at another because of many influencing factors. Thus it does not indicate that the above ranking applies for any period other than the previous month. Those brands that appeared in previous issues for this category and do not happen to merit a listing above are shown below with their rank order in the issue indicated in parenthesis.

6/16/62 Issue: RCA Victor (3); Motorola (6); Zenith (7).
3/17/62 Issue: Stromberg-Carlson (3); RCA Victor (4); Motorola (5).

Small Dealer Must Adopt System

Continued from page 6

Business Administration loans, the small business investment company, insurance companies, commercial finance companies, venture capital groups, public stock issues and finally, "such rich uncles and wives who will permit you to mortgage the home for additional capital."

Meisenhelder also cited the use of retail credit plans whereby the dealers' customers may apply for a credit card by completing a bank credit application. Upon approval, the bank assumes all obligations, with the dealer charged from 3-6 per cent for the service. Revolving charge accounts are also available to dealers' customers under a similar arrangement, said Meisenhelder.

Commenting on budgets, Nashner said it merely involved sitting down and thinking out your expected sales and expenses for the future.

After considering what you plan to do, the dealer should list his pro-

jected sales and expenses by month for the coming year. "It enables you to compare where you want to go with where you are actually going," Nashner said.

He suggested examining accounting records to see if a dealer's books were suited to give him the information he needed to run his business.

"Books should be adapted to the business—not the other way around," he said.

Rachman urged dealers to stay away from any set formula in determining price. "If customers get more for their money, you can charge more," he pointed out.

He urged dealers to: Get distinctive merchandise into their stores; develop private or special or exclusive brands; offer services over and above that of their competitors; improve personal salesmanship; set up definite price lines so customers can compare low and high-priced merchandise, and don't be afraid

of changing a store's pricing patterns if times change.

Dealers should meet competitor prices on certain "sensitive items," but not on everything, said Rachman.

Responding to a question, Rachman said price should definitely be based on what the traffic will bear. "I don't believe in the so-called accounting approach," he said.

He cited an operation where a retailer was consistently charging a higher price than neighboring discounters and still selling more. Research showed that the dealer: (1) Sent all customers a post card asking them if they were satisfied with the previous day's purchase, and if not, why. A return, stamped, was enclosed. (2) Gave guarantees over and above that given by the manufacturer. (3) Gave "valued" customers (those who bought a set amount yearly) same day delivery—other customers got 24-hour service.

The point, he noted, is that price can be different if the customer feels he's getting something for his money.

A stimulating package which will find its mark.

with cooking solos on "This Can't Be Love" and "Marie's Delight." The Miles Davis tune, "Solar" is also handled persuasively by Garland. This is a swinging album for the pianist, with some occasionally tender moments.

(Continued on page 32)

His Newest and Biggest Hit!
JERRY LEE LEWIS
HOW'S MY EX
TREATING YOU

b/w Sweet Little Sixteen
Sun #379

SUN RECORDS

639 Madison Memphis, Tenn.

THEIR NEXT HIT SINGLE!

"LOVERS BY NIGHT,
STRANGERS BY DAY"

The Fleetwoods

Dolton #62

DOLTON

RECORDS

A DIVISION OF LIBERTY RECORDS, INC.

"POTS
& PANS"

by
THE PRESIDENTS

#72016



Peggy King

"BON
VOYAGE"

Title Song From the Walt
Disney Motion Picture

Vista F 397



A RED HOT SMASH!

"WONDERFUL
DREAM"

The Majors

#5855

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Another Smash by

BRIAN HYLAND

Warmed Over Kisses
(Left Over Love)

ABC-10359



The pick of the new releases:
**SPOTLIGHT ALBUMS
OF THE WEEK**

Strongest sales potential of all albums reviewed this week.

Continued from page 29

penned by 24-year-old Clark Gesner, who shows genuine talent. "The Tale of the Tootlebird," a satire on opera, will even tickle adults. The album is due for strong promotional backing on the "Captain Kangaroo" TV series, which could aid sales.

Folk

THE NEW COLUMBIA CL 1872 (M)

—Here's a new folk outfit composed of 10 singers (who all play stringed instruments) under the direction of Randy Sparks. The album is alive with sprightly singing in the folk chorus style. The set has caused strong initial reaction on the West Coast and can be expected to do solid business among folk-oriented college groups. There are 14 tracks in all with "Don't Cry, Suzanne," "This Land Is Your Land," "Nine Hundred Miles" and "Railroad Bill" top flight examples of the Minstrels' art.



**SPECIAL MERIT
ALBUMS**

Pop

BOOGIE WOOGIE HOUSE PARTY

Meade Lux Lewis. Philips PHM 200-044 (M); PHS 600-044 (S)—After a long absence from the recording studios, Meade Lux Lewis is back flashing the boogie woogie piano style that made him a top jazz name a couple of decades ago. Here, backed by a rhythm section, he offers a new rendition of his specialty, "Honky Tonk Train," as well as two selections in the style of Jimmy Yancy, to whom they are dedicated, and a striking version of the "St. Louis Blues." The younger set could find the boogie beat not unrelated to current pop rhythms.



Jazz

THE REAL AMBASSADORS

Various Artists. Columbia OL 5850 (M); OS 2250 (S)—"The Real Ambassadors" is an unproduced musical show written by Mr. and Mrs. Dave (and Iola) Brubeck in honor of Louis Armstrong. The album features Armstrong in the title role with strong assists from Brubeck himself, Lambert, Hendricks and Ross, Carmen MacRae and members of both the Armstrong and Brubeck groups. There is wit and drive and imagination evident throughout the set which tells the story of Armstrong's (and other jazz musicians') contributions to international understanding. Louis sings and plays throughout with "Cultural Exchange," "Remember Who You Are," "Summer Song" and "They Say I Look Like God," coming across well.



Classical

MUSIC OF EDGAR VARESE, VOL. II

Columbia Symphony Orchestra (Craft). Columbia ML 5762 (M); MS 6362 (S)—This disk will appeal to fanciers of modern music, admirers of Edgar Varese, and hi-fi sound bugs seeking an outstanding demo disk to show off their systems. Featured work is "Arcana," an early Varese opus dating from 1927. "Deserts," composed in 1954, incorporates electronic effects and uses a full side. Two 1922 songs fill out the disk. Not for everyone, this disk, nevertheless, will have particular appeal in its own market.



Reviews of New Albums

Continued from page 22

★★★★ YOU'D BE SO NICE TO COME HOME TO

Joe Henderson. Capitol T 1765 (M); ST 1765 (S)—The popular British pianist has limited exposure in this country but this handsome mood package could help change that situation. Henderson's pleasant mood pianoing is featured with a strong assist from the string section of Geoff Love's orchestra and the excellent, lyrically vocalizing of the Williams Singers. "I Remember You," "Tangerine," "Maybe" and "I Had the Greatest Dream," are samples of the fare. Strong material for mood programming.

★★★★ EMIL COLEMAN LIGHTS UP THE PLAZA

Philips PHM 200-041 (M); PHS 600-041 (S)—Emil Coleman has been a virtual fixture among the smart set of the New York night club circuit for years. Currently, he's been identified with the Hotel Plaza and in this set, he presents a dozen of the tunes that have been associated with his bright, bouncing sound by the audiences in the Persian Room. Unlike many "society" albums, this one relies not on extended series of medleys, but on a dozen good tunes—like "Who cares," "Soon," "Love Is Sweeping the Country," etc. Fine, breezy dance wax.

★★★★ THE WORLD OF BILLY DANIELS AT BASIN STREET EAST

Jubilee JGM 5014—One of the veterans of the cafe set has his first "live" on-location album. In this case, it was recorded at New York's Basin Street East, a favorite locale for this type of recording. Daniels' opening remarks, directed, as usual, at the ladies in the house, are captured along with such all-time favorite tunes — all well-arranged to build excitement on a club floor—as "You're Nobody Till Somebody Loves You," "I'll Take Care of Your Cares," "Ace in the Hole" and "Make Someone Happy."

★★★★ THE WARING BLEND

Fred Waring and the Pennsylvanians. Capitol T 1764 (M); ST 1764 (S)—Here's a Waring package that's been specially designed for the stereophile. Popular evergreen melodies have been arranged with girls' voices on one channel and the male vocal side on the other. The result is an interesting byplay on lyrics, occasionally employing switching back and forth of phrases, and in other cases, with one side taking a straight melody while the other sings a sort of swinging descant against it. The Waring ork, as usual, shines aplenty.

★★★★ WON'T YOU DANCE WITH ME?

Griff Williams Ork. Mercury MG 20666 (M); SR 60666 (S)—Griff Williams and his band were a mainstay of the earlier society band set in the then Stevens Hotel in Chicago. Today the band is still working under the name of its late maestro and it's helmed by Bob Kirk. In this new, brightly recorded album, many of the popular favorites of the society genre, standards and show tunes for the most part, are played in a highly agreeable style. Most non-teens will dig, particularly those who remember the band from its palmy days on the Windy City dance circuit.

★★★★ STAN KENTON! TEX RITTER! CAPITOL T 1757 (M); ST 1757 (S)

—Tex Ritter sings a group of familiar Western songs while Stan Kenton lends big band backing through the entire album. Neither Ritter nor the Kenton ork seems at ease here, although the combination of the Ritter-Kenton names may move a few sets. They have both, however, sounded better elsewhere. Songs include "Home on the Range," "Wagon Wheels," "Cool Water" and "The Last Round Up."

★★★★ RAGTIME GOES INTERNATIONAL

Del Wood. Mercury MG 20713 (M); SR 60713 (S)—Ragtime pianist Del Wood socks over a strong collection of ditties here, all with a flavor of other lands. They include "Hawaiian War Chant," "Lady of Spain," "Liechtensteiner Polka," "Japanese Sandman" and "Emerald Isle." Happy, infectious piano work, plus good choral support makes it a good set for parties.

★★★★ THE FANTASTIC FIVE KEYS

Capitol T 1769—A bit old-fashioned but pleasant-sounding is this collection of tunes by the Five Keys. The songs include an old Five Keys' hit "Ling, Ting, Tong," plus "Out of Sight, Out of Mind," "Close Your Eyes," "From the Bottom of My Heart" and "Just for a Thrill." Worth spins on the air.

★★★★ TINY HILL SINGS AND PLAYS THE HITS OF WORLD WAR I

Mercury MG 20723 (M); SR 60723 (S)—Happy and carefree versions of the hits of World War I by the Tiny Hill ork that could grab a lot of nostalgia play. The songs include U. S. and English hits of the period, including "Over There," "It's a Long Way to Tipperary," "Ja-Da," "Smiles," "There's a Long, Long Trail" and "Pack Up Your Troubles." Fun to listen to.

★★★★ THE BEST OF JUNE CHRISTY

Capitol T 1693 (M); ST 1693 (S)—The tunes that June Christy has made her own over the years, like "Just A-Sittin' and A-Rockin'," "Midnight Sun," "How High the Moon," "Willow Weep for Me," "My Heart Belongs to Only You" and "Something Cool," are all contained in this delightful collection. The orchestras swinging behind her are those of Pete Rugolo and Bob Cooper. Good wax that has a chance for cooer sales to Christy fans.

★★★★ COMING ATTRACTION—LIVE!

The Journeymen. Capitol T 1770 (M); ST 1770 (S)—The Journeymen are another good young group in the college folk-pop tradition. They come through with pleasant performances of such familiar folk items as "I Am a Poor and a Ramblin' Boy," "Dark As a Dungeon," "I Will Never Marry," "Gypsy Rover" and "Cotton Mill Girls." Lads sing them neatly, with spirit and occasional excitement.

★★★★ EASY HULAS

Charles Kalpo and His Happy Hwallans. Mahalo M 4001 (S)—This one's a "dance" album, tailored for beginners in the island art of the hula. The tunes are all basic standards ("Little Brown Gal," "Beach at Waikiki," etc.) arranged by maestro-vocalist Charles Kalpo, a popular entertainer in Honolulu. Most of the tracks could be used in easy-listening radio formats but the big sale should be with dance studios and students.

★★★ MODERATE SALES POTENTIAL

★★★ JOSE MELIS AT THE OPERA

Mercury MG 20709 (M); SR 60709 (S)

★★★ FRANK D'RONE IN PERSON

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★★★ STRONG SALES POTENTIAL

JAZZ LP'S

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Red Garland Quartet. Jazzland JLP 73 (M); JLP 973 (S)—Some more fine piano work by Red Garland that should please his many fans. The pianist comes through

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Reviews of New Albums

Continued from page 31

★★★★ IMAGES
Sonny Red. Jazzland JLP 74 (M); JLP 74 (S)—Altoist Sonny Red, with Blue Mitchell, Grand Green, Barry Harris, George Tucker, Lex Humphries and Jimmy Cobb,

come through with some persuasive solo work on this interesting jazz set. Red blows carefully and honestly here, vying with Mitchell on the first side of the LP, and working with guitarist Green on the second.

Top tracks feature Red and Mitchell, especially on "Images" and "Dodge City." Nothing earthshaking here, but it's good honest jazz.

CLASSICAL LP'S

★★★★ STRAUSS WALTZES
Minneapolis Symphony Orchestra (Dorati). Mercury Wing MGW 14000 (M); SRW 18000 (S)—The stereo re-processing here is

not one of the best examples of such electronic sleight-of-hand. There's a "boomy" quality to bass tones, and the strings now sound shrill and mixed with surface noise. However, this quartet of Strauss favorites (Vienna Blood, etc.) is priced competitively with mono recordings and should attract impulse action.

★★★★ A YOUNG PEOPLE'S INTRODUCTION TO BEETHOVEN
Norman Rose. Wonderland RLP 1466—This narration-voiced musical biography is

done with considerable more taste than the usual moppet-slanted "Introduction to..." material, and—unlike others in the label's Wonderland series—does not sound as though it was produced just off Trafalgar Square. Norman Rose, a veteran of U. S. radio, voices a running commentary that is partly biographic, partly program-note explanation of selections from Beethoven's symphonic and chamber works. Cover is colorful, in woodcut style. Good gift item.

★★★★ LITTLE RED RIDING HOOD
Jean Metcalfe and Ann Todd. Wonder-

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land RLP 1471—Well-produced, nicely paced productions of a trio of juvenile classics, with one side devoted to "Little Red Riding Hood" and "Goldilocks" (narrated by Jean Metcalfe with a small cast and orchestra) and the other to an adaptation of Charles Kingsley's Victorian heart-tugger, "Water Babies" (narrated by film actress Ann Todd). Enough new songs are added to make the stories virtually capsule musicals. Although the pacing is generally "American," the cast voices are what they are—unmistakably British, right down to a "Riding Hood" wolf who sounds like a Cockney "spive." The "import" feeling works against it; otherwise, it's a strong album.

★★★★ FENNEL FAVORITES

Eastman-Rochester Pops (Fennell), Mercury MG 50294 (M); SR 90294 (S)—Frederick Fennell, the leader of the Eastman-Rochester Pops ork, batons the ensemble here through a flock of light, happy selections that are all his personal favorites. These include many LeRoy Anderson tunes, like "Blue Tango" and "Sleigh Ride," plus Percy Grainger's "Country Gardens" and "Molly on the Shore," and works by Weinberger, Schubert and Debussy. Light works are played with style by the ork and the set should interest new collectors.

★★★★ ORCHESTRAL MARCH FAVORITES

Various orchestras, Mercury SR 90292 (S) 50292 (M)—This album features the Detroit Symphony, the Eastman-Rochester Pops, the Minneapolis Symphony and the London Symphony Orchestra in performances of classical march favorites. Selections include "March Slave," by Tchaikovsky; "March From Love for Three Oranges," by Prokofiev, and marches by Chabrier, Greig and Gounod. They are played in spirited fashion by the ensembles. Set, part of the label's new series, is aimed at the young and/or new collector, and should appeal to this group.

★★★★ MacDOWELL: THE TWO PIANO CONCERTI

Eugene List; Vienna State Opera Orchestra (Chavez), Westminster XWN 19012 (M); WST 17012 (S)—This new disk supercedes an earlier Westminster coupling of the same two works by different artists, the only other contemporary pairing of these compositions. MacDowell's two piano concertos confirm the composer's position as one of this nation's leading figures of the romantic school. Sensitive performances and modern sound should bring the disk wide air play, especially for the infrequently heard Concerto No. 1.

★★★★ GEORGE SZELL AND THE CLEVELAND ORCHESTRA

Epic LC 3841 (M); BC 1241 (S)—The Mozart Clarinet Concerto in A Major (K.622) with Robert Marcellus as soloist and the Richard Strauss Concerto No. 1 in E Flat Major for Horn and Orchestra (Opus 11), with Myron Bloom on French horn, make up this double-barrelled classical package. The album contains some brilliant solo work and a strong, convincing performance of both works. The Cleveland Orchestra under Szell is sensitive, supple, and majestic in turns. Both works should be strong additions to the classical collector's library.

★★★★ FRANCK: SYMPHONY IN D MINOR

Detroit Symphony Orchestra (Paray), Mercury Wing MGW 14002 (M); SRW 18002 (S)—Franck's only symphony, called everything from immoral to boring at its initial performance, has come to be one of the truly highly regarded of this form, and among the best-accepted high fidelity versions over the years, has been that of Paul Paray and the Detroit ensemble. That favorite has now been reprocessed for stereo, and rereleased on the low-priced Wing line, along with a number of other catalog items, cut in the pre-stereo period. This should stack up with the best of them in terms of rack response.

★★★★ BEETHOVEN: SYMPHONY NO. 7

Detroit Symphony Orchestra (Paray), Mercury Wing MGW 14007 (M); SRW 18007 (S)—This is being released as a companion piece with the Paray version of the Beethoven 6th and other selected items from the great Mercury classical catalog. Collectors on a budget, and those seeking an introduction to the classics via record racks, will find this an eminently good buy at \$2.98 and \$1.98, just as others have found the set for some time at regular prices. Like the others in the current Wing series, this has been reprocessed for stereo playback.

★★★★ BEETHOVEN: SYMPHONY NO. 6 "PASTORAL"

Detroit Symphony Orchestra (Paray) Mercury Wing MGW 14001 (M); SRW 18001 (S)—Here's one of the older favorite diskings of the "Pastoral," and this low-priced electronic reprocessing for stereo can create a new demand from impulse buyers who browse through the racks. The original sound in the Mercury monaural version was tops and dropped to the \$2.98-\$1.98 price category, it can enjoy a sustained revival.

SEMI CLASSICAL

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Minneapolis Symphony Orchestra and Philharmonia Hungarica (Dorati), Mercury MG 50289 (M); SR 90289 (S)—Six great waltzes are played with elan worthy of Vienna under the baton of Antal Dorati. The works are Johann Strauss' "Voices of Spring" and "Artist's Life"; Eduard Strauss' "Doctrinet"; Josef Strauss' "Aquarellen"; Waldteufel's "Skaters" and Lehar's "Merry Widow." There is a steady demand for

SEPTEMBER 15, 1962

BILLBOARD MUSIC WEEK 33

well-played Viennese waltzes, and this entry from Mercury's "Curtain Up!" series will help meet the need.

SPECIALTY LP'S

RELIGIOUS

★★★★ THE SOUL-STIRRING GOSPEL SOUNDS OF THE PILGRIM TRAVELERS
Capitol T 1768 (M); ST 1768 (S)—Lou

Rawls has had several fine single records as a pop artist and has made something of a name for himself already in that field. Here he returns to the roots that sprang him, the well-known Pilgrim Travelers gospel group and he brings power and persuasion to the performance. The dozen items include traditionalisms like "Wade in the Water," spiced with more up to date items like "Jesus, Be a Fence Around Me." Piano and organ accompaniment is augmented with three guitars, bass and drums. The black and white cover shot of a scene in front of a church speaks quite a message itself.

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BALLY WILL QUIT IN-LINE GAMES

U.S. Prestige Still Makes Our Boxes Best

By OMER ANDERSON

HAMBURG—Most distributors of U. S. phonographs in West Germany and Belgium don't buy the theory that American machines are losing out on the European market.

The consensus is that European producers, however great their strides toward matching U. S. product, are still far short of competing with U. S. quality, reliability and prestige appearance.

One veteran distributor for a top U. S. machine here said flatly, "I have heard all the arguments, and have seen all the statistics. But, believe me, the only respect in which Europeans compete with American machines is in price. European machines are inexpensive—we grant that. But, in our opinion, it is strictly a case of getting what you pay for."

No Competition

The majority of U. S. product distributors contend that their European competition is not competition at all, but merely serves to stimulate the demand for U. S.

prestige product. One distributor of this persuasion elaborated:

"Human nature being what it is, eight of every 10 German location proprietors are interested in expanding into bigger, better and more prosperous locations. This psychology applies to their fixtures and equipment as well; they are constantly trying to upgrade—or can be educated to think in terms of upgrading.

"I regard every location with a European machine as a prospective buyer for an American prestige phonograph. When you analyze it, it is the practical thing for new locations—those that have never had phonographs—to start off with a low-price European machine.

"The important thing is that distributors of American machines regard Europe as an expanding market and work to get their share of this prime market."

Salesmanship Needed

Most of the U. S. phonograph distributors cite U. S. phonograph export figures to clinch their argu-

ment there is nothing wrong with the European market that vigorous salesmanship will not overcome. West Germany, major juke box producer on the Continent, is also the major buyer of new U. S. phonographs.

The German example bears out the contention European phonograph production merely stimulates the demand for U. S. product, and that the larger the market for European machines the larger the market at the same time for U. S. machines.

The statesman-type U. S. product distributors contend that U. S. manufacturers could even profitably assist European producers in getting started producing phonographs, since such production automatically would help create demand for U. S. machines.

Seeburg Promotion

Be this reasoning as it may, it is a fact that Seeburg has had excellent results pitching its European sales promotion to somewhat the

(Continued on page 42)

Likely Passing of Eastman Bill Cited

CHICAGO—The Bally Manufacturing Company, world's largest manufacturer of multiple-coin in-line games, will discontinue the manufacture of these devices if the Eastland Bill becomes law. The Eastland Bill is in a House-Senate conference committee. Informed Washington sources have said that it will be placed on the President's desk in a few days and that the President will sign the measure.

Bally is expected to announce its plans for continued operation in the game field within the next few weeks. A complete statement from Ray Maloney, Bally president, follows:

The House-Senate Conference Committee agreed on a version of the Eastland Bill (S-1658) Wednesday (August 29) and passage of the law is considered certain.

We deny that Bally in-line games are or ever were manufactured primarily for use in connection with gambling and we could logically take the position that S-1658 does not prohibit interstate shipment of the games, particularly in view of the fact that the language of the bill does not spell out or describe any particular types of games in the way the original Johnson Act (Public Law 906) clearly and in considerable detail describes "slot machines" and other machines which automatically deliver money or property.

However, we know from the legislative history of S-1658, notably testimony of the Attorney General and of Mr. Rufus King, attorney for D. Gottlieb & Company, that the vague language of the bill is aimed at multiple coin in-line games and will unquestionably be so interpreted by the government.

Arbitrary as this interpretation is, experience, particularly in the arbitrary tax regulations of the Internal Revenue Service, forces us to be doubtful of success in any contest with the government.

Our decision to discontinue in-line games, if S-1658 becomes law, is, therefore, no indication that Bally in-line games are gambling devices. The decision is a common sense, economic decision. We simply cannot effectively and economically manufacture in-line games in the greatly curtailed volume for the markets remaining if S-1658 is passed.

We are convinced that the "State's Rights" amendment added to the bill by the conference committee excludes from the bill not only Illinois, Nevada and foreign countries, but also the following States: Kentucky, Louisiana, Mississippi, South Carolina and Tennessee. But these few States, while providing outlets for used equipment, do not provide sufficient market to justify factory manufacture of in-line games.

If in the future other States enact laws by which our products are specifically enumerated as law in a statute, we may take a second look at our decision to withdraw from the in-line field. Right now, however, if S-1658 becomes law, we plan to back out and make the necessary adjustments in our operation.

EUROPEAN NEWS BRIEFS

Watch German Ops' Smoke

FRANKFURT—German juke box operators are diversifying rapidly into vending, primarily cigaret machines. Latest studies show that one of every three German operators is now engaged in vending, and the majority of operators in both phonograph operations and vending rate vending the more profitable part of their business. The Bonn government reports that there are now 240,000 cigaret vending machines in West Germany. This compares with 55,000 phonographs.

Juke Boxes Mirror Economy

MILAN—An Italian government survey finds that the juke box is one of the gauges of the affluent society; the more juke boxes the more highly developed the economy of the particular area. For example, the survey determined that nearly one-third of Italy's 17,000 juke boxes are in Northern Italy, where Italian industry is concentrated and which has by far the highest Italian living standard. Conversely, the fewest phonographs are in Sicily, the poorest part of the country. Phonographs were one of a dozen tests applied to gauge the living standards, the others including television sets, refrigerators, bath tubs and washing machines.

Phonos Waft Tunes in Automat Store

EAST BERLIN—Juke boxes will provide music for Moscow's first automatic merchandising store. The Soviet embassy here said in a press release that three phonographs will be placed in the large arcade, each machine equipped with automatic volume control so the playing of one machine will not interfere

(Continued on page 38)

New Approach to Juke Box Marks Bow of Seeburg Model

CHICAGO—Radical changes in design and programming concept mark the new Seeburg LP Console being shown in distributor showrooms throughout the nation this week.

Cabinet design is based on a home phonograph rather than a conventional juke box, with walnut finish and console lines replacing the traditional pezazz.

And in addition to the standard 33 and 45 r.p.m. single intermix, the unit showcases complete LP albums, with six tunes contained on a single side of a seven-inch 33 disk. Both sides of the disk are the equivalent of a standard 12-inch LP album.

First distributor showing was at World Wide Distributors here Wednesday (5).

"We have taken a giant step in introducing a complete departure from what everyone knows as the 'juke box,'" said Jack Gordon, director of sales for Seeburg's phonograph division.

"Our aim is to match the new social patterns in popular recreation and leisure-time entertainment with an instrument suitable in all ways for today's best places of business," he said. "The focal point of our business is what we call the location. It used to be largely the tavern, the modest restaurant and the malt shop."

In making the new phonograph, Seeburg recognized substantial changes in locations, customers and customers' tastes as the result of improved economic conditions since World War II, Gordon said.

Modern Locations

"The industry needed an acceptable means by which music operators could expand into the increasing numbers of modern locations—those that have never before considered the coin-phonograph suitable because of its appearance and programming," he said.

Gordon explained that the new console will offer any combination of 33½ r.p.m. stereo recordings—jazz and Broadway show albums to classical music.

He said that the "Artist of the Week" project introduced by Seeburg three years ago made some 270 releases of stereo album recordings. The "Artist of the Week" is determined by recordings purchased for home phonographs. Issued weekly, the package is made up of 10 selections by the chosen performer.

"Artist of the Week" records have been made for adult appeal to the exclusion of rock and roll and the twist.

Special Records

Gordon also revealed that Seeburg's "operation up-grade" programming is about to develop into a new "Albums of the Month" service using a new and exclusive process in recording. Manufacturers are now at work on pressing the new disks. Recorded by the newest 35mm. film technique, each is equivalent of a complete side of a 12-inch LP disk.

The LP Console, programmed with seven-inch standard 33 1/3 r.p.m. and 45 r.p.m. records, plays a minimum of 160 selections. The maximum, depending on the new Albums of the Month records, is 480.

Income Totalizer

A technical innovation offered by the new equipment is an auto-

(Continued on page 42)

Lewis Sees Slow Progress to 60-40

CHICAGO—The expanding movement to change the hoary 50-50 commission arrangement drew the support last week of one of the best known and most colorful of Chicago operators—Col. Lew Lewis, head of Merit Industries.

No easy or immediate results should be anticipated, he said. It will take time plus patience plus courage—plus, he thinks, new equipment.

"It'll be a slow process, but it'll be done," he said. "I will certainly support the effort."

1947-1948 Approach

Colonel Lewis recalled his approach to the solution of a similar problem in 1947 and 1948.

"We were at the time the distributors for National Shuffle Board," he said. "And we told the location that the equipment could go in only on a 60-40 basis. There might have been a place or two where we were turned down the first time. But when a location

owner found out that the tavern around the corner had the equipment, he came back to us."

But can it be done in 1962?

"Yes," came Lewis' ready reply. "Of course, you must give the location something for giving up the 50-50 split. And the chances are that you will have to start off by giving him choice new equipment—the very newest of equipment. Probably we'll have our biggest problem with pool tables. But it can be done. The nickel-to-dime switch in juke boxes proved that it can."

Game Trade Group

An association of game operators would serve many valid purposes even beyond the commission problem, Colonel Lewis said.

Plans are in the works for an October meeting at which the possibilities of such an organization will be explored, Hy Polo, head of the Hy Polo Amusement Company and a leader in the movement, announced last week.

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 Shuffle Alloys, \$50.00 each—Keeney Diamond, United Team Shuffle Alloy, Bally Jet Bowler, Bally Rocket Bowler, Used Games, \$50.00 each—Bally U.S.A., Bally Spelling Bee, Bally Crossword. Send one-half deposit.
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Say You Saw It in
Billboard Music Week

Bob Blundred Makes Eastern Swing to Address Meetings

CHICAGO—Eastern operators next week will have their first up-close look at Robert H. Blundred, new managing director of Music Operators of America.

Blundred will address at least three operators' groups, beginning with an appearance September 15 at the fifth annual meeting of the New York Coin Machine Association at Laurels Country Club, Sackett Lake, N. Y. (see separate story).

He will also make stops in Binghamton, N. Y., (16) and in Syracuse (18). At both places Blundred will join local operators at informal dinner parties. A visit

to New York City may be added to his itinerary later.

The MONY, the Guild and the Westchester Association will hold their outing and banquet jointly at Laurels September 14-16.

Mrs. Millie McCarthy, Hurleyville, N. Y., president of the New York State group, arranged Blundred's tour.

The new managing director is a native of Syracuse.

Blundred will share a platform spot with John A. Wallace, MOA vice-president, at the eighth annual convention of the West Virginia Music and Vending Association September 27-29. Wallace is WVMVA president.



Midwest

CHICAGO CHATTER

The Chicago and Midwest Woolworth stores are open to bulk vending operators. Inquiries should be addressed to Woolworth headquarters in New York. . . . The Illinois Crime Prevention Bureau, an agency of the State government, reports occasional complaints about juke boxes—coin chutes and all—in private homes. . . . A group of South Side operators have entered into a friendly but seemingly solemn agreement not to cast covetous glances at the other fellow's locations. . . . Operators' payments of the Illinois amusement device tax have been coming in at a tremendously increased pace since the publication of BMW stories suggesting the possibility of confiscation for non-payment, the investigation Section of the Illinois Department of Revenue reports.

Marshall Caras of Trimount Automatic Sales Corporation has returned fresh and rested after a tour of New England and Canada with his wife and two children. . . . The brass at Redd Distributing Company, including President W. S. (Si) Redd, Sales Manager Bob Jones and salesman Al Levine were in Chicago to view the new Seeburg phonograph. Al stayed on and vacationed with friends in the Chicago area.

Not a single complaint of any kind has ever been filed against a juke box or bulk vending operation with the Bureau of Consumer Fraud of the Attorney General's office, a spokesman for that agency told BMW last week. . . . Emilie Jancovic, bookkeeper-secretary in the offices of the Music Operators of America and one of the industry's indispensable personalities, is back from a Wisconsin vacation. . . . Col. Lew Lewis of the Merit Industries hopes to establish residence in Evergreen Park. . . . That sure-fire diagnostic machine which was seized by the federal government—after showing a corpse to be in roaring good health—is not a coin-operated device, the office of the U. S. Attorney assures this column. . . . John Shawcross of the Rex Bilotta Corporation will accompany MOA's Robert H. Blundred on that segment of his Eastern tour which will take him from Syracuse to Monticello, N. Y. . . . Imminent formation of an "amusement club" of their own may serve to bring greater warmth to the relationship of Chicago game operators. **JOE KLEIN**

DOUBLE-PLAY DISKS

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.

PUNISH HER AND SOMEDAY	BOBBY VEE (Punish Her) BOBBY VEE & THE CRICKETS (Someday) Liberty 55479
POPEYE THE HITCHHIKER AND LIMBO ROCK	CHUBBY CHECKER Parkway 849
ONLY LOVE CAN BREAK A HEART AND IF I DIDN'T HAVE A DIME	GENE PITNEY Musicor 1022
I WOULDN'T KNOW AND FOR ALL WE KNOW	DINAH WASHINGTON Roulette 4444
LIVE IT UP AND AND THEN THERE WERE DRUMS	SANDY NELSON Imperial 5870

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National 11ML Cig. 160	Delux Club Shuffle 295	Super Frame 75
14 col. 175	Congress 150	Triple Strike 125
Rowe Ambassador, 14 col. 175	Cyclone 325	Sure Fire 495
National 113 Cig. 228	Red Pin 250	Official Jumbo 350
National 9 M Cig. 110	C.C. Rocket 85	C.C. Bowlmaster 275
Avenco Coffee & Choc. 150	C.C. Six Game 495	
Stoner 500 Coffee & Choc. 325	United Targette 125	
IVI TRLB Coffee & Choc. 395	Team 125	
Vendo 210 Milk 275	ABC 125	
Vendo 210 Ice Cream .. 275	Blue Ribbon 150	
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Say You Saw It in
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EDITORIAL

Fix Leaky Roof Now

The heat is off. It's been months since wire services, large consumer magazines or radio and television networks have carried stories "exposing" the coin machine industry. Outside of the Eastland Bill, which was introduced early this year, no major piece of legislation affecting the industry is in the works. The state legislatures and municipal law-making bodies have been relatively quiet with regard to the industry.

The situation is like that of the man with a leaking roof. The sun is shining, so why bother to fix the roof. Nobody's getting wet.

Collections are holding up, and the forces of righteousness are fairly quiet. So who needs public relations?

After the Horse Is Gone

This attitude, unfortunately, is all too prevalent among coin machine operators. Last year, when music machine and amusement game operators were lumped with gamblers, pimps and narcotic peddlers by the consumer media, many industry leaders were wailing, "If we only had a public relations program, they wouldn't be making these unfair statements about us."

It was the McClellan Committee hearings which triggered the last blast. The smoke from these hearings has died down and the coin machine operator once more has been accepted by the community. And he'll continue to be accepted until the next time that the transgressions of a minority hit public print.

Right now, there isn't a single agency within the industry that is set up to tell the story of the coin machine business to the general public and to provide representatives of the press with documented facts about the nature of the trade.

Noble Effort

The Coin Machine Council had been set up for this purpose three years ago. It was a noble effort, but it failed only because the majority of operators and manufacturers—and a sizable minority of distributors—failed to support it.

Instead of waiting for the next crisis to make a second try at forming a nationwide public relations effort, we had better start right now.

As there is but one national organization representing operators of juke boxes and amusement games, we feel it is the obligation of that association to set up a public relations bureau. And we feel that once the effort is made, it is the obligation of the nation's coin machine manufacturers and distributors to lend financial support.

The cost of a public relations program will come high. But the cost of failing to come through with such a program will be even higher.

SOCCKER SHOT

Firm Spruces Up Game For Shipment to U. S.

By OMER ANDERSON

MUNICH—The Leonhart Company of Aufhausen, near Munich, has announced that it will begin exporting coin games to the United States.

Leonhart said negotiations were being completed and that details would be announced soon. It is understood that a large Midwestern firm will become the exclusive Leonhart importer for the U. S.

Leonhart is Western Europe's leading manufacturer of table soccer games, and the company is bringing out several new sophisticated models which surveys have indicated will be popular in America.

New Games

In addition, the firm has taken out patents on two entirely new games, the details of which are still secret. The new games in due course will also be exported to the U. S.

Leonhart is tackling the American market with its eyes open. The firm knows that soccer games are regarded as being impossibly primitive alongside the sophisticated electronic pinballs, and the firm knows that the U. S. in general doesn't dig soccer.

However, Leonhart is working off a different set of calculations. The firm has modified its soccer game for the U. S. market, the game stressing player-versus-play skill. The game will be promoted as a game of "physical contact," pitting player against player with a minimum of electronic anonymity.

New Concept

There is criticism in Europe that U. S. games have become so sophisticated they are more an intellectual pastime than a sport demanding physical skills. Leonhart believes the American market is ripe for a game "getting back to the fundamentals of sport—physical contact; a game pitting player against player and not a button-punching tete-a-tete."

Leonhart is one of at least half a dozen Western European firms eyeing the burgeoning games market on the Continent, all of the concerns seeking to develop product which they can market in the U. S. as well as at home.

European producers, having weathered U. S. juke box competition, are now cocky about their ability to best American games manufacturers as well, though it is conceded the U. S. has a long lead.

It is taken for granted that Leonhart and other Continental concerns shortly will undertake licensed production of the U. S. games most popular in Europe. Either way, Leonhart plans to make gamesmanship pay off.

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CASE OF CASUAL THIEF VS. EAGLE-EYED CHECKER

HOLLYWOOD—As the direct result of an observant supermarket checker, vending machine operators throughout this area may feel more secure about their tills. Recently, a man entered a local supermarket, and in businesslike fashion proceeded to unlock a vending machine.

The checker at the cash register became suspicious when she failed to recognize the till tapper. She asked why the regular route man wasn't on duty. The thief coolly continued, "I'm helping the boys out," he said.

"Yes, stealing from them," she said.

The eagle-eyed checker tipped off the store manager, and when the thief left the premises and was about to enter his car, the manager and several box boys held him for police. They found on his person a ring of keys, indicating that he has made a specialty of stealing money out of vending machines.

The machine was operated by the Preston Coombs firm, and was located at one of the Von's Markets here.

No Pulling and Tugging At These Bulk Machines

DENVER—Most store owners are too lazy to pull in the bulk vending stands at night. So Lou Malone of Kap's Vending Company makes the job easy for them.

The Denver bulk operator counts his shopping center locations as among the best on his route since sidewalk traffic can amount to as many as 30,000 persons in a day.

By the same token, they are the worst risk where late-night danger is concerned. On Sundays, when the big parking lots of shopping centers are being used for go-kart racing, flying gas-powered model airplanes and touch football, there are usually large numbers of boisterous youngsters around, and these youngsters pose a definite security problem.

Malone impresses upon his location owners the importance of rolling the machines inside the locked store for protection, and he makes it as easy as possible for the location owner to do so. He found long ago when first entering the bulk vending busi-

ness that few people would take the trouble to move a machine inside if there was a lot of muscle work involved.

Malone's solution was to use stands of light but strong channel iron, equipped with two-inch wheels, on sturdy axles, just above ground level, on the rear pair of supports. Mounted this way, the wheels do not touch the ground when the stand is upright, anchoring it securely in place on the rough concrete sidewalk.

However, when the machine is tilted back slightly, the wheels come into play, and the machine, well balanced with the wheel axles serving as a fulcrum, can be easily rolled inside by anyone.

Incidentally, the small size of the wheels discourages rolling the vending machines away, which has happened when large wheels are used.

Running an occasional spot check on such locations, Malone has found that all machines are safely locked away indoors after store closing hours each day.

Vending Goes Bulkhead to Bulkhead Aboard Boats on Lake Constance

LINDAU, W. Germany—Bulk vending has taken to the water this season on a scale never before attempted and the results have been a revelation to the delighted operators.

Ferry boats and excursion steamers can be prime locations, and the proof is here on Lake Constance. Local bulk vending operators have zeroed in on the liquid locations here; every ferry and excursion steamer bristles with nut and ball gum machines.

Patronage is far heavier than even the most sanguine operators had forecast. Some operators have had difficulty keeping machines filled and have had to enlist help from the crews of lake craft. It has

become standard practice to stock refills aboard the ferry or excursion craft in the custody of the captain or the steward, paying him a small fee for his services.

Alternatively, operators have increased the number of machines placed on each lake craft, and the larger excursion steamers now carry as many as 12 machines.

The Lake Constance bulk vending pattern is typical for West Germany as a whole and other European countries. Ferries, lake steamers and even the larger canal barges have become prime locations. In numerous cases the operators branch out from nuts and ball gum into candy, film, cigarets, pocket combs and post cards.

EUROPEAN NEWS BRIEFS

Continued from page 34

with the playing of the others. The store, in Chekhov Street, is undergoing final tests. It will operate without salesmen or cashiers. Specimens of goods and posters describing them will enable customers to make a choice. A battery of chutes will be equipped to take a variety of coins and an indicator will register the sum paid. Should the customer change his mind about a purchase, the machines will make refunds.

Spain Brings Out Belgian Phono

MADRID—The Spanish firm Petaco is ready to introduce the Belgian juke box Rennotte on the Spanish market. The 100-selection Rennotte machine is the only phonograph produced in Belgium. Petaco is manufacturing the Rennotte machine in Spain under license. The deal was negotiated under Generalissimo Francisco Franco's currency liberalization measures which aim at encouraging the influx of foreign business into Spain. Franco's officials are encouraging juke box proliferation to "brighten" Spanish life as an antidote to the wave of labor unrest.

Broke Algerians Seek Op Aid

PARIS—The French operators' association is grappling with the problem of displaced Algerian phonograph operators who have returned to France, and are asking assistance in re-establishing themselves. It is estimated that there are 155 displaced Algerian operators now in France. Most of them left Algeria hurriedly with little or nothing. They are seeking financial assistance from the operators' association. Aside from financing, the Algerian returnees threaten to complicate the already overcrowded French operating field. While France has a relatively small number of phonographs (16,000 versus 55,000 for West Germany), the operating field is nevertheless crowded. The operators' association is trying to persuade the Algerian French refugees to enter another line of work.

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Model 233 Peanut, 1¢	6.50

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Pistachio Nuts, Jumbo Queen, White	.57
Pistachio Nuts, Large Tulip	.62
Pistachio Nuts, Vendor's Mix	.55
Pistachio Nuts, Sheik, Red	.50
Cashew, Whole	.68
Cashew, Butts	.60
Peanuts, Jumbo	.45
Spanish	.35
Mixed Nuts	.57
Baby Chicks	.32
Rainbow Peanuts	.32
Bridge Mix	.32
Boston Baked Beans	.28
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Licorice Gems	.18
M & M, 500 ct.	.47
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Rain-Bio Gum, 72 ct. \$.32
Maltette, 100 ct., per 10035
Rain-Bio Ball Gum, 140 ct., 170 ct., 210 ct.32
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300 lb. minimum prepaid on all Rain-Bio Ball Gum.

Adams Gum, all flavors, 100 ct. 48
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L.A. Trade Group Continues Tax Study

HOLLYWOOD—The Western Vending Machine Operators Association last week continued its intensive study of tax inequities as levied against operators. There are more than 70 separate municipalities within the Greater Los Angeles area, each with its own different business tax structure and each with its own interpretation of tax laws.

The association, through its tax specialist, Eugene Zola, has maintained a continuing study of the neighboring communities and their taxes. The purpose has been to guide the operators in their business practices within the communities. Each month, a different community is selected for study by Zola, who then reports back on his findings.

When a community that is bearing down on operators is found, Zola confers with civic leaders, and

has been able, for the most part, to achieve a reduction in the tax bite by pointing up inequities.

Equal Treatment

Strongest plank in the operator's platform has been the association's drive to get equal treatment with other merchants. Leo Weiner, association secretary, who presided over last week's meeting, pointed out that cities levy a standard fee on the regular merchant. No at-

tempt is made to tax that merchant according to the number of shelves he has in his store.

The association's push has been for a flat-rate charge for an operator, regardless of the number of machines he may own. Often, now, the community levies a charge on individual machines, bringing the tax charge beyond the operator's reach.

According to Zola's report, the

community of Buena Park is in the process of modifying its tax structure, and revisions in the operator's tax is anticipated. The assembly voted in favor of Zola undertaking an investigation of the coin machine tax situation in nearby Baldwin Hills, and to report back his recommendations to the membership.

The Baldwin Hills tax laws call for a flat \$25 fee, plus \$1 a year for penny machines and \$2 a machine for 5-cent equipment.

U.S. Goes After Fraud Bulk-Route Scheme

PHILADELPHIA — Postal inspectors and the U. S. Attorney's office have launched a joint investigation in this area of a fraud mail scheme which has fleeced elderly persons of several hundred thousand dollars.

Officials said the fraud comes through the misrepresentation in the sale of bulk vending routes. They added that the campaign seemed to be aimed at retired or infirmed persons with the pitch they could make some extra money working part time.

Investigators said many persons have lost \$700 to \$1,200 through the scheme.

The "victims" have been lured by "exaggerated claims as to the possible returns from the routes" through the mail, according to Acting U. S. Attorney J. Shane Cramer and Acting Chief Postal Inspector

Thomas J. Hillegas. They said the firms try to make a quick killing before vanishing.

They said in one case an address in Washington proved to be only a mail drop, with the correspondence being returned to an address in Philadelphia.

Cramer and Hillegas said the vending machines had been placed in poor locations by itinerants who were paid \$5 for each installation. Then these machines were advertised with their take being grossly exaggerated.

The federal officials added this in conclusion:

"These routes constitute only a minute percentage of the legitimate vending machine services which have flourished since World War II."

Indictments were returned here recently against three men who allegedly were involved in the fraudulent sale of vending machines.

ANTI-RED STUFF BIG NEAR WALL

WEST BERLIN — Bulk vending operators have discovered a bonanza in the wake of the Berlin wall anniversary riots: the vending of anti-Communist charms and curios near the Soviet War Memorial in West Berlin. Anti-Communist slogans emblazoned on lapel buttons are in hot demand, as are whistles which when blown emit a "pfui" and memorial patches of black crepe. City authorities tacitly encourage the anti-Communist bulk vending on the theory it serves as a sort of a safety valve, whistles and placards being preferable to stones.

Displays Spot Tiny Tool Set

JAMAICA, N. Y.—Eppy Charm Inc., is using point-of-purchase displays to promote the sale of the firm's miniature metal tools. While the items are standard on the market and have been for several years, the labels—attached to bulk vending machines—promote the tools as a complete kit rather than as individual charms.

Labels are printed on a day-glow material calculated to arrest the attention of the potential customer. The same material is used to promote other of the firm's products, including the shrunken head series.

New Disposable Toothbrush Ready

LODI, N. J. — A disposable toothbrush, dispensed through a vending machine, has been introduced by the Flex-I-Brush Corporation here.

Paul M. Bauman, vice-president of the company, is attempting to market the item to bulk vending operators.

The toothbrush, charged with dentifrice and hermetically sealed, sells for \$40 a thousand to operators. The firm is looking for distributors.

Folz Building Nearly Ready

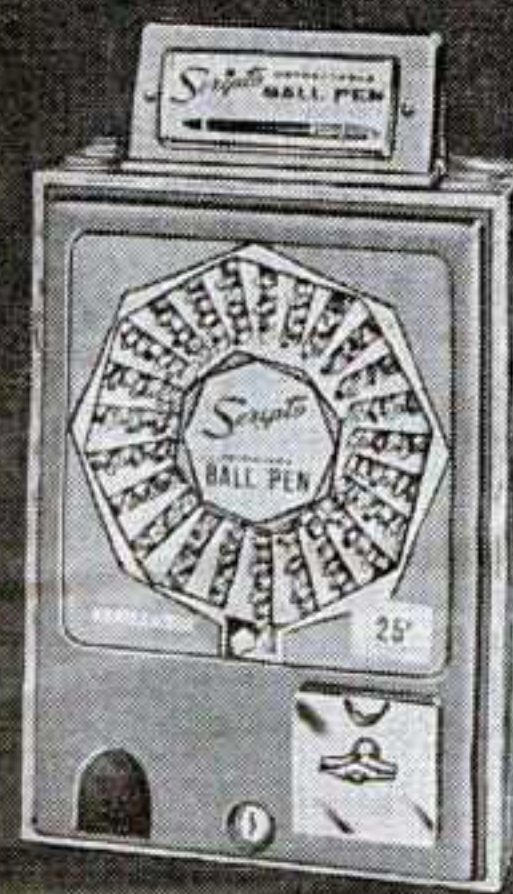
OCEANSIDE, L. I., N. Y.—The 10,000-square-foot building which will house the main headquarters of the Folz Vending Company here is nearing completion and will be in operation by the end of the month, President Roger Folz announces.

Vendors to Plan Dinner

NEW YORK—Members of the New York Bulk Vendors Association will meet at the Central Plaza Annex here Wednesday (12) to discuss plans for an annual dinner. Place and date have not been set.

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Bulk Banter

Gerald R. Fladland of Stacy, Minn., has purchased the bulk vending route of **Walter Lindahl**, Minneapolis, in Western Wisconsin and at Red Wing, Long Lake and Silver Lake, Minn. . . . **DuWayne Lohrke** is the new secretary and sales assistant at Vendall Distributing Company, Minneapolis.

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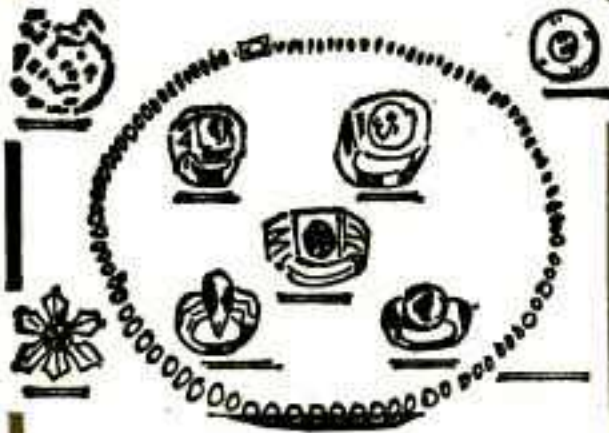
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Music & Coin Ops Making Westward Tracks for 1st Coast NAMA Meeting

SAN FRANCISCO — A substantial representation from the music machine and coin game industries is expected to be on hand here when the National Automatic Merchandising Association opens its 1962 convention October 13.

Despite the fact that the vending group is meeting for the first time on the West Coast, several key industry figures have indicated that they will make the trip from the East and Midwest. The NAMA convention is usually held in Chicago.

Three of the big four in the juke box manufacturing business have already signed as exhibitors. They are Rock-Ola, Rowe AC Services (AMI) and Seeburg. All these firms will exhibit their full vending lines. The fourth major juke box manufacturer, Wurlitzer, confines its coin-operated product to juke boxes.

Also, the Williams Electronic Corporation, a leading manufacturer of novelty games, will display its book vender.

Originally, the board of directors of the Music Operators of America had planned to meet in San Francisco during the NAMA convention. However, that meeting will be held earlier in Chicago.

Another trade group, the National Vendors Association, will hold a directors meeting and a regional meeting during the NAMA show. NVA is the bulk operators' association.

With major juke box and game manufacturers now important factors in the vending field, the distinction between the so-called coin machine operator (games and music) and the vending operator (merchandise) is becoming more and more blurred.

As Seeburg, AMI and Rock-Ola

distributors are now handling both juke boxes and vending machines, the missionary work among coin machine operators on the part of vending machines firms is becoming more and more intense.

True, only a few of the music and game operators are diversified completely to food and drink vending, but some of the larger operating firms have made the move successfully.

And the great majority of game and music operators have diversified at least to cigars. The music operator who is not giving serious thought to full-line vending is probably in the minority today. But the lag between thought and action is great.

In any event, the ranks of the curious among the coin machine operators are sufficient to insure a good turnout at San Francisco next month.

Runyon Gets Distrib Call For Midway

NEW YORK — The Runyon Sales Corporation has been named distributor for the game line made by the Midway Manufacturing Company. Runyon will cover New York, New Jersey, Pennsylvania, Connecticut and Rhode Island from its offices in New York; Newark, N. J., and Hartford, Conn.

The deal was concluded this week between Ralph Sheffield of Midway and Barney Sugerman of Runyon.

The first shipment of Midway games—Rifle Galleries and De Luxe Baseballs—arrived this week and were sent to customers.

Runyon, the local AMI distributor, also handles several other major game lines.

Cautious Chi Ops Fine-Screen Borrowers

CHICAGO—Chicago has been relatively free of location embezzlers who set up shop for the exclusive purpose of divorcing operators from their cash by means of "loans."

Operators in small Midwest cities report growing concern over the frequency of these swindles and the ease and immunity with which they are executed.

"We hear of these practices in Chicago also, but they are far and few between," said Hy Polo, head of the Hy Polo Amusement Company. "They were of greater prevalence in the past. Operators have learned caution. It's really no problem here."

Col. Lew Lewis of the Merit Industries agrees.

"It's no problem, but that's because we have become very careful," he said. "When a location owner wants to borrow money, we want to know for what purpose. Then if we agree to help him, we make the checks payable to a particular firm or office, as di-

rected by the borrower, but never to the borrower himself. And in addition to that, we check to see what kind of a lease the borrower has and if he has paid a month's or two months' rent in advance. That's why we're not cheated. You learn the hard way."

The Chicago office of the Internal Revenue Service warns that the defrauded operator would find it difficult if not impossible, to claim "bad debt" tax deductions for these losses.

An IRS agent pointed out that in many cases these loans are negotiated verbally.

The government does not allow "bad debt" exemptions without proof, he said. The operator's word that he made the loan would not suffice.

Claiming debt losses when no debts were transacted is an old tax dodge no longer countenanced by the government, he said.

Even when the operator granted the loan to a debtor, who sought and accepted it in good faith, he must prove the validity and ex-

istence of the debt many times over before it is honored for deduction as a "bad debt," he pointed out.

He explained further that the "bad debt" to be accepted for deduction must not only be uncollectible at the time the deduction is claimed but it must also appear to be uncollectible at any time in the future. The worthlessness of the debt must be proved by evidence. Additional evidence must show that all reasonable steps have been taken to collect the debt.

Litigation for collection may not be required if it can be shown that a judgment, if obtained, would also be worthless.

Thus, in view of the difficulties in proving deductibility, there is every possibility that the lending operator, in addition to losing his loan will also be required to pay a tax on it as income.

A spokesman for the Cook County State's Attorney said that it would consider action if presented with evidence of fraud in the negotiation of operator-to-location loans.

Best Bet for U. S. Overseas: License Plants Over There

CHICAGO—Coin-machine manufacturers engaged in overseas business will eventually find it necessary to establish manufacturing facilities close to their foreign markets.

That is a prospect anticipated by Thomas H. Miner, president of Thomas H. Miner and Associates, international management consultants.

Miner said the coin machine manufacturer would find that the first and cheapest alternative to exporting is to license a foreign manufacturer to make his products and sell them under the manufacturer's trade-mark.

He pointed out that the coin machine manufacturer would find production and labor costs in many instances less than in the United States and profit margins probably greater.

Unless such manufacturing operations are established abroad in the not-too-distant future, exclusion from foreign markets may be the fate of American-made coin machines, Miner said.

Lack of effective control by the licensor, the difficulty of conversion of royalties into U. S. dollars and taxes on royalties are the principal disadvantages in the licensing meth-

od of doing foreign business, Miner explained.

"There also lurks in every licensing agreement the danger that the licensor, when the agreement has been terminated, may have little to show for his efforts other than that he has, in effect, put an additional competitor in business," he added.

High manufacturing costs may ultimately price American-made coin machine products out of the large markets abroad and thereby make it more inviting for foreign manufacturers to move their wares into the American markets, both domestic and foreign, Miner said.

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Seeburg Bow

Continued from page 34

matic income totalizer. Precluding the possibility of alteration or re-setting, it keeps a constant total of all coins inserted in the phonograph or any selector box.

A keenly transistorized new "packaged" circuitry is a second technical feature.

"Electronic components are unitized in the shape of a large plug-in book," a Seeburg spokesman explained. "Using a portable circuit analyzer, service personnel can quickly locate any malfunction, slip out the proper 'book' and replace it in a few minutes. This eliminates any down-time at the location and permits repairs to be made at the operator's shop during regular working hours."

Stereo Consolette

Introduced with the new console phonograph is a novel remote record selector and coin receiver—re-named from "wall box" to Stereo Consolette.

"It does practically everything the master phonograph does ex-

cept handle records," Gordon said. Equipped with twin stereo speakers and a three-stage push-button volume control, the Consolette permits a complete stereo sound which reaches into the most distant points.



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U. S. Boxes Best

Continued from page 34

same theory. Seeburg, in fact, is now engaged in rejuvenating its German sales by accenting the snob appeal of its prestige box.

Seeburg prefers to increase—not reduce—its prices, Seeburg's entire sales psychology being geared to the prestige approach. This approach strives to equate the U. S. juke box with luxury and elegance, the customer expecting the machine to be priced accordingly.

A distributor summarized, "What else have we really got to sell? If the operator is seeking a low-cost box, he will buy a European model. All we really have to sell are quality and glamor—and that's enough."

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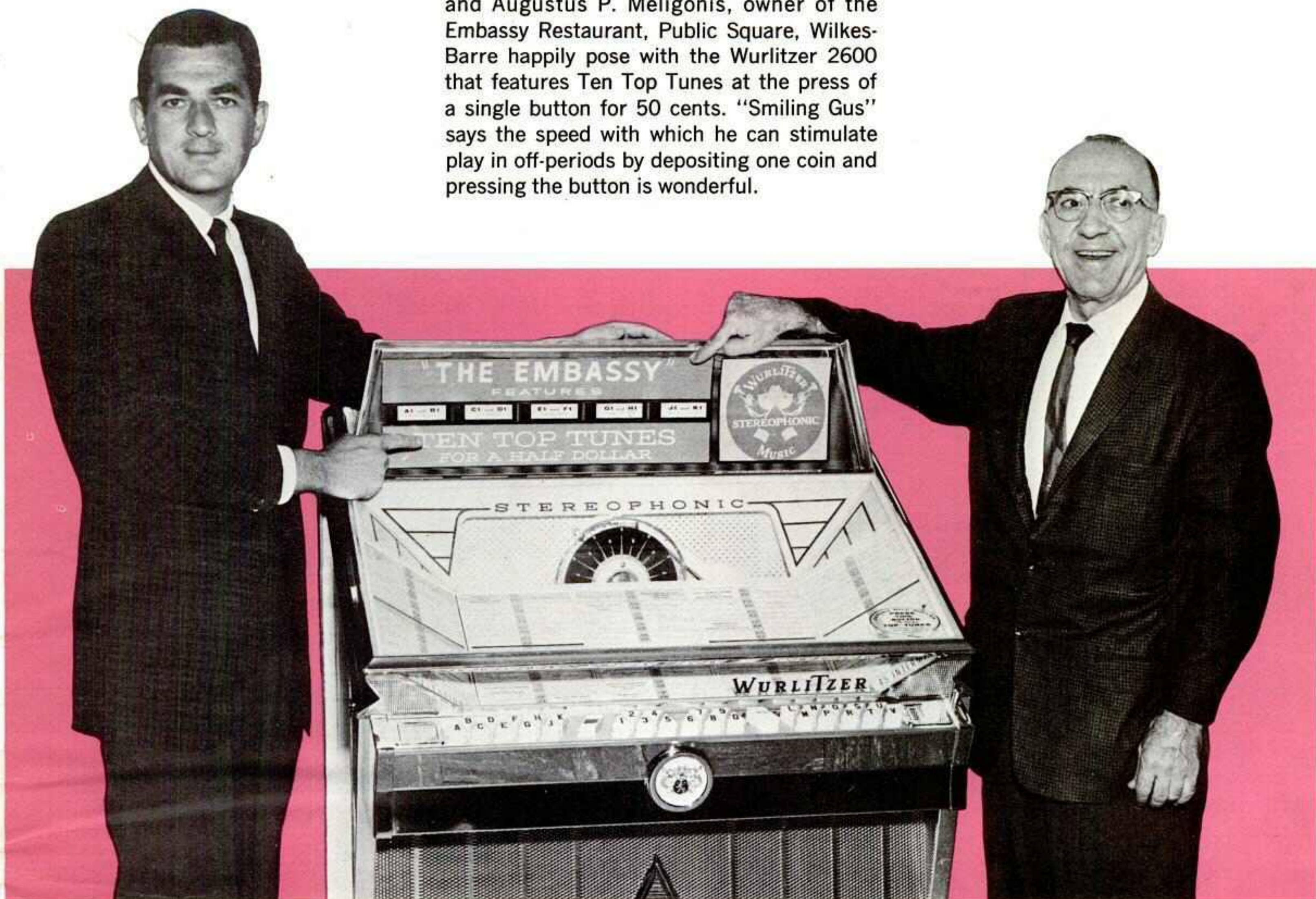
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Marvin Roth of the Roth Novelty Company, Wurlitzer Distributors of Wilkes-Barre, Penna. and Augustus P. Meligonis, owner of the Embassy Restaurant, Public Square, Wilkes-Barre happily pose with the Wurlitzer 2600 that features Ten Top Tunes at the press of a single button for 50 cents. "Smiling Gus" says the speed with which he can stimulate play in off-periods by depositing one coin and pressing the button is wonderful.



Wurlitzer Ten Top Tunes Feature *Quadruples* Earnings in Embassy Restaurant



Wurlitzer Model 5250, two-hundred selection Wall Boxes used throughout the Embassy Restaurant.

The Embassy Restaurant in Wilkes-Barre, Penna. has an outstanding Wurlitzer Music System consisting of a location-identified Wurlitzer 2600 phonograph, thirty-three wall boxes and twenty-four speakers, giving the music "presence" to every patron in this large establishment with no blaring loud spots.

Most important, the phonograph features the exclusive Wurlitzer Ten Top Tunes feature. What has it done for earnings? *Quadrupled them over the previous installation!*

Here, as everywhere this great Wurlitzer feature is offered, it pays for itself over and over again. How about your locations? See your Wurlitzer Distributor TODAY.

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