

BILLBOARD MUSIC WEEK

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

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French Ops Admire De Gaulle's Actions

By OMER ANDERSON

PARIS — The juke box trade's love affair with General Charles de Gaulle is still flaming passionately.

The General appears to have been as successful with the coin machine trade as he has been unsuccessful in Algeria. Under de Gaulle's Fifth Republic the coin trade is thriving, and phonograph operators have never been more prosperous.

This doesn't mean that all operators are prosperous and problems have become extinct. But trade

conditions under de Gaulle's regime have improved steadily, and the industry generally has reached a peak of postwar prosperity.

The General has proceeded on a no-nonsense basis to eliminate many of the restrictions and much of the harassment which hobbled the trade under the Fourth Republic of "revolving-door premieres."

Jacques Roelandt, a veteran operator on the Rue de Grenelle, phrased the trade's affection for de Gaulle in these terms:

"We are businessmen, and what we have wanted is simply to be

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Record Firms Jockey for Better Profits Through Widespread Distributor Activity

Dealers Wary of Inventory Protection; Waxeries Drop, Add Owned Branches, Lines Switch and Distribs Combine

By REN GREVATT

NEW YORK — A surge of change gripped the distributing business last week. Continuing recently noted patterns, lines continued to change hands in various markets, giving rise to continued dealer complaints on protection of inventory. Beyond this, there was talk of companies dropping branches in some cases and adding them in others. On yet other fronts, there were rumors of new

combines of distributorships in different cities cropping up.

Though no clear-cut trends were indicated the shifts were seen as a reflection of the hard business conditions of the times. All moves were aimed at getting a better shot at the market and effecting a more favorable ratio of sales costs to profits wherever possible. Dealers hoped it all might mean a more responsible distributor approach to dealer problems.

Kapp Closes Branch

In one instance, Kapp Records, which had started its own branch in New York less than a year ago, discontinued the branch and reverted to independent distribution. The line is now to be handled by All-State Distributors.

In another case, Capitol is discontinuing its branch in Cleveland. The market will be served in the future by resident salesmen with product to be shipped out of Pittsburgh on an overnight delivery

schedule. This reflects a move made by Mercury less than 18 months ago in the Cleveland market. Another similar Midwestern move is also under consideration at Capitol.

On the other hand, Morty Craft's Seven Arts Productions diskery opened its own New York branch just two weeks ago. In two years Craft has opened eight owned branches. Four of these include warehousing facilities while the remainder simply constitute office space for resident salesmen. Each of these branches also has taken on other indie lines. Headquarters for the operation, known over-all as Trans-American Distributors, is the original Cleveland branch opened two years ago. Most others have been opened this year. In each case, none of the resident salesmen set-ups are more than overnight shipping distances from the nearest warehouse.

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AND NO DISCOUNT

After Hours, Surprise Lend Spice, Sales to Nation's Record Markets

By BOB ROLONTZ

NEW YORK — "Spiciness alone doesn't sell a suggestive type of record—it has to be funny in the first place." These words of wisdom come from Stanley Borden, veteran record man who today might be considered the king of the sophisticated record market with his After Hours and Surprise labels. Borden's Belle Barth records, Volumes I and II, have sold over 700,000 and over 200,000 respectively, which is an awesome

sales these days by any label. To make it even more intriguing, Borden's labels are rarely sold at discount, perhaps because the record dealer who sells them—and most do — usually pulls it out from under the counter, rather than displaying it with the rest of the best sellers.

Borden's spectacular success with Belle Barth, plus strong selling records by Pearl Williams (over 200,000 on her LP "A Trip Around the World Is Not a Cruise") is merely the most spectacular example of the fact that "party" records are big again. Other examples are the solid sales of the Rusty Warren albums on Jubilee, one of which has passed the 350,000 mark, and the sales of the Moms Mabley records on Chess or the best selling string of Redd Foxx recordings on Dooto. Although party records have been steady sellers for years and years, it is only recently that they have turned into blockbusters.

An Eye-Catcher, Too

Borden's latest disking on his Surprise label is an instrumental

waxing called "Music to Strip By," and it stands out from other musical epics of the same sort by the fact that a real, honest-to-goodness, G-String is included with the album. The G-String is on the cover of the LP making an unusually eye-catching display. According to Borden he is having a lot of trouble getting G-Strings for the cover.

"In the days of burlesque" says

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LIBERTY O'SEAS LABEL TO EMI

LONDON — Liberty Records is shifting its overseas distribution from British Decca to EMI effective February 1, 1962. The new agreement with EMI covers most of the world except for the Americas, the Eastern European countries, and Russia. Liberty will be distributed by EMI under its own label throughout the world.

GERMAN INDUSTRY KEYS PITCH TO TEEN MARKET

Firms, Shops Set Disk Clubs, Phonobars For Segment Buying 60-70% of Singles

HAMBURG — West German diskeries are cultivating the teenage trade to boost singles sales, trade surveys having disclosed that teen-age purchasing power has been grossly underestimated in this country.

Disk shops are making it a point to cater to their teen-age clientele. Teen-age disk clubs are being formed, and teen-age phonobars established in record shops.

The attention being showered on the "twixt teen and twenty" set is rooted in a set of impressive statis-

tics culled from a series of trade surveys.

There are 3.5 million teen-agers in West Germany (with total population of 51 million). These teen-agers have monthly disposal income estimated at 230 million marks (\$57,500,000), or around \$690 million annually.

The 3.5 million German teen-agers buy between 60 and 70 per cent of the 56 million phonograph records produced annually in West Germany. In fact, the Bonn government's Ministry for Family Affairs, Franz-Josef Wuermeling, claims teen-agers spent 200 million marks annually (\$50 million) on phonograph records.

These studies are supported by similar surveys conducted in England, which credit British teenagers with buying 44 per cent of all phonograph records and record players sold in retail shops.

In West Germany the diskeries are not alone in recognizing the purchasing power controlled by the teen-age trade. The current solicitude for the teen-age clientele is motivated also by increasing competition among consumer goods producers for the teen-agers' marks.

All this the German disk trade proposes to exploit in an effort to hike still higher record sales to the teen-age market. West Germany's teen-age disk hard-sell is concentrating on these points:

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Interdisc Distrib Forms Own Label

PARIS — Interdisc, the Swiss-based, international record distributing company, has inaugurated its own company in France. The company is known as Interdisc Paris and is located at 67 Blvd. de Clichy, Paris.

Interdisc Paris is representing in France several American independent companies, including World Pacific, Pacific Jazz, Riverside, Jazzland, Contemporary, Good Time Jazz, Hi Fi, Popside and the Prestige labels Bluesville, Moodsville and Swingville.

Activities of the new company will consist of manufacturing and promoting the product of these companies, and of developing its own catalog in France.

In charge of Interdisc Paris is Alan Bates. Also with Interdisc are Francois Postif (from Barclay) and Jean Tronhot (from Jazz Hot).

First domestic releases in Interdisc's ambitious program include LP's by top sellers Cannonball Adderley, "African Waltz"; Les McCann, "In San Francisco," and Wes Montgomery, "Movin' Along."

It is expected that Interdisc will commence with its own local recording program of jazz and pop artists in Paris.

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Grants May Change AM Radio Formats

By MILDRED HALL

WASHINGTON—The "hopelessly stereotyped music and news format" on which most AM stations rely for financial survival may be gradually altered by a curtailment of additional AM radio station grants. The point was made with some caution by FCC Commissioner Frederick W. Ford before the Kentucky Broadcaster's Association last week (19).

"An immediate and intensive" study of the situation is needed, and the Federal Communications Commission will ask Congress for funds for a study, Ford said. The agency will have to determine whether the public interest is being served by the "more-the-merrier" policy of station grants, or whether the wild growth may be merely degrading program service to the public it was intended to serve.

A pruning or partial freeze on the number of AM's permitted to operate in well-served areas could take some of the financial (and hence rating) pressures off licensees, and possibly slow the cycle of "Top 40" or "turntable" programming on radio. To the music business, this would be a mixed blessing. It would reduce the number of

broadcast "promotion arms" across the country, but it would also reduce the round-the-clock, play-it-to-death Top 40 programming that some believe is killing sales of single records for home use.

Indie Revenue Doubles

Ford pointed out that while the number of radio stations has increased from 906 in 1946 to 3,451 in 1960, or more than trebled, the total revenue of independent stations has increased only a little over twice, or from about \$220 million to \$528 million. Moreover, the income is increasingly from local time sales, so that radio's income before taxes has actually decreased over the past 14-year period, from about \$57 million in 1946 to \$51 million in 1960.

Ford, and other members of the commission, particularly Commissioner Robert Lee, believe this de-

cline in revenue forces stations to operate as cheaply as possible, resorting to records-and-news format for financial survival. Over the years, both the agency and the courts have changed their thinking on the matter of competitive economics, when one licensee's existence is threatened by a competitor, and both are in jeopardy as a result of added outlets.

Some good aspects have emerged from the wholesale granting of licenses, such as the existence of the "specialized" station, catering to minority tastes, Ford points out. However, the big question remains: "Has competition become a destructive force, decreasing the quality of programming and placing station after station on a marginal economic basis? Is bad programming driving out the good because it costs less to produce?"

Teens Call Tune, Name The Artist in Hot New LP's

NEW YORK—Youth dominated the album market last week. The majority of new seller LP's (either on the monaural album chart for the first time or about to move on) featured young rock and rollers, country-rockers, rock and roll tunes, or movie scores with teenager themes.

Among the just-off-the-chart

breakouts were "Ballads of the King" by the Johnny Mann Singers on Liberty (pretty treatments of old Presley hits); "Both Sides of an Evening by the Everly Brothers" on Warner Brothers; "And Here She Is" by Ann-Margret on RCA Victor; "Girls, Guitars and Gibson" by Don Gibson on RCA Victor; "Tossin' and Turnin'" by Bobby Lewis on Beltone; "Takin' Care of Business" by Ral Donner on Gone; "Another Smash" by the Ventures on Dolton; and "Drumville" by Earl Palmer on Liberty (a rocking instrumental package.)

Singles Sellers

It's interesting to note that the Everly Brothers, Lewis Donner, and the Ventures are all currently on the BMW "Hot 100" chart, and Ann-Margret just came off a big singles hit, "I Just Don't Understand." The Ventures are particularly big in the album field this week, since they already have two other albums on the best-selling monaural chart. "The Ventures" is No. 105 and "The Colorful Ventures" is No. 145.

Three instrumentals of divergent types make up the rest of newer selling albums just off the LP chart this week. They include Bert Kaempfert's sweet ork package "Dancing in Wonderland" on Decca; jazz star "Miles Davis, In Person, Friday Night at the Black Hawk, San Francisco" on Columbia, and Tommy Garrett's "50 Guitars Go South of the Border" on Liberty. Davis' "Friday Night at the Black Hawk" package is No. 68 this week on the monaural chart. The extensive campaign behind the national debut of the movie version of "West

Paul Cohen Heads New Kapp C.&W. Record Division

NEW YORK — Kapp Records last week announced the formation of a country and western department, with Paul Cohen, who succeeded Dave Kapp at Decca Records some years ago, appointed to head the operation. In another move, Kapp added Bobby Johnston, a former associate of Clyde Otis, to its a.&r. staff here.

The new a.&r. department arose as a result of the recent success Kapp experienced with country artist, Warner Mack, who was brought into the label by Cohen. At least two country releases a month are planned, most to be produced in Nashville by Cohen. Cohen, over the years, has been associated with Decca and Coral, his own label, Todd; Top Rank, and more recently with Jerry Blaine's Jubilee operation. When Dave Kapp, who brought Ernest Tubbs to Decca in the late 1940's, left the label, Cohen was his successor.

Johnston, a Texan, will focus his efforts on teen-slanted diskings. Johnston is a writer and has been associated with Clyde Otis in his publishing firms here. At one time, he also cut several sides with Otis for Mercury. Kapp also expects to continue using indie producers like Lieber and Stoller, Buddy Kaye and Phil Springer.

H. Starr, Conkling, Rackmil Buy Stock

WASHINGTON—Herman Starr, publisher board member of ASCAP, and head of Warner Bros. music combine, took up option to buy 7,500 shares of Warner Bros. common stock, in August, according to report in Security and Exchange Commission's September bulletin of "insider" transactions.

Starr made a similar buy on option in March of 1960, but sold the 7,500 block of shares back to the company in January, 1961, according to SEC report. (BMW, April 24, 1961.)

Another officer of Warners, James B. Conkling, until recently head of Warner Bros. Records, bought 5,000 shares of common, his sole holdings to date, on a non-option purchase. Jack L. Warner, president of Warner Bros. Pictures, took up option to buy 30,000 shares of common, bringing his holdings to 279,865 shares.

In a Decca Records transaction, Milton R. Rackmil, president, acquired 300 shares as co-trustee, bringing his total in the trustee capacity to 18,300 shares.

LIVE MUSIC ON INDIE AIR

NEW YORK—Local 802 of the AFM is negotiating with a couple of New York outlets and is understood to be close to a pact to place live music on these stations. A union spokesman stated there is virtual agreement with one of these outlets. The agreement envisaged is for one year and possibly longer, and may provide for use of 12 musicians a month on the basis of three a week.

It is speculated that this departure reflects a more aggressive attitude on the part of the AFM in regard to employment of musicians on radio.

Jeff Kruger Inks King Disk Deal

NEW YORK — Jeff Kruger, British night club impresario, music publisher and head man of Ember Records International, concluded a whirlwind visit here Tuesday (17) following conclusion of a deal with King Records prexy, Syd Nathan, for release of a number of collector type King jazz albums on the British market.

Kruger, who also operates London's well-known Flamingo jazz nitery, held discussions with Jack Green of Joe Glaser's Associated Booking Corporation, regarding appearances by a number of American artists in his club. Among those performers under consideration are Coleman Hawkins, Roy Eldridge, Terry Gibbs, Buddy DeFranco, Al Cohan and Sonny Stitt. In the running as exchange artists for United States appearances are such British artists as Dizzy Reece, Tony Kinsey, Tony Crombie and Ronny Ross.

Kruger, one of the more successful British indie disk manufacturers, detoured to Cincinnati during his visit long enough to sign a deal with King for release, in Britain, albums featuring Billy Eckstine, Sarah Vaughan, Dizzy Gillespie, Charlie Parker, Earl Hines, Benny Carter, Maxine Sullivan, Jonah Jones, Jack Teagarden, Chris Connor, Earl Bostic, the Platters, Mel Torme and Frances Faye. Many of these recordings date from the late '40's and early '50's.

Another deal was completed by Kruger with Kapp Records. Under this arrangement Ember will put out "Carmen McRae at the Flamingo," a disk cut live in Kruger's club when the thrush was under contract to Kapp.

"Side Story" has triggered considerable sales action in the album field. On the monaural chart for the first time this week are Stan Kenton's "West Side Story" on Capitol, No. 125; and Columbia's sound-track of the same movie, No. 128.

F & T 'West Side'

At the same time, Ferrante and Teicher's "West Side Story" package is stirring up some action around the Cleveland area. The duo piano team is also on the "Hot 100" this week, in the No. 66 slot, with "Tonight" a "West Side Story" tune.

Although Elvis Presley's "Blue Hawaii" movie has yet to be released nationally, RCA Victor's sound-track album of the film hit the monaural chart this week in the No. 75 slot. Another movie sound track package "Parent Trap," starring 14-year-old Harley Mills, on Vista, is also on the chart for the first time in the No. 146 position.

Packages by Bobby Rydell and Frankie Avalon both moved onto the monaural chart. "Rydell and the

(Continued on page 40)

Protest WINS B'cast Renewal

WASHINGTON — Renewal of license for WINS, New York, a station cited for alleged heavy payola practices in the past, was granted over strong protest by FCC Chairman Minow and Commissioner Bartley, last week.

Minow, dissenting from the Federal Communications Commission action, said he felt a public hearing was necessary to settle the question of whether WINS management had been "wholly candid" with the FCC, and whether it "wilfully or recklessly" tolerated the taking of payola by its key employees. The license has not cleared up these questions to the chairman's satisfaction.

Minow says he has himself urged that there be no time wasted on rehashing "worn-out wrangles over the problems of payola, rigged quiz shows and other mistakes of the past." He agrees that the FCC should concern itself only with cases in which the licensee himself has (1) received payola, (2) has displayed gross neglect of payola-taking by employees, and (3) has shown a "serious lack of candor" in disclosure to the commission.

Hewing to this line, Minow says the FCC is "not free to ignore a case which falls into one or more of these categories.... The enforcement of a licensee's duty of candor to this commission is not a waste of time. The information before us does not permit a finding without a public hearing that the past conduct of Gotham broadcast meets the standards which the FCC has a right to expect of its licensees."

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New Sinatra, Ferrante & Teicher, Monroe Hit N.Y.C.

NEW YORK — Frank Sinatra, who hasn't had a single hit for a spell, appears to be on his way to a strong one on Reprise with "I'll Be Seeing You," according to a number of dealers in New York. Matt Monroe seems to be heading for his second hit in a row with "Why Not Now" on Warwick. The English chanter's first smash in the American market was "My Kind of Girl." The other new platter grabbing initial action in this city is the Ferrante and Teicher slicing of "Tonight" from "West Side Story" on the United Artists label.

Of the records that have been

KEFAUVER TO ADDRESS THE COUNTRY CATS

NASHVILLE — The 10th Annual WSM Country Music Festival, which will be held in this city from November 2 through 4, will have another distinguished speaker in addition to Gov. Jimmy Davis. Sen. Estes Kefauver, a native son, will be guest speaker at Dot Records' Friday (3) luncheon.

Slow Deliveries to Disk Dealers Along With Turntable Hits Plague Southeast

Wash. Robbins Sales Lost to Poor Service

WASHINGTON—No one tune broke the tape in Washington, Baltimore and Atlanta, this past week — but one fact stood out sharply in all areas: Today's distribution of singles, especially those beginning to climb, should be like delivery of milk or newspapers, with requests honored on the spot. Business was reportedly fairly brisk in singles outlets, but better deliveries would have made it brisker.

This urging comes from every type of store selling pop singles: Retail record stores, five and tens, radio and TV outlets, drugstores, or whatever, it's a tall order for the distributors, and covers rack, regular and one-stop distributors. Retail sellers point out that in today's fast clip, a days lag can hamper a climber, and a week's delay in getting enough copies of a hot one can cost the store not only the sales, but the customers.

In Washington last week: There was big action on "Big Bad John," "Please, Mr. Postman" and "Run-around Sue," but one dealer lost big sales on runner-up "It's Your World," by Marty Robbins on Columbia. "The Columbia distributor couldn't get it to us — says he doesn't have it himself," was the dealer comment. Also unfilled were requests by the same dealer for "Bless You," by Tony Orlando, on Epic.

Promising Newcomers

Promising newcomers in the singles scramble in Washington last week: "Three Steps From the Altar," Shep and Limelites on Hull; "Everybody Gotta Pay Some Dues," Miracle on Tamla; "Feel It," by Sam Cooke on RCA; "Impossible" by Gloria Lynne, on Everest; "It's Gonna Work Out Fine," Ike and Tina Turner on Sue; "It's Just a House Without

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getting action for a number of weeks the biggest sellers are the Marcel's swinging dinking of "Heartaches" on the Colpix label, and Jerry Butler's VeeJay recording of "Moon River." In this city the Butler version is currently outselling the Henry Mancini on Victor according to local dealers.

Slow Selling Stars

A number of name artists are not yet breaking down the New York doors with their new releases. The Everly Brothers pairing of "Muskrat" and "Don't Blame Me" on Warner Brothers is only a fair seller so far for the lads. Frankie Avalon is slow with his recording of "Married," and Bobby Rydell's double-sided waxing of "Door to Paradise" backed with "I Want to Thank You" is getting only fair to good action to date.

Dealers did not complain about singles business last week. Korvette's said it had slowed down but that they had a very strong four-week period with singles prior to last week. Metro Music on 42d Street stated that singles were picking up. Korvette's is still keeping its singles price at 66 cents, although it sold records for 49 cents each for Columbus Day only. Metro's disks are pegged at 89 cents. Store reported it used to sell its Top Ten

DISK INDUSTRY STANDS TO PROFIT FROM HIGH MUSICAL FILM ACTIVITY

Record Firms Sure to Reap Benefits of Promotion, Themes, Advertising, Artists

By JUNE BUNDY

NEW YORK—Hollywood is on a big-budget musical kick again, and the recording industry should benefit from the new trend, via increased promotion of musical fare, and stepped-up sales activity in the sound track album and movie music field.

The record business has made a tidy profit in recent years on movie title themes and background music albums, but most of these scores were featured in pictures which were straight comedy or dramatic shows. However, though they rarely were used in big production numbers, film themes have been best sellers. Consequently, diskery execs expect the new movie musical trend will pay off even bigger.

The most striking example of the new trend is "West Side Story," the multimillion-dollar version of

for 69 cents, but so many customers wanted to know what was wrong with the records that they raised the price back to 89 cents.

the Broadway show. Columbia's sound track album and Stan Kenton's Capitol album of the score are already on the charts, and the movie has yet to open in most major cities. Elvis Presley's "Blue Hawaii," album (from his new picture of the same title), is also on the charts this week, although the film hasn't been released yet.

Upcoming big budget movie musicals include Warner Bros.' Meredith Wilson's "Music Man" with Robert Preston and Rodgers and Hammerstein's "Flower Drum Song" a Universal production. Warner Bros. has the sound track album rights to "Music Man," which was released in original-cast LP form by Capitol.

The Lavish Scale

Other lavish - scale musicals scheduled are Rodgers and Hammerstein's "State Fair," starring Pat Boone, Bobby Darin, Ann-Margret and Alice Faye; Rosalind Russell in Jule Styne's "Gypsy"; "Babes in Toyland" with Annette and Tommy Sands; "Road to Hong Kong" with Bob Hope and Bing Crosby; Rodgers and Hart's "Jumbo" with Doris Day, Jimmy Durante and Martha Raye, and "Bye Bye Birdie." Upcoming pictures with a musical theme, but pegged on a smaller budget, include Bobby Darin's "Too Late Blues" and "Learning About Love," which will co-star Brenda Lee and Bobby Vee. Warner Bros. has offered \$5-

500,000 for the picture rights to "My Fair Lady," and Danny Kaye is dickering to play the lead in the film version of Phil Silver's legit click "Do Re Mi." Also on Hollywood's agenda are "Irma La Douce" starring Shirley MacClain; and film bios on Edith Piaf, the late Belle Baker, Maurice Chevalier, Mario Lanza and Hank Williams. Elvis Presley will play Williams when MGM makes the movie.

Negotiations

Meanwhile, various studios are still negotiating for film rights to current legit musicals; among them are "Carnival," "Sail Away," "How to Succeed in Business Without Really Trying," "Milk and Honey," and "Camelot." Such older shows as "Fiorello," "Sound of Music," "The Unsinkable Molly Brown" and "Wild Cat" are also in negotiation.

There are 12 movie sound track packages and six film music LP's on BMW's best selling monaural LP chart this week. However only four are from movie musicals. "Blue Hawaii" and "West Side Story" (both on the charts for the first time this week) "South Pacific" and "The King and I." It's interesting to note that "South Pacific" has been on the chart for 187 weeks and "The King and I" has been listed 251 times, thereby pointing up the enduring catalog strength of big movie musical packages.

ATLANTA FAIR HURTING OCT. RECORD TAKE

ATLANTA—In Atlanta last week the Southeastern fair was still holding down record buying somewhat by siphoning teeners' spending money. Nevertheless, "very good sales" were rung up on "This Time, Troy Shondell; "I Love How You Love Me," the Paris Sisters; "Big, Bad John," by Jimmy Dean—and coming up strong, "It's Your World," Marty Robbins on Columbia. Also doing very well are: "Feel It," Sam Cooke; "Back-track," Faron Young on Capitol; "Berlin Melody," Billy Vaughn on Dot; "Without Your Love," Wendy Hill, on Era. Newcomers getting attention are: "Just Love Me," Joe Dowell, on Smash; "After All We've Been Through," flip of "My Life," by Maxine Brown on ABC; "Hang On," flip of "Your Last Goodbye" by Floyd Cramer on RCA; "I'm a Little Mixed Up," Betty James, on Chess, and "A Certain Girl," Ernie K-Doe on Minit.

Turntable Hits

Two Atlanta dealers who rely heavily on radio pick hits were disappointed when play was heavy, but no sales resulted on "Too Much Love," Johnny Nash, ABC, and "Human," Tommy Hunt.

Signs of the changing times: A personal appearance junket by Frankie Avalon failed to get his "Married" on Chancellor to sell well in Atlanta. "He stood right outside our door," said one record salesman, "but the kids didn't come in to buy his records."

'Bad John,' 'Moon River' Aiding Slow Baltimore Upsurge

BALTIMORE—Dealers are beginning to feel the start of the fall lift. Selling well are "Big, Bad John," "Moon River," both versions; "Please, Mr. Postman" and "Pushin' Your Luck," by Sleepy King on Joy. Coming up in the ranks are "Heartaches," by the Marcells on Colpix; "Let There Be Drums," Sandy Nelson; "Rockabye Your Baby," Aretha Franklin; "Your Ma Said You Cried," Kenny Dino on Musicor; "My Last Cry," the Starlets on Pam; "My Heart Belongs Only to You," Jackie Wilson; "Who Can I Count On," Patsy Cline, Decca, and "Your Last Good-bye," Floyd Cramer, RCA. "Wadja Say, Mr. K," by the Sick-nicks on Amy, is getting laughs—and sales.

Very new to this area and getting lively action are "Walk On By," Leroy Van Dyke, Mercury; "Your Love Is Growing Cold," by Johnny Crawford on Del Fi; "Love Bound," by the Universals, on Festival; "He Was an Angel," by the Rubies, on Empress; "Eyes, Don't Give My Secret Away," Jerry Wallace, on Challenge.

How does a buyer for a department store chain of four outlets stay on top of the bucking singles bronco? Mrs. Tarum, buyer for Baltimore's four Kohn-Hochschild stores, reports business is even better than last year, and gives credit for good sales to her "bulletin board."

On the board are "all the charts"—BMW, radio pick-hits, distributors' lists, everything." She studies them all, talks to salesmen, keeps up on all tips and request calls coming from record clerks in the four stores. "When the kids ask for a record in one of our stores, we go after it for them. And we sell the singles for around 77 or 80 cents."

Victor Mulling Artist Roster For 49-Cent Groove Label

NEW YORK—RCA Victor execs have not yet decided what artists will be on the first records to be issued on the new 49-cent Groove label, which are due to be released next week. However, it is known that Sonny James has already requested transfer to the new label, and that at least one other fairly important artist has also asked to be issued on the 49-cent line.

Sonny James made his request to Chet Atkins, Victor Nashville a.&r. chief. James feels that the 49-cent disk will increase single sales all over the country, and will be a boon to operator and the retail trade. James is trying to have his new waxing of his old hit "Young Love" issued on Groove on the label's first or second release.

The fact that artists have requested transfer to Groove indicates that it will not be as difficult as some traders have predicted

MAITLAND IN AS WB PREXY

NEW YORK—Mike Maitland has been officially elected to the post of president of Warner Bros. Records. Maitland assumes the post being vacated by Jim Conkling. Maitland has named Joe Smith to the post of national promotion manager of the firm, and stated that this was the first in a series of moves that the company will make to further reflect its future thinking.

Maitland also said that the year ending in December will have concluded the firm's best six months ever.

to get names on the Groove artist roster. However, it can also be expected that Groove will spotlight new young artists as well, since the line is aimed at teens.

Although there were no new labels joining the 49-cent singles race this week, it is understood that another major is seriously talking about a low price line. When it might take place, or how much the line will retail for, is not known at this time. Jerry Blaine's Forty-Niner label is expected on the market in November.

Meanwhile Morty Craft, of Warwick Records, stated last week that he was going to go in the opposite direction and would bring out a new singles label to retail at \$1.25. He claimed that single records sell so little now, and often in such limited areas, that it was no longer economical to sell a record at 98 cents. He feels that records with adult appeal could sell just as well at \$1.25 cents as at 98 cents. He also feels a higher singles price would help album sales.

Recommend WLIB For FM Air Time In New York Area

WASHINGTON — Award of a new Class B FM station license to WLIB (New Broadcasting Company), with programming beamed to special needs of its Negro audience, was recommended last week by FCC Hearing Examiner H. Gifford Irion. WLIB, if the decision meets with full Federation Communications Commission approval, has won over opponents Richard W. Brahm, Independent Broadcast-

(Continued on page 10)

GEMA Rejects All Charges That It Operates Outside Govt. Supervision

By OMER ANDERSON

MUNICH—GEMA, the West German copyright organization, categorically rejects charges made in the Bonn Parliament that the performing rights society is a "monopoly organization operating beyond parliamentary control."

In a statement to Billboard Music Week, Dr. Erich Schulze, chairman of the GEMA board of directors, declared that GEMA voluntarily submits to the tightest government supervision.

Dr. Schulze referred to Bundestag interpellations asking the Federal Minister of Justice, Fritz Schaeffer, to explain in detail the GEMA setup. The representations dealt in particular with GEMA's legal position and control over its finances. Bundestag deputies accused GEMA of having achieved a "monopoly position," and of excessive spending for administration.

But Dr. Schulze rejected this implied criticism, which has lingered despite Schaeffer's reply to the interpellations. GEMA's Bundestag critics complained that Schaeffer's information was insufficient and unsatisfactory. Dr. Schulze contends just the contrary.

The GEMA official declares that the copyright organization's postwar history demonstrates that it has been entirely co-operative in making public its operations. In January 1952, Schulze pointed out, GEMA voluntarily reached an agreement with the Federal Ministry of Justice submitting GEMA to the ministry's supervision.

This agreement, according to Schulze, had these main points:

1. GEMA agreed to submit to annual audit of its books by a certified public accountant.

2. To file a copy of this report with the Justice Ministry, together with explanatory material and supporting documents.

3. To furnish the Justice Ministry at any and all times information concerning GEMA's domestic and foreign activities.

4. To invite a representative of the Justice Ministry to all meetings of GEMA organs.

Schulze maintains that GEMA, in effect, agreed voluntarily to operate inside a goldfish bowl. GEMA has held to this bargain, Schulze says. He quotes Federal Justice Minister Fritz Schaeffer as having so told the Bundestag.

There is no evidence to the contrary, insists Schulze, and he contends that contrary to GEMA Bundestag critics Schaeffer supplied complete answers to the interpellations.

Schulze is highly irritated by accusations that GEMA spends too much money for its administrative apparatus. He says such accusations are demonstrably false.

"Nobody can talk about swollen administration," Schulze asserted, "When one reflects that only 15.8 per cent of GEMA's entire income in 1960 was expended on administration."

"One must take into account, furthermore, that GEMA members have the same opportunity as do members of other organizations to speak their mind on this as well as other subjects at the membership assembly, which has the controlling voice."

GEMA administrative costs have declined, according to the Parliamentary report, from 21.55 per cent in 1957 to the low of 15.8 per cent last year.

Year-by-year income and administration expense are: 1957—income, 61,880,260 marks; administrative expenses, 13,333,284 (21.55 per cent); 1958—70,776,578; 12,608,011 (17.81); 1959—77,448,164; 12,691,603 (16.39); 1960—83,943,316; 13,331,783 (15.8).

Critics contend, however, that 15.8 per cent is still much too high, and that the percentage should be reduced to between 10 and 12 per cent. The Deutschmark has a value of 25 cents.

Dr. Schulze's statement to Billboard Music Week is the first such comprehensive answer the GEMA board chairman has prepared to the drumfire criti-

cism of GEMA within Parliament and German trade circles over the last year.

His statement reflects the great influence GEMA wields in international trade circles. GEMA is a major force in world copyright organization. The European Common Market has elevated substantially GEMA's influence in Continental trade circles, and the growing popularity of German-composed pop in the United States had made GEMA a powerful factor in the American trade as well.

This fact was underscored recently when GEMA underwrote for a two-year period the basic costs of forming a new organization for the collection of mechanical rights in the U. S., the American Mechanical Rights Agency, Inc. (AMRA).

Previously (until it withdrew at the prodding of the Bonn government's Federal Cartel Office), GEMA had been a major stockholder in the Bureau International de L'Edition Mecanique (BIEM), the world-wide organization set up to protect authors' mechanical copyrights.

GEMA has never made a statement as to why it withdrew from the BIEM, but government sources and trade circle mention the government's anti-trust agency as the major factor.

Dr. Schulze's reference to GEMA's having "voluntarily" agreed to submit to Justice Ministry supervision strikes at the heart of current controversy surrounding GEMA. GEMA's board chairman appears to be on sound ground when he states that the copyright organization has conscientiously fulfilled its voluntary agreement with the Justice Ministry.

Bonn government sources confirm Schaeffer's statement to Parliament that GEMA has honored its word. There is no record of any officially-voiced dissatisfaction within the government over GEMA's handling of its relations with the Justice Ministry or other government agencies.

On the contrary, even the critics agree that GEMA's relations with government agencies are good.

GEMA's present difficulties, it might be said, stem from the fact that its relations with the government, if anything, are too good. The fact GEMA was in a position to negotiate a voluntary agreement with the Justice Ministry underlines that the copyright society is outside Bonn government jurisdiction.

In fact, GEMA is registered simply as an ordinary association under German law, the same law applying to golf and similar voluntary groups. GEMA's critics contend that the copyright organization is functioning as a monopoly without the strict governmental regulation ordinarily prescribed for monopolies.

The fact that GEMA "voluntarily" submits to Justice Ministry scrutiny, however meticulously so, does not satisfy the critics, who claim GEMA, if it is to continue as a de facto monopoly, must be brought under public control by legislative action.

West Germany's Parliament is being asked to write a new copyright law reflecting technological and social changes which have occurred since the present law was enacted in 1901.

The disk industry, which is deadlocked with GEMA over the copyright organization's royalty demands, is pondering an alternative to legislation regulating GEMA: a competing organization.

Ariola, a major German diskery, proposes that GEMA, which denies being a monopoly, be taken at its word, and that a rival copyright society—ARTO—be organized on behalf of composers-authors by the disk industry.

Ariola argues that if competition is good for business, it should also be good for the music industry. The organization of ARTO, it is held, automatically would absolve GEMA of charges that it is a monopoly, and would reduce criticism concerning GEMA's administrative costs and its royalty payment demands.

United Artists Sets Up Big Town Distrib; Will Be Vee Jay Outlet

NEW YORK—An unusual development took place in the local distributing field this week, with the formation of the new Big Town indie distributorship reportedly owned by United Artists, parent company of United Artists Records. Big Town, initially will handle UA Records and Vee Jay Records.

The set-up is unusual in that Vee Jay (and any other labels handled by Big Town in the future) reportedly will have a voice in setting policy for the firm. Heretofore, Vee Jay was distributed here by Ideal and UA was handled by Superior. Vee Jay prexy Ewart

Abner said this was the first time Vee Jay has had a contractual arrangement with a distributor.

Big Town will be headed by Chet Woods, who recently left his post as vice-president in charge of Mercury's branch operation to join UA as a vice-president. His staff includes Frank Cama, ex-branch manager for Decca Records and Dan Fortunata, formerly with Kapp Records. Jerry Raker, UA's national sales manager, has assigned Ray Free to Big Town as the label's promotion man for New York City.

Vee Jay will now have full-time

representation in New York. Red Schwartz, Vee Jay's national promotion director, is moving into New York and will make Big Town his permanent headquarters. Abner is also bringing in his West Coast Regional Manager Randy Wood, and Southern Regional Manager Steve Clark to assist in the switch-over. "Vee Jay" said Abner, "views this move as the soundest possible step to take in the fluctuating record market."

Although Big Town will take on additional labels, it will do so on a "selective basis" to avoid product conflicts as much as possible. Since UA has a big pop catalog and Vee Jay is strong in the rhythm and blues and jazz fields, Big Town will probably take on non-competitive lines such as classical or children's wax.

Philadelphia Dealers Complain Singles Market Is 'Too Much'

PHILADELPHIA—The singles business was as bad here last week as at any time in recent months, according to a spot check of dealers. Why this should be true is a mystery to some dealers, while others blame the trouble on such familiar factors as too many singles coming out, too much warm weather, too much top 40 and too much discount influence in the market.

Ed Balbier, who operates several stores in the city and suburban areas, said "singles are very slow." Balbier, furthermore, attempts to sell those who do ask for specific singles up to albums. "If somebody wants the Brubeck 'Take Five' I try to sell him the album it came from."

Balbier also noted a recent attempt on his part to set out a series of racks. "But it didn't work out," he remarked. "We had them in a dozen or so stores but the store managers got too hungry. They were always trying to get us to up their cut. It got too rough to continue."

Equally pessimistic was Bill Murry of Keller Record Shops

Boston Singles Lie In Limbo; 'Wonder' Leads the Pack

BOSTON—This appears to be a between-season period in the Greater Boston area with singles being slightly in the limbo level in the total sales picture. While there is a little optimism that the months heading toward Christmas may bring a spurt, the last four or five weeks have been rather quiet on singles. There are a few pops pushing their heads above the horizon such as the Pentagons' "I Wonder," which is beginning to get a noticeable play. RCA's "Moon River" with Henry Mancini is definitely pushing ahead here; "Crazy," with Patsy Cline on Decca is starting to account for sales, and Bert Kaempfert's "Now and Forever" is also starting to sell.

These are the most promising in the Hub area, but this is not enough action on singles to make dealers happy. Mostly the answer to "How's business on singles?" bring complaints. Charles Schriber of The Melody Shop in Boston, commented: "Singles are too expensive and the life of a single is too short. The radio stations play it and by the time you can buy it the record is old."

Schriber, who was in the record business, for many years, came back after 13 years' absence to find the business "a jungle." "The drugstores have them for 79 cents while I have them for 98 cents." Says he, "If I'd known it was like this I'd never have come back." Asked about the effect of the 49-cent singles, several dealers were of the opinion that price had little to do with the matter.

Tax Men Shut Uttal's Madison Disk Label

NEW YORK—Madison Records, Larry Uttal's label, folded last week when the Internal Revenue Department levied the assets of the firm for back taxes. The Internal Revenue Department will liquidate the assets of the firm to pay the debts due it. Any additional monies will then be paid to creditors.

The Madison label has been in business for about two years. Among its hits were one of the recordings of "Alley Oop" and just recently the recording of "Juke Box Saturday Night."

who described business as "down from August," a normally slow month. "Korvette is the baby. They are killing us," he asserted. "If I can't at least operate on the same deal as they get, then I've got to have my head examined if I try to keep going."

Dorothy Butler of Musicville, described business as "lousy," and added that Goody's prices on albums sometimes hurt her business. She added that such records as "Gypsy Woman" by the Impressions; "Hit the Road Jack," by Ray Charles; Gloria Lynne's "Impossible"; and "Fool Number One," by Brenda Lee, have kept customers coming in the store and have kept business from collapsing.

"How soon," by Bob Beckham on Decca is reported as breaking well here along with George Young's "Indian Summer" on Chancellor. Baby Washington is reported back in the action column again with "There You Go Again."

Roulette Signing Belle Barth and The Dee Combo

NEW YORK—Roulette Records came up with two hot acquisitions at press time last week, with the signing of Belle Barth, queen of the double entendre, and Johnny Dee and the Starlites, an instrumental combo featured at New York's "twist" headquarters, the Peppermint Lounge.

Belle Barthe, whose LP sales are among the highest in the business today, has recorded until now for the After Hour label of Stanley Borden. Roulette intends to cut Miss Barth live in her Carnegie Hall concert next month. Contacted for comment on the signing, Borden asserted that he still has a valid contract with the artist.

The Dee combo is featured in a small West 45th Street night club, known as the Peppermint Lounge. The spot has become a haven for twist dancers of all walks of life, from the leather jacket set right up to the carriage and Cadillac trade. The diskery was set to record a live performance of the group at the Peppermint during the weekend.

Frisco Goes for 'Brigitte Bardot'

SAN FRANCISCO — Several singles newcomers to the Bay Area won new-found disk jockey attention here last week. These included the Showmen's "It Will Stand," the Silcaines' "Yellow Moon," and Silva Silvera's "Brigitte Bardot." According to several dealers contacted, if buyers demands continue for these, San Francisco will soon have several break-outs on its hands.

Singles sales here, according to a dealer survey, continued to retain its high level.

LA Sees Showmen, McCracklin Hot

HOLLYWOOD — Singles sales are continuing to hold their own here with dealers spotting two as strong contenders in the disk derby. These include Jimmy McCracklin's "Just Gotta Know" and "It Will Stand" by the Showmen. Top-sellers in the area, according to a dealer survey, are "Runaround Sue" (Laurie), "Bristol Stomp" (Parkway), and "Let's Get Together" (Vista), in that order.

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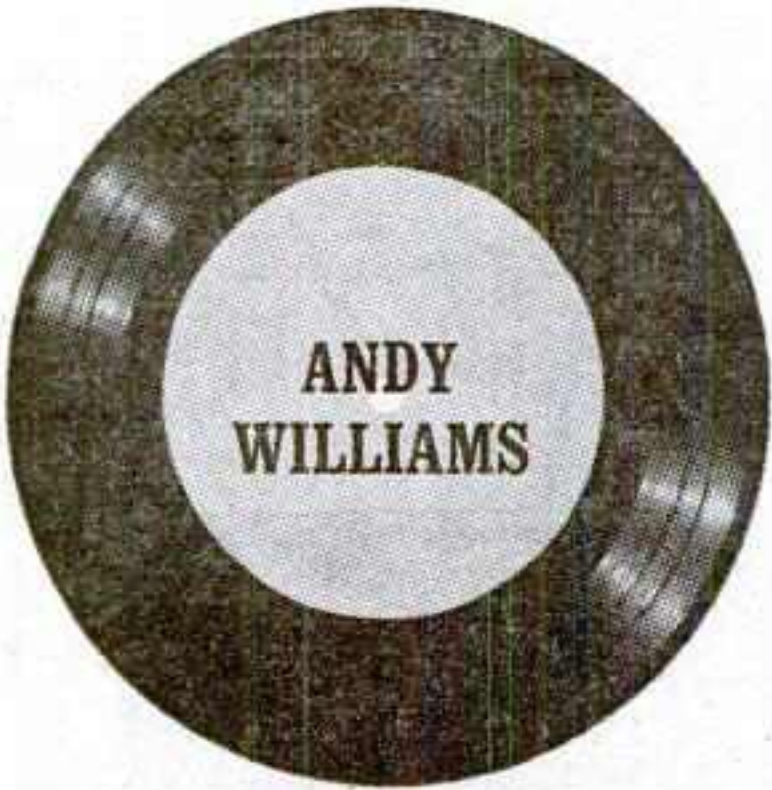
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NEW LP RELEASES

This listing of key LP's being released by manufacturers is intended as a buying guide for dealers and distributors. We will endeavor to list new LP releases as far in advance as practicable.

COLUMBIA

SVIATOSLAV RICHTER AT CARNEGIE HALL—All Beethoven Program—ML 5701 (Oct. 23)

SVIATOSLAV RICHTER AT CARNEGIE HALL—All Beethoven Program—ML 5702 (Oct. 23)

PORTRAIT OF A SPLENDID AMERICAN—TOM DOOLEY—ML 5709 (Oct. 23)

BEETHOVEN: MISSA SOLEMNIS—New York Philharmonic, Leonard Bernstein, Conductor; Eileen Farrell, Carol Smith, Richard Lewis, Kim Borg—ML 5699-5700, MS 6299-6300 (Oct. 23)

THE IMPORTANCE OF BEING OSCAR—Michael MacLiamnolr—OL 5690-OS 2090 (Oct. 23)

MUSIC OF ALBAN BERG—Robert Craft conducting the Columbia Orch.—ML 5686-5687, MS 6286-6287 (Oct. 23)

TCHAIKOVSKY: THE SLEEPING BEAUTY—The Philadelphia Orch., Eugene Ormandy Conducting—ML 5679-MS 6279 (Oct. 23)

BARTOK: CONCERTO NO. 1 FOR VIOLIN AND ORCHESTRA—Isaac Stern, Violinist, The Philadelphia Orch., Eugene Ormandy, Conductor—ML 5677-MS 6277 (Oct. 23)

OSCAR LEVANT AT THE PIANO: MUSIC OF CHOPIN, DEBUSSY AND RAVEL—ML 5676-MS 6276 (Oct. 23)

LES BROWN AND HIS BAND OF RENOWN PLAY THE GERSHWIN HANDBOOK—CL 1679-CS 8479 (Oct. 23)

RUMANIA, RUMANIA: SABRA SINGS YIDDISH—Yaffa Yarkoni—CL 1680-CS 8480 (Oct. 23)

BANJO PARTY WITH THE BANJO BARONS—CL 1698-CS 8489 (Oct. 23)

TIME FURTHER OUT—The Dave Brubeck Quartet—CL 1690-CS 8490 (Oct. 23)

CHARLIE WALKER'S GREATEST HITS—CL 1691-CS 8491 (Oct. 23)

TROPICAL FANTASY—Michel Magne his Orch.—CL 1693-CS 8493 (Oct. 23)

THE BROTHERS FOUR SONG BOOK—CL 1697-CS 8497 (Oct. 23)

DIANA TRASK ON TV—With Mitch Miller's Sing Along Chorus—CL 1705-CS 8505 (Oct. 23)

THE HIT SOUNDS OF TODAY'S SMASH-HIT COMBOS!—The Legends—CL 1707-CS 8507 (Oct. 23)

LESLIE UGGAMS ON TV—With Mitch Miller's Sing Along Chorus—CL 1706-CS 8506 (Oct. 23)

RUCKUS AT THE RIVIERA—Kay Stevens—CL 1716-CS 8516 (Oct. 23)

Y . . . Javier Solis—EX 5062 (Oct. 23)

BMW—MUSIC—NEW LP RELEASES—

ELEKTRA

GIBSON AND CAMP AT THE GATE OF HORN—EKL207-EKS7207 (Oct. 16)

JUDY COLLINS—EKL209 (Oct. 16)

VIRTUOSO GUITARS OF PRESTI AND LAGOYA—EKL208-EKS7208 (Oct. 16)

RCA VICTOR

A CARLE-LOAD OF HITS—Frankie Carle, His Piano & Orch.—LSP 2148 (Oct. 23)

MALAGUENA—Carlos Montoya—LSP 2380 (Oct. 23)

MORE MUSIC FOR DINING—The Malachino Strings and Orch.—LSP 2412 (Oct. 23)

PACHANGAS — ARTHUR MURRAY'S MUSIC FOR DANCING—LSP 2428 (Oct. 23)

MORE DOUBLE EXPOSURE—Manny Albam and his Orch.—LSA 2432 (Oct. 23)

LANGUAGE OF LOVE—John D. Loudermilk—LPM 2434 (Oct. 23)

EVENTS; N. Y. EXPORT: OP. JAZZ—The Orch. of the "Ballets: U.S.A."—LSP 2435 (Oct. 23)

FUN IN THE SUN—The Three Suns—LSP 2437 (Oct. 23)

BIG COUNTRY HITS: SONGS I HADN'T RECORDED TILL NOW—Hank Snow—LSP 2458 (Oct. 23)

MORE COUNTRY CLASSICS—Various Artists—LPM 2467 (Oct. 23)

THE INDISPENSABLE DUKE ELLINGTON—Duke Ellington & His Orch.—2LPM 6009 (Oct. 23)

FRANCK: SYMPHONY IN D MINOR—Chicago Symphony Orch., Pierre Monteux Conducting—LSC 2514 (Oct. 23)

POULENC: CONCERTO FOR ORGAN, STRINGS AND TIMPANI—Stravinsky, Jeu De Cartes-Berj Zamkochlan, Organ—Boston Symph.—Munch—LSC 2567 (Oct. 23)

THE INCOMPARABLE BJOERLING—LSC 2570 (Oct. 23)

CHOPIN: CONCERTO NO. 1—Arthur Rubinstein-New Symphony Orch. of London-Stanislaw Skrowazewski (Oct. 23)

BRIGHT NILSSON—LSC 2578 (Oct. 23)

BACH: B MINOR MASS—The Robert Shaw Chorale & Orch.—3LSC 6157 (Oct. 23)

NEAPOLITAN MANDOLINS—Gino Del Vecovo and his Mandolins—FSP 100 (Oct. 23)

CHANTE PARIS—Josephine Baker—FSP 101 (Oct. 23)

LOS CHAKACHAS—FSP 102 (Oct. 23)

MAGIC VIOLINS OF VILLA FONTANA—FSP 103 (Oct. 23)

AVE A GO WIV THE BUSKERS—The Buskers—FSP 104 (Oct. 23)

CANDID

COLOR CHANGES—Clark Terry featuring Yusuf Lateef—8009-9009 stereo

THE JAZZ LIFE—Mingus-Roach, Dolphy, Eldridge—8019-9019 stereo

MINGUS—Charles Mingus—8021-9021

MEMPHIS SLIM'S TRIBUTE—Memphis Slim—8023-9023

OUT FRONT—Booker Little featuring Max Roach, Eric Dolphy—8027-9027

JAPANESE COPYRIGHT LAW DUE FOR THOROUGH REVISE

TOKYO—With an intent to revise the outmoded Japanese Copyright Law, the Ministry of Education is determined to request the next session of the Diet to form a Copyright Council which will study and discuss the much speculated amendment of the Copyright Law. This will be done to conform with the modern development in the field of international copyrights.

The time-worn Japanese Copyright Law was enforced in 1899 and protects the rights of authors of literary, musical and art works to a certain extent, but provides no protection for such audio-video facets as radio, television, phonograph records and tape recorders.

No radio or television station in Japan owes any obligation to make payment for records used provided that the label names of such records are mentioned at the end of broadcast programs. Neither author nor composer is entitled to receive any remuneration for the use of records embodying his work. Whenever Japanese records are used for radio or television transmission in overseas countries, they are paid for in accordance with respective domestic copyright law, while in this country, records pressed from imported matrices and of Japanese origin go entirely "free of charge" on the air; no remuneration is due legally.

These facts have forced the Ministry of Education to make up its mind to extend the scope of protection and establish concrete regulations to cover every category in audio-video field.

The Japanese government dispatched five representatives including Mr. Takahashi, Minister to Yugoslavia to the diplomatic conference on neighboring rights held in Rome from October 10. This conference aims to establish the rights of performers, record producers and radio broadcasters, and will certainly play a most important role in urging to revise the domestic copyright law of each participating State.

Taking advantage of this opportunity, the Japanese Ministry of Education desires to take a positive step to amend the major part of the half-century-old Japanese Copyright Law. The latest copyright convention, to which a great many of world-wide states (except Japan) are signatories, is Berne Union (revised in Bruxelles in 1948).

The contents of the projected revision of the Japanese Copyright Law, though its details have not yet been disclosed, are supposed to incorporate a great deal of the spirit of Berne Union, and the principal points included therein are expected to be:

1. Term of Protection: the current term of protection in Japan is set forth as 30 years. This will presumably be extended to 50 years.

2. Neighboring Rights: The rights of authors and composers of music are currently protected, but in an inadequate way. Whereas, in addition to the existent protection, neighboring rights of performers, record producers and radio broadcasters will possibly also be protected hereafter.

3. Protection of Applied Art: the present law protects original literary and artistic works as genuine art, but does not provide any protection for such applied art as design or pattern. The new revision is envisaged to embody this applied art as well.

LEGIT REVIEW

How to Succeed in Business—Does!

Broadway has its first musical smash of the new season in "How to Succeed in Business Without Really Trying," which opened at the 46th Street Theater in New York last Saturday (14). It is a breezy, satirical, and mighty funny show, and it should play to packed houses for many, many months to come. RCA Victor's original-cast waxing of the musical (which will be released late this week) could turn into one of the hottest album properties of the year.

What makes "How to Succeed" so successful is a wonderfully droll book, based on Shepherd Mead's sardonic novel explaining the methods of making it to the top in the business world by means of guile, cleverness and oneupmanship. In less capable hands than those of Robert Morse, the leading character could have been a rotter; through his amazingly skillful performance he turns the lead into a loveable knave, getting the audience's sympathy and even encouragement for all his naughty deeds. The role could raise Morse to stardom. But even Morse could not do it without the book. For this Abe Burrows, Jack Weinstock and Willie Gilbert deserve several garlands. Rarely has big business been handed such a going over, and rarely have so many sacred business cows been mocked so neatly and so good naturedly.

Along with Morse, Rudy Vallee, making his first Broadway appearance in 25 years, also deserves a bow for his portrayal of the pompous, rather stupid, but young-at-heart president of the company. Although the voice is not what it once was, he captures the president winningly and plays him with charm. His name will also add box-office value for the older generation. Along with Morse and Vallee, Charles Nelson Reilly, Bonnie Scott, Virginia Martin and Claudette Southerland are outstanding.

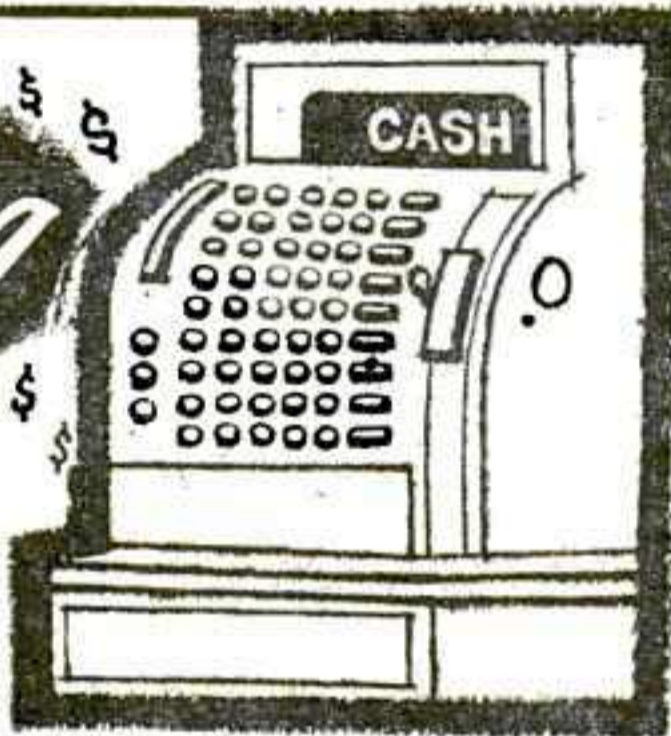
Along with the fast pacing of the show, under Burrows' direction, the musical also features some sock dance numbers, and solid comedy sequences. The Hugh Lambert choreography is exciting, and the Bob Fosse staging is electric. The show moves from the opening curtain until the final one, and it's happy going all the way.

In a solid book musical such as this one is, the music takes second place to the story. Composer Frank Loesser has subordinated his pop style — except for one occasion — to write songs that specifically fit situations in the show. His lyrics are as shiny and smart as ever, but it is doubtful that many of the tunes will turn into pop hits. However, one song, "The Brotherhood of Man," is as powerful a tune as he has ever turned out, and this could prove to be a hit on records. Bob Rolontz.

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SPOTLIGHT ON SOUND RECORDS: NOV. 1

SPOTLIGHT ON COMEDY AND SPOKEN WORD: NOV. 15

The Story of a Millionaire

This is the story of a millionaire. No, not a millionaire in the sense of dollars or securities; but a millionaire in far more important values - friendships and loyalties.

In the past few weeks, since first announcing I was leaving Roulette Records, I have, without exaggeration, received more than 300 calls from people associated in various ways with the record industry. I intended at first to write a letter to each of these people thanking them personally. However, I soon found out this was impossible, what with the job I had on hand in forming and starting my own record company.

I received calls, wires and letters from nearly everyone associated with radio (DJ's, PD's, librarians and station owners) wishing me the best of luck, from suppliers promising their fullest cooperation, and from owners and executives of record companies inquiring if they could help me in any way. Distributors, one stops and rack merchandisers also assured me of their help, as did independent producers and independent promotion men. I could go on and on.

I have a lot of faith in the record business. Despite the pessimists and the alarmists, I believe in the future of the record business. It is a business that has been very good to me over the past six years.

They say one discovers his true friends when things are gloomy and dark. Well, things were never gloomy or dark for me. How could they be when I soon realized how many true friends I had made in the short time I have been in the record business.

Therefore, I am sure you can't blame me for saying, "I Am A Millionaire". The realization of knowing that I have so many friends is worth more to me than any amount of money.

So, to everyone from me - thanks, thanks - a million thanks.

Sincerely,

 Joe Kolaky

P.S. The name of my company is **DIAMOND RECORDS, INC.** 1650 BROADWAY, NEW YORK, N. Y. JUdson 6-3876

P.P.S. My first release by a great new talent is

KEVIN McQUINN

singing

"EVERY STEP OF THE WAY"

D-101

This One



UGRO-PHA-A8G5 righted material

WESTERN UNION TELEGRAM

BF-1201 (4-60)

SYMBOLS	
DL	Day Letter
NL	Night Letter
LT	International Letter Telegram

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

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COME ON LET'S RUN LET'S GO SHIP SHIP SHIP REGARDS
LOU KLAYMAN ACTION RECORDS PS. AKI LOOKS LIKE ITS HAPPENING

PPC.

TO THE CRITICS:

Thanks to All of You

"Steve Allen came back to television and you would have thought the kid had never left home. Steve's comedy hour arrived on a new night, at a new hour, on a new network and was billed as The New Steve Allen Show. Don't let them kid you. It's the old Allen and the old gang and the old wild, improvised imaginative nonsense that is sometimes magical . . . and at times rises to heights no other comedy show can touch . . . It is a brand of comedy that never follows the trite and true and that is always in there trying . . . There were some inspired moments in Steve's opening hour . . . One had Bill Dana doing his "Jose Jimenez—The Astronaut," that you may already know from his best-selling record album, but which is still hilarious. Another was an animated segment (by Ernie Pintoff) dealing with an interview with a jazz musician that was further out than an astronaut has ever gone—and it was pretty wonderful . . . Steve brought back the Question Man as a musical cat who is saying questions when given the answer. One was a beauty. To the answer, "You can say you will pay all the doctor bills," Steve sang the question, "What can I say, dear, after I say I'm sorry." . . . What (Steve) gave us was television—pure television, not little movies. Perhaps it would be more proper to say that on Wednesday night television came back to television."

—Cecil Smith, LOS ANGELES TIMES

"Allen indicated in his first telecast . . . that he's planning to serve up pretty much the same mirthful menu as before. Many of the same associate goofs were on hand—Louis Nye, Bill Dana, Dayton Allen . . . when Steve accompanied a 'Preview of next week's show' with the observation, 'You'll be pleased to hear we've been renewed for another week,' we were indeed pleased."

—Harry Harris, PHILADELPHIA INQUIRER

"Talk about a three ring circus! Last night on television it was just ridiculous. There was so much happening that my 56-inch TV set couldn't come close to catching everything . . . Steve Allen's new show . . . stands a pretty good chance of heading off Wagon Train at the pass before the season ends. Nearly always Steve has presented unroutine (is that a new word?) programs, and that was the case last night. To be sure some of the familiar faces were aboard and the Allen trademarks were visible, but still the hour offered some new and clever touches. Perhaps the cleverest bit was a five-minute cartoon depicting a radio interview with a hip, way-out jazz man. It was the wildest, man—the end. It was funny too. Chalk up tremendous contributions from such Allen lieutenants as Bill Dana, Louis Nye and Dayton Allen. They teamed in various combinations to add the necessary spark and polish to the skits that they came off as professional laugh-getters—which are the best kind, as you doubtless know . . . Steve Allen's new show looms as one of the best of the 1961 season."

—Bill Buchanan, BOSTON DAILY RECORD

"Broad satire, hearty hokum and lively music made up the varied menu served on the New Steve Allen Show . . . It is definitely the brightest weekly hour of the season. Aiding Steve are a group of talented comedians backed by a stable of sharp writers . . . (particularly enjoyable) were the hilarious sketch about the FCC's investigation of TV programs, the interview with Jose Jimenez, the astronaut, and Pete Fountain's brilliant clarinet solos. Such Allen regulars as Louis Nye, Joey Foreman, Bill Dana and others helped to make this program an enjoyable one."

—Ben Gross, NEW YORK DAILY NEWS

"Steve Allen and his gang were in rare form for their return after a year's layoff. Working before a live audience in Hollywood, Steve pulled all the stops as he went after the laughs, but not once did he strain for them. The Allen Investigating Committee, which was tops, served to bring back Louis Nye as producer of violent TV shows, Dayton Allen as the kiddy's Captain Animal, and to introduce Buck Henry as David Unkind. One of the best numbers was an animated cartoon review by a critic with a jazz musician. It was priceless. Jose Jimenez, alias Bill Dana, did a delightful skit about an astronaut and Allen's musical question man was great. But the Allen-Nye-Dana opera skit outdid them all. As guests, Pete Fountain scored with his clarinet, and lovely-of-face-and-voice Sandy Stewart upheld Steve's claim to having found an excellent new voice."

—Arthur Fetridge, BOSTON HERALD

"Allen Show sparkles . . . Wednesday night TV came up with something superior for every conceivable taste and preference . . . it all added up to the first completely successful night of the TV season . . . Steve Allen offered the first of his new shows . . . this was a lively program which sparkled with a vivacity which has become unusual on our screen. The Allen Show also had about it an aura of solidity and class . . . Buck Henry's imitation of David Susskind was magnificent . . . and there was a marvelous tidbit in a jazz-star interview, with cartoon illustrations. All in all, Steve unveiled a good show with a great deal of the sort of vitality which makes for TV success."

—Janet Kern, CHICAGO AMERICAN

"Allen at best in new show . . . welcome as a breath of fresh air was the New Steve Allen Show, which might well have been titled 'The Old Steve Allen Show at its Best.' Steve and company were in top-notch form throughout this bright and breezy comedy-variety hour which ABC-TV, of all networks, introduced as its answer to such action-adventure competition as 'Wagon Train' and 'Malibu Run.' Allen's intelligent cheerfulness, a zany astronaut characterization by Bill 'Jose Jimenez' Dana, a good-natured spoof of a government committee investigating television, and a backstage opera sketch, highlighted by Louis Nye's antics, contributed to making Steve's return a most happy one."

—Anthony La Camera, BOSTON AMERICAN

"With the evening's drawing in, it is pleasant to report that the small screen is at last filling out with quality entertainment. Last night, instead of the wingless, crawling hours that mark a reviewer's job from May to September, we had mirth and song, new faces and dearly familiar old ones. From 7:30 to 11:00, the old black box was a lively and lovable thing. First in focus was Steve Allen, back after a year's absence . . . the endearing quality is still there. I mean that sharp, irreverent point of view, the rowdy but very wise sense of fun . . . One memorable jest had the producer of a show, 'The Deportables,' explaining the significance of a mound of garbage on his show. 'That's our ultimate sponsor,' said he. Most of the old Allen crew is back . . . Bill Dana, the incomparable Jose Jimenez, was hilarious as an astronaut, sitting for a TV interview. An animated cartoon featuring a big musician (was) frightfully droll . . ."

—Harriet Van Horne, NEW YORK WORLD-TELEGRAM

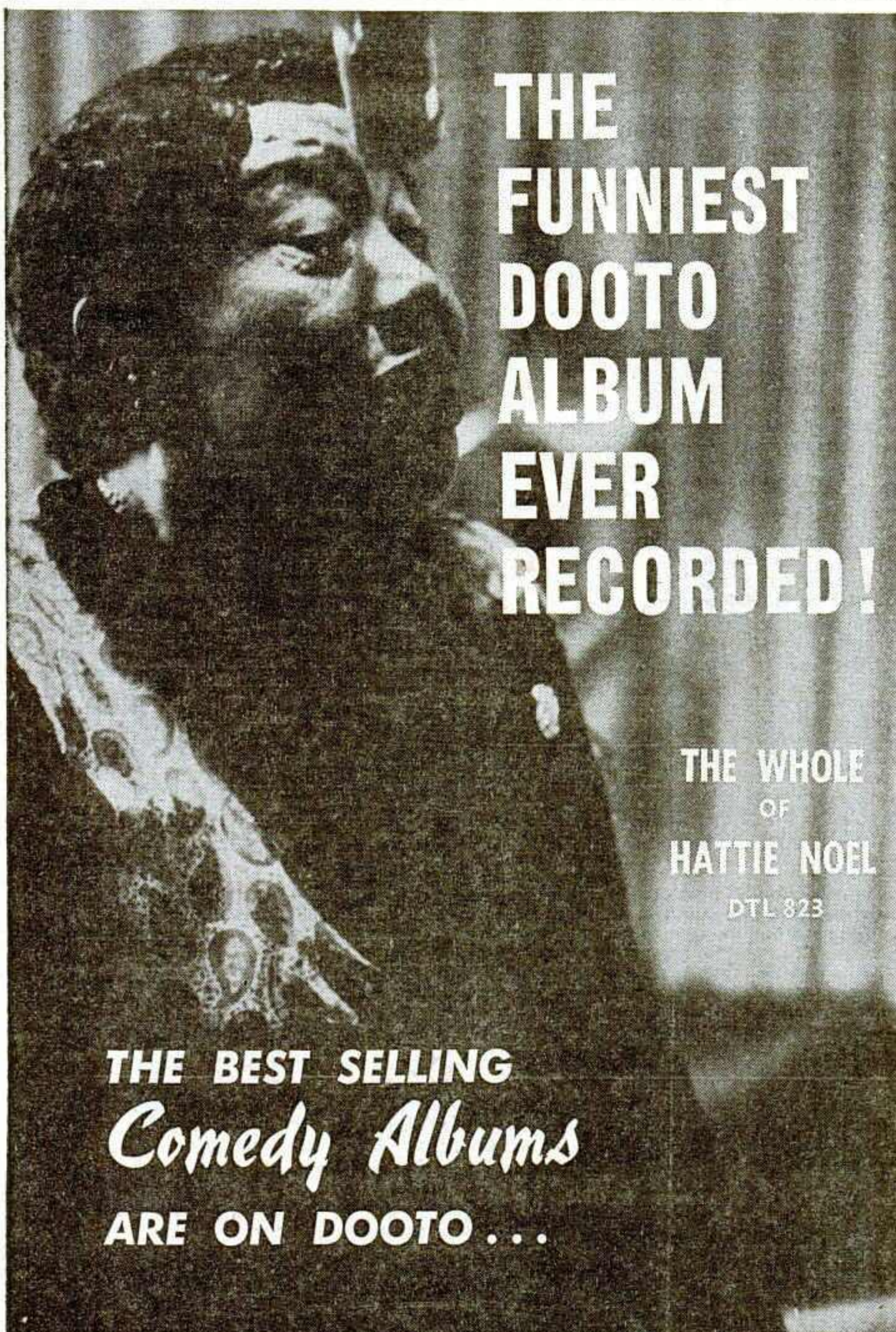
"Steve Allen came back with just the kind of informal, witty, relaxing show that television needs so badly. If the rest of his shows are as original, clever and funny as last night's, he'll stop Wagon Train fast. His Allen investigating committee which spoofed TV was hilarious. Buck Henry, one of Steve's writers, must have made the great Susskind wince in his role of David Unkind. Dayton Allen's takeoff on Captain Kangaroo was a masterpiece. Louis Nye, a regular on Steve's old show, proved again what a versatile comedian he is in the parody on the Metropolitan Opera."

—Eleanor Roberts, BOSTON TRAVELER

From all of us:

Steve Allen
Charlie E. Andrews
David Brown
Leonard Stern
Bill Dana
Stan Burns and Buck Henry

Bill Persky and Sam Denoff
Arne Sultan and Marvin Worth
Richard Brill
Louis Nye
Dayton Allen
Joey Forman
Dick Bennett



THE FUNNIEST DOOTO ALBUM EVER RECORDED!

THE WHOLE OF HATTIE NOEL
DTL 823

THE BEST SELLING Comedy Albums ARE ON DOOTO...

DEALERS: Dig DOOTO'S 10+1 PLAN!!

Only One More Week—Deadline Oct. 31st

NEW RELEASES

- HE'S FUNNY THAT WAY.....REDD FOX 815
- THE WHOLE OF HATTIE NOEL.....HATTIE NOEL 823
- COMEDY SWEEPSTAKES.....SCATMAN CROTHERS 814

HOT SINGLES

- *MY GIRL.....CHAS. McCULLOUGH & SILKS 462
- EARTH ANGEL.....THE PENGUINS 348
- I'VE HAD YOU.....THE CREATORS 463

BEST SELLING ALBUMS

- THIS IS FOX.....REDD FOX 809
- BELOW THE BELT.....RUDY MOORE 808
- FOR A PIECE.....ROSCOE HOLLAND 812
- WILD PARTY.....REDD FOX 804
- LAFFARAMA.....REDD FOX 801

- HAVE ONE ON ME.....REDD FOX 298
- PILLOW PARTY FUN.....BARON HARRIS 294
- DOWN BY THE RIVER.....ZION TRAVELERS 807
- BLAME IT ON THE BLUES.....WILLIE HAYDEN 293
- LAFF OF THE PARTY.....REDD FOX 214
- RACY TALES.....REDD FOX 275
- SONGS THRU A KEYHOLE.....JOEL COWAN 285
- REDD FOX FUNN.....REDD FOX 290
- SLY SEX.....REDD FOX 295
- LAFF OF THE PARTY, Vol. 5....SLOPPY DANIELS 232
- PARTY RECORD PARTY.....GENE & FREDDY 279
- THE SIDESPLITTER, Vols. 1 & 2..REDD FOX 253-270
- NIGHT IN HOLLYWOOD.....GEORGE KIRBY 250

*FASTEST breaking disk in the Southern California area released Nationally this week. D. J.'s, SEND FOR YOUR COPIES.



9512 So. Central Avenue
Los Angeles 2, California
Phone: LOrain 7-2466

Robbins Sales Lost to Poor Service

Continued from page 3

You," Brook Benton, Mercury. Two-siders selling well are "Berlin Melody" and "Come September" by Billy Vaughn on Dot; "Aware of Love" and "Moon River," by Jerry Butler on Vee Jay.

Others showing strong promises in Washington dealer sales: "Greetings," by the Valadiers on Miracle; "Heartaches," by the Marcells on Colpix; "September in the Rain," Dinah Washington on Mercury; "Reach for the Stars," Shirley Bassey on UA; "Young Boy Blues" by Ben E. King, on Atco; "You Don't Know What It Means," by Jackie Wilson; "Gin House Blues," Nina Simone; both sides, "I Apologize" and "Hurt," by Timi Yuro, on Liberty.

Without exception, dealers say the key to good singles sales is keeping up with the fast spirals and dropouts, plus faster and better distribution service.

A crystal ball would be a big help, too, and Mr. Glenn of Record City, one of the very knowledgeable singles sellers in this area, says he almost has one. A 77-year-old former minstrel man is the hippest customer to frequent the store, knows the whole singles field, and predicts comers with uncanny accuracy.

Salesman Glenn says his special customer "seems to know what ones are coming up—and this week, he asked for 'Let There Be Drums,' by Sandy Nelson, on Imperial."

BMW will get back to this. Could

be that the divining rod technique can show scientific a.&r. research a thing or two. Also shows that the music business is still very much show business.

'No Sale'

Another phenomenon that has dealers scratching their heads—not only in Washington—is heavy request from regular customers, not a hype, followed by "no sales." Case in point here was heavy request for "Bright Lights and Big City" by Jimmy Reed on Vee Jay, and for Joe Dowell's "Bridge of Love" on Smash, but the requesters did not come back to buy when the records were in.

This is similar to another phenomenon in Washington, Baltimore and Atlanta: A one-week run on certain new numbers, and then—nothing. Dealers, labels and distributors ponder: Why did the hook come out? when and where does the starting run lose local momentum? Theories offered by dealers are that even the regular customers may go find the request elsewhere; or the radio plays them to death — then suddenly drops them to give hard play to a newer tune.

Broonzy Waxings Are Re-Packaged

NEW YORK — Verve Records has released its "Big Bill Broonzy's Last Session" package in individual albums. The Broonzy set, when originally issued, came boxed as a five LP luxury item. The company has now taken the musical highlights from that set and has re-packaged them in three parts—all can be sold individually. Blues singer Broonzy is presented on the albums playing guitar and singing some of the most famous folk blues. Among the titles are "This Train," "John Henry," "When the Sun Goes Down," "Take This Hammer," as well as such notable tunes out of the blues genre as "Bill Bailey," "Frankie and Johnny," and "Old Folks at Home." Deleted from this version of the set are the running commentaries on life, music and the blues between the artist and producer Bill Randle.

WLIB for FM Time

Continued from page 3

ing Company, and Howard Muschel, both of New York.

"The plain truth is that Novik (Morris Novik, head of WLIB) did do something toward serving the avowed needs of the Negro community and this something, even though it appears to occupy only about 20 per cent of the broadcast week, consists of material which could very well improve as well as entertain. There will be opportunity for young and untried artists," and composers, among other public services.

While there will be considerable duplication of the WLIB-AM music programming — spiritual and gospel music, jazz, esoteric jazz, and rock and roll—the new FM service will offer "Harlem Concert Hall," a half hour evening program Monday, through Saturday, 8:35 to 9 p.m., with live renditions of serious music, preferably performed by young Negro artists. Novik also intends to stress music "composed and performed by Negroes," although other music and performers will be used.

Attractions That Mean BUSINESS

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—of "Rock Around the Clock" Fame
 - ★ MICKEY SHAUGHNESSY
Screen Comedy Star
 - ★ DUKE HAZLET
America's Singing Sensation
 - ★ CARL DOBKINS, Jr.
Decca Singing Star
 - ★ JOEY DEE & STARLITERS
The Twist Kings
 - ★ JOAN PROCTOR
RCA-Victor Singing Star
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**ROCK-A-BYE YOUR BABY
WITH A DIXIE MELODY**
JUDY GARLAND • Capitol
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SHOES b/w LA FEMME
LENNIE MARTIN & His Orch. Robbo

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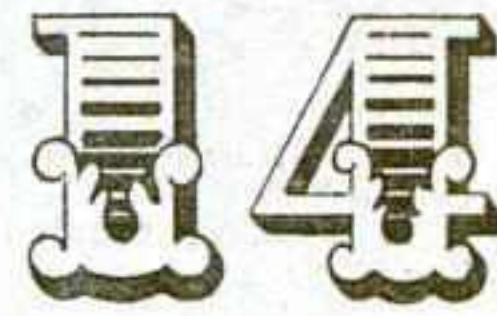
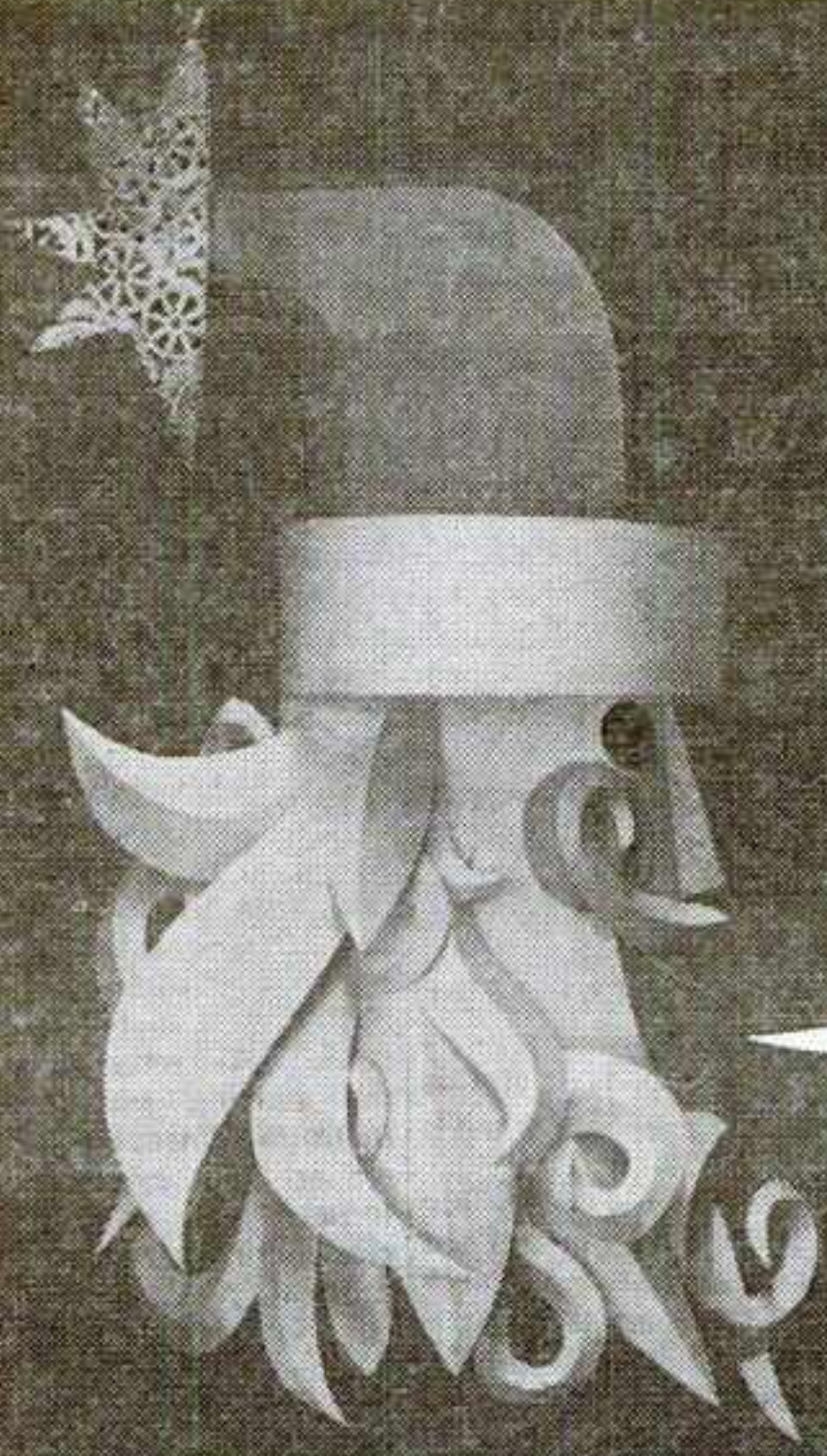
We are interested in 45 & LP Masters. Rush us your tape, demo or pressing.

KAMA PRODUCTIONS

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Ph.: RE 6-2411

"THE FIRST LADY WALTZ"

JIMMY McHUGH MUSIC, Inc.
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STRAIGHT YEARS!

... Robert Rheims Christmas albums and records have been the outstanding yuletide sales leaders, offered on the industry's greatest Christmas program. This year Liberty offers the greatest Robert Rheims Program ever, with:

1 10% DISCOUNT! 100% GUARANTEED SALE! JANUARY 10, 1962 PAYMENT!

2 A BRAND NEW LIBERTY PREMIER CHRISTMAS ALBUM FOR THIS PROGRAM:



"SEASON'S GREETINGS"
THE FANTASTIC STRINGS OF FELIX SLATKIN
LMM 13013—LSS 14013

An album of supremely beautiful arrangements of twelve favorite carols and songs: White Christmas; God Rest Ye Merry Gentlemen; Hark! The Herald Angels Sing; Joy To The World; O Holy Night; Adeste Fideles; Deck The Halls; It Came Upon A Midnight Clear; The First Noel; I heard The Bells On Christmas Day; Away In A Manger; Silent Night.

3 ALL-TIME BEST SELLING ROBERT RHEIMS CHRISTMAS RECORDS!



"MERRY CHRISTMAS"
ROBERT RHEIMS,
ORGAN AND CHIMES
LP 6006/ST 7706

19 all-time favorite carols. Beautiful performances • Superb Sound • Pressed on clear red vinyl • Cover printed on gleaming red foil.



"WE WISH YOU A MERRY CHRISTMAS"
THE ROBERT RHEIMS CHORALISTS
LP 6008/ST 7708

25 carols in exquisite arrangements by a superb chorus • Pressed on clear green vinyl • Cover printed on gleaming green foil.



45 RPM Single
R 101

"Silent Night and
"O Come All Ye Faithful"
From the organ
and chimes LP.



45 RPM EP
EP 4501

5 selections from the
organ and chimes LP.

4 SALES AIDS TO HELP MAKE THIS YOUR BIGGEST CHRISTMAS EVER!



Eye-catching, useful
counter merchandiser



Attractive streamer

• Yours for the asking,
with qualifying order.

SEE YOUR LIBERTY REPRESENTATIVE AND STOCK UP NOW!



FIRST IN THE FOREGROUND
OF SOUND



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.

JIMMY DEAN

Columbia recording artist Jimmy Dean, who currently has a hot chart item titled "Big Bad John," was previously quite successful in the country and western field. Born 32 years ago on a farm outside Plainview, Tex., Jimmy began his musical career at the age of 10, first learning to play piano, then mastering the accordion and the guitar. Dean's musical and Air Corps careers developed simultaneously. He filled in as a replacement with the Tennessee Haymakers, a country music quartet made up of Air Force buddies who played off-duty hours in Washington base bars for \$5 a night.



In 1952 Connie B. Gay took an interest in Dean and hired him to perform for the U. S. troops in the Caribbean. After this tour Dean worked on radio and TV in the nation's capital, and in 1957 began his CBS-TV network show, winning many fans. In April, 1957, Dean was pacted to Columbia Records. Although the appealing vocalist had a few fairly successful country singles and albums on Columbia, "Big Bad John" is his first big pop hit.

THE DUALS



Henry Bellinger and Johnny Lageman, who comprise the Duals, are young guitar players who lived on the same street for a year before a mutual friend introduced them and they decided to team up. Henry Bellinger, 19 years old, is the oldest of two brothers. He is originally from Colorado, but now resides in Los Angeles. He loves all kinds of music and plays the piano and viola in addition to the guitar. Bellinger is presently a

pre-law student at Los Angeles City College. Johnny Lageman, also 19, is the youngest of a family of nine children. He was born in New Orleans but went to Los Angeles to live with his older brother. Lageman started playing the guitar when he was 16 and has been interested in becoming a professional musician ever since.

The Duals' hot platter, tagged "Stick Shift," on the Sue label, is scoring well on the Hot 100. Managed by Ron Barrett, of Hollywood, the Duals will soon make a nationwide personal appearance tour.

C.&W. Radio Pkg. To Be Introduced At CMA Meeting

NEW YORK—A new program and production package, Country and Western Radio, will be introduced to stations and deejays by Stars International at the Country Music Association's convention in Nashville next week.

The package, said to be first of its kind, is designed especially for stations featuring c.&w. music. The service, distributed by Richard H. Ullman, Inc., will be sold on an exclusive basis in each market. Herb Eiseaman is producer of the new package with c.&w. deejay Biff Collie, KFOX, Long Beach, Calif., as associate producer.

The new service provides stations with almost 1,000 programming and production aids (musical jingles, spots, etc.) tailored to

DISC-JOCKEYETTE!

presently employed Penna.; writes own show, commercials, etc.; ten years' experience radio-TV major stations; singer, actress, trick voices; telegenic, with dynamic personality. Desires employment New York area. For photograph, resume and references write:

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1564 Broadway New York, N. Y.

ABP MEN WHO READ BUSINESS PAPERS MEAN BUSINESS

PROGRAMMING PANEL

THE QUESTION

Do you think records are breaking out faster or slower today?

THE ANSWERS

JIM HENDERSON
WFAC, Farmville, N. C.

Faster—for a number of reasons.



The old established hits are returning today with new arrangements. They break faster because everyone is familiar with the song and it doesn't take it as long to be accepted. Today's songs are of better quality and the jocks are better!

Country artists are breaking into the "Hot 100." And finally, records and new talent are receiving more promotion and there are more stations with more listeners than ever before.

MARK OLDS

Program Director
WNEW, New York

Slower, for three reasons. Management is paying more attention to all operational details.



Increased emphasis on "overall sound" gives less opportunity for personalities to "lay on" any record. Most stations are facing increasingly tough competition. This re-emphasizes stations' first goal of selling and pleasing audience—selling a record is incidental. And there's still too much product—lots of it mediocre. It's only because of the conscientious professionals that any records break out.

ROD RODDY
KYW, Cleveland

The actual breaking time has been reduced considerably — chiefly due to the increasing dependence (by station program directors) on national reviews and sales charts.



Consequently, much of the excitement and challenge has vanished and the record industry has paid the cost. In the past you could single out "breaking markets" and go from there, but now a record seems to happen all at once—nationally. With rare exceptions, a record carves its destiny within six weeks.

JACK McDERMOTT
WKAT, Miami

It's still a case of too many records being shipped to deejays.



With the exception of a Presley or a Sinatra, it takes longer now for a record to break out and become a hit. There are very few overnight hits in the business today.

There just doesn't seem to be as much heavy promotion on tunes excluding movie themes. Also, with the top-40 formats of many stations, only a handful of new records can be added each week.

B'casters Protest FCC Log Reports

WASHINGTON — The FCC's proposed new logging requirements require a broadcast announcer to be "an IBM machine as well as an artist," with over 500 entries called for during a single broadcast day on some stations. Another complaint is that the logging of some program items takes longer than the actual performance.

These complaints, together with a deluge of protest and comment came from networks and independent broadcasters last week at the

(Continued on page 40)

Olds & White Correction

NEW YORK — Two prominent local radio station execs were erroneously identified in the last issue of Billboard Music Week. Marks Olds, program director of WNEW, here was tagged Mark Woods, and Bob White, musical supervisor of WINS, here, was incorrectly listed as affiliated with his previous station WMCA.

VOX JOX

By JUNE BUNDY

COMEDY CORNER: Sid Sirulnick, program director of WNTA, Newark, N. J., writes—about our recent story on the increasing use of comedy albums by deejays—to remind us that WNTA's "Comedy Corner" (featuring comedy LP excerpts) is "probably the oldest regularly scheduled recorded comedy segment." Created by Sirulnick in August, 1960, the show has since become a regular hourly feature on each of WNTA's deejay programs. Due to "a tremendous response" to the comedy segs, they are now aired twice an hour, and Sunday afternoons an entire hour (2:30-3:30 p.m.) is devoted to "The Best of Comedy Hour."

Sirulnick has the following requests to make of record manufacturers:

1. "To get air play on a comedy album, please omit or edit out the cursing. In almost every case, it doesn't help the development of the bit and certainly the cursing prevents any air play. The labels could get a larger share of play by taking this step.

2. "In deejay copies (of comedy LP's), life could be made a great deal easier if the LP's had a separate track for each bit, rather than tracking through a complete side. By doing this, we can have all of the humor in the album available for air easily, instead of just the easy-to-find portions."

KOL'S RECORD MARATHON: Station KOL, Seattle, is readying plans to try and break the "world's record" for the most records played by station during a two-week period. The outlet, which is giving away \$1,300 worth of prizes to listeners who keep the most accurate count of disks played, hopes to break the previous "world's record" set by WTIX, New Orleans.

DREW'S DREAM COMES TRUE: When Bob Drew, WWL-TV, New Orleans, was a panelist earlier this year on BMW's Programming Panel, he said the guest he would most like to interview was Annette. Last week his wish came true. Dick Kline, of Disneyland-Vista Records, and New Orleans distributor Rocky Rolf set it up so that Annette made a live appearance on Drew's TV record hop show. She was in New Orleans to attend the Theater Operators Show. The segment was taped and aired twice last week by Drew. Also featured was a video tape, wherein Annette demonstrated several different teen dance steps.

GAB BAG: Joe Finan, KTLN, Denver, writes, "Victor's 49-cent single price, I think, is a partial answer to the "slug-a-bed" singles activity we have had. There is no doubt in my mind that many more companies are soon to follow. Sad but true, 50 to 75 per cent of the retailers here don't bother with singles in this market." . . . Jim Henderson, WFAG, Farmville, N. C., writes, "I have just started hosting a TV record hop, "Dance-O-Rama," on WNCT, Greenville, N. C., and need records." The jock adds "It seems that the record companies forget the smaller stations when we actually do much in the way of promotion."

Another "S.O.S. for better and faster service on singles and albums" comes from Red Jones, KWKH, Shreveport, La. Jones notes that KWKH's format "runs from country to blues and back again." The 50,000-watt-er, adds Jones, "reaches into parts of five States daytimes, and nighttime mail has come from 40 States and 20 foreign countries in the past few weeks."

YESTERYEAR'S HITS

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

**POP—5 Years Ago
OCTOBER 27, 1956**

1. Don't Be Cruel/Hound Dog, E. Presley, RCA Victor
2. Love Me Tender, E. Presley, RCA Victor
3. Green Door, J. Lova, Dot
4. Honky Tonk (Part I & II), B. Doggett, King
5. Just Walking in the Rain, J. Ray, Columbia
6. Canadian Sunset, H. Winterhalter, RCA Victor
7. Tonight You Belong to Me, Pallone & Prudence, Liberty
8. Whatever Will Be, Will Be, D. Day, Columbia
9. Blueberry Hill, Fats Domino, Imperial
10. Friendly Persuasion, P. Boone, Dot

**POP—10 Years Ago
OCTOBER 27, 1951**

1. Because of You, T. Bennett, Columbia
2. Cold, Cold Heart, T. Bennett, Columbia
3. I Got Ideas, T. Martin, RCA Victor
4. Sin, Four Aces-A. Alberts, Victoria
5. World Is Waiting for the Sunrise, L. Paul M. Ford, Capitol
6. Down Yonder, Del Wood, Tennessee
7. Turn Back the Hands of Time, E. Fisher, RCA Victor
8. Undecided, Ames Bros.-L. Brown, Coral
9. And So to Sleep Again, P. Page, Mercury
10. Loveliest Night of the Year, M. Lanza, RCA Victor

RHYTHM & BLUES—5 Years Ago—October 27, 1956

- Blueberry Hill, Fats Domino, Imperial
Let the Good Times Roll, Shirley & Lee, Aladdin
In the Still of the Night, Satins, Ember
Love Me Tender, E. Presley, RCA Victor
Still, L. Baker, Atlantic

- I Can't Love You Enough, L. Baker, Atlantic
Lonely Avenue, R. Charles, Atlantic
I Can't Quit You Now, O. Rush, Cobra
Bad Luck, B. B. King, RPM
You'll Never, Never Know, Piaffers, Mercury

THIS RECORD IS **NOT**

FOR SALE AT **49¢**

IT'S A **HIT!**

"TONIGHT"

FROM THE MOTION PICTURE, "WEST SIDE STORY." A SEVEN ARTS-MIRISCH PRODUCTION

by **EDDIE FISHER**

Seven Arts #719

GET WITH EDDIE'S
BIG ALBUM

"TONIGHT WITH EDDIE FISHER"

RAMROD 6002 (mono); SR 6002 (stereo)

SEVEN ARTS RECORDS, INC. 701-7th Ave., N.Y.C., N. Y.
(Morty Craft, pres.)

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.

JAY JAY—Expires October 25, 1961. Started September 25, 1961. Fifteen per cent cash discount on all albums including Christmas product. Special bonus: Order 100 assorted singles of five particular disks and receive 25 singles free. See page 8 advertisement, September 25 issue, for details.

LIBERTY—Extended through October 29, 1961. Started September 1, 1961. Fall Program. Ten per cent discount on complete catalog, except the three Chipmunk albums, including new releases.

AUDIO FIDELITY—Expires October 31, 1961. Started October 2, 1961. Fall Sales Program. One album free for every five purchased, covering complete catalog plus new releases. Also, label is offering new Dukes of Dixieland LP, "The Best of the Dukes," to the consumer at an introductory price of \$2.98, mono or stereo. Dealers who order a special pre-pak counter merchandiser of 10 mono and 10 stereo of this LP will receive two free stereo LP's.

DEL-FI—Expires October 31, 1961. Started October 3, 1961. "The Big Del-Fi Double Deal." Label is offering to dealers two LP's free for every 10 purchased of their five new releases.

MGM—Expires October 31, 1961. Started September 25, 1961. Label is offering dealers one free album for every six purchased. Plan covers 16 new releases as well as complete catalog. See page 41, September 25 issue.

TIME—Expires October 31, 1961. Started September 18, 1961. Series 200 entire catalog is available through distributors at a 10 per cent discount. Special promotion on new September release: "Great Songs From Motion Pictures" in three separate volumes. Available in pre-pak designated Motion Picture Pak, including three of each volume in stereo at full price and one each of the volumes monaural at no charge.

VERVE—Expires October 31, 1961. Started September 25, 1961. Label is offering dealers one free album for every six purchased. Plan covers 16 new releases as well as complete catalog. See page 41, September 25 issue, for details.

MERCURY—Extended through November 1, 1961. Started September 1, 1961. Project Mercury Sales Plan. Fifteen per cent merchandise discount. Buy 100 albums, get 15 free; deferred billing up to four months where credit qualifies and 100 per cent exchange privilege.

PRESTIGE—Expires November 3, 1961. Started September 25, 1961. "Prestige Big M Deal." Purchase 10 albums of Prestige or Moodsville label and get two albums free. Available through distributor.

COLOSSEUM—Expires November 15, 1961. Started August 15, 1961. "Half Price Victory Sale." \$3.98 LP's to retail for \$1.99. Dealer cost \$1.23, f.o.b., warehouse. Label is owned by Bruno Hi-Fi Records.

PACIFIC JAZZ-WORLD PACIFIC—Expires November 24, 1961. Started October 9, 1961. Two LP's free for every 10 LP's purchased with a minimum order of 100 mono or stereo LP's. Covers 11 new releases. One hundred per cent exchange privilege.

KAPP—Expires November 30, 1961. Started October 10, 1961. October-November Program. Ten per cent discount on 12 new releases only. Dating available to qualified dealers.

LIBERTY—Expires November 30, 1961. Starts October 30, 1961. Ten per cent cash discount on the label's Christmas product, including its Robert Rheims catalog, plus a new Felix Slatkin Christmas release on the Premiers label. See page 2, October 16 issue, for details.

ABC-PARAMOUNT—Expires December 15, 1961. Started July 17, 1961. Fall-Winter LP Program. Distributors are offered 12½ per cent discount on all LP purchases. Program covers complete catalogs and new releases, including Christmas packages, on ABC-Paramount, Impulse and Chancellor labels.

CAPITOL-ANGEL—Expires December 22, 1961. Started October 16, 1961. Christmas Package Program. Twelve and a half per cent cash discount on all Capitol and Angel new yuletide releases, catalog as well as new releases. See page 3, October 16 issue, for details.

PETER PAN—Expires December 31, 1961. Started August 15, 1961. Label is offering all of the current seven-inch singles to dealers six for \$1.

MONITOR—No expiration date. Started June 19, 1961. Five LP's are specially priced to the consumer at \$1.98. Soviet Army Chorus and Band, Vol. 4. Beethoven Piano Concerto No. 4 in G. Gilels, piano; Beethoven Piano Concerto No. 5 in E Flat Major, Gilels, piano; Bach Concerto No. 1 in D Minor; Leonid Kogan Plays Prokofiev, Tchaikovsky and Saint-Saens.

WONDERLAND—No expiration date. Started August 23, 1961. Dealer gets 26 albums for the price of 24. Key numbers in catalog available in two pre-paks. Label is Riverside's children's line.

CONCERT-DISC—No expiration date. Started September 25, 1961. Complete catalog including new releases offered on a one-free-every-five-purchased basis. Label's "Success In Life" and "The Businessman's Record Club" series available at 10 per cent discount.

ALBUM COVER OF THE WEEK



THE ORIGINAL JAZZ SCORE OF KWAMINA — Billy Taylor Orchestra, Mercury MG 20654. Striking cover designed by Thomas Gorman in bright orange, shades of gold and black on a white background. Exciting and timely display material.



PIECE FOR CLARINET AND STRING ORCHESTRA—MOBILES—Jimmy Giuffre, Verve V-8395. Eye-catching cover designed by John Murello. It's a copy of a multicolored modern painting by California artist Gene Grant, placed on a black background. Prime display item.

Show to Honor Light, Connie

PHILADELPHIA—The Greater Delaware Valley High Fidelity Music Show which runs Friday (27) through Sunday (29) will get major attention in advance when the Poor Richard Club pays tribute to Enoch Light, president of Command Records, and songbird Connie Francis. The Poor Richard Club is the oldest advertising club in the nation and membership is composed of advertising agency gentry, newspaper and magazine publishers.

At a luncheon on Monday, October 23, kicking off a promotional week in behalf of the show, the Poor Richard Club will crown Connie Francis as "Miss Hi-Fidelity." In addition, Light will be given a Poor Richard Award for helping to create a new sound in music.

There will be special sections on the show on Thursday (23) in the Bulletin, Inquirer and the Daily News, and the newspapers announced its special section will be printed for distribution at the show itself.

Bortnick also made available tie-in ads to all record and set dealers for use in their regular newspaper advertising. He is picking up the tariff for the tie-in which calls attention to the show and showing dates. He has also arranged for local disk jockeys, TV personalities and visiting record artists to make personal appearances at the show every hour on the hour, giving autographs and autographing pictures and albums. In a tie-up with Polaroid, all visitors will get a free picture taken with the particular celebrity of the hour. There will also be over 500 record albums given away as door prizes.

Bortnick also revealed that all the space—35 rooms—set aside for component part manufacturers has been sold out. As a result, additional space is now being sold to package manufacturers who will now be widely represented in the show.

Sales of Custom Stereo Get Word Of Mouth Boost

MINNEAPOLIS — Word of mouth advertising has helped bring a 30 per cent annual increase in custom stereo sales at Anderson's Hi-Fi in suburban Richfield, according to Wayne Meisenholder, manager of the custom stereo department. About half of the firm's business has come from referrals by customers, he pointed out.

Other advertising media used to get new business include radio, direct mail, newspaper and magazines.

AM radio has not proved too successful, but spot announcements on a local FM station, turned out most effective of all. Meisenholder doesn't feel newspaper advertising works unless a half or full page are used. Local magazines such as Select, which caters to an upper income readership, and 8:30, a magazine devoted to the activities of community theaters, also have been used successfully.

Meisenholder helps develop the personal touch, which builds the referral business, by telling his sales staff to be friendly, even to those who are "just looking." This routine often leads to the discovery of a weak link in the person's sales

(Continued on page 40)

BEST SELLING PHONOGRAPHS, RADIOS & TAPE RECORDERS

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

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

PHONOS LISTING BETWEEN \$61 AND \$80

Position This Issue	Pos. 7/24/61 Issue	Brand	% of Total Points
1	2	Magnavox	24.9
2	1	Decca	24.7
3	8	Capitol	12.5
4	3	Voice of Music (V-M)	5.7
5	4	Webcor	5.2
		Others	27.0

ARD Issues 'To Arms' Cry At Local New York Meet

NEW YORK — A stern call to battle was sounded to record dealers of the New York and New Jersey area last Tuesday (17), by Lou Shapiro, secretary-treasurer of the local chapter of the Society of Record Dealers of America (SORD). Shapiro, who holds the same post with the national SORD body, delivered his remarks at a dinner meeting of the group held in the Carpenter Suite of the Waldorf Astoria Hotel.

Speaking of the lawsuit lodged by three Chicago dealers against the Columbia, RCA Victor and Capitol record clubs, Shapiro told the dealers, "Our attorneys have assured us that these are areas of violation within these clubs which are clear cut. We have every reason to believe that every independent record dealer in these United States will benefit by the court's decision in this litigation."

Urging the dealers to increase their support of the Chicago suit, Shapiro went on, "We dealers must band together to challenge this giant and stop him now."

Shapiro also noted the recent investigation of the record business by the Federal Trade Commission. By the end of the month, he said, the results of the inquiry will be sent along to FTC headquarters in Washington for its consideration.

Turning to the local scene, Shapiro pointed out, "There have been several false starts for our organization in previous years. Let's forget the past and work for the present and the future of our industry and ourselves to survive the horrendous conditions that now exist."

Following the talk, President Sy Bondy threw the floor open for new business, which prompted a lengthy discussion of the so-called "guarantee, return and exchange problem." The vigorous exchange of views culminated in the passing of a motion that "dealers should be notified promptly whenever a manufacturer calls in a line from a distributor."

A proposal to urge manufacturers to follow the leads of Dot and King in guaranteeing product, was opposed by Joe Schulman of Newark, who protested, "Why should discounters get the benefit of these

guarantees? Let the manufacturers keep their guarantees. All we want from them is the regular 5 per cent return on singles, that's all."

Following this, nominations and elections for a new board of directors were held, resulting in the following new officers: President, Mickey Gensler; third vice-president, Rudy D'Alessandro; second vice-president, Don Harnick; first vice-president, Al Schonberger; and recording secretary, Jerry Goldberg. Shapiro was the unanimous choice to continue as secretary-treasurer.

Following the election, it was moved to send \$500 to the SORD war chest promptly, the sum to be taken as a credit now against SORD's share of the local chapter's dues expected for the new fiscal year.

A motion was also passed to extend a vote of thanks to Sy Bondy for his efforts on behalf of the group during his three terms as president. Bondy will continue as an ex-officio board member and chairman pro tem of that body. It was also decided to step up the pace of meetings, with sessions planned for the third Tuesday of each month.

UST's Automatic Release Features

BLOOMFIELD, N. J.—United Stereo Tapes, pre-recorded four-track tape distributing wing of Ampex, has extended to dealers a new automatic release service with a number of extra free service features.

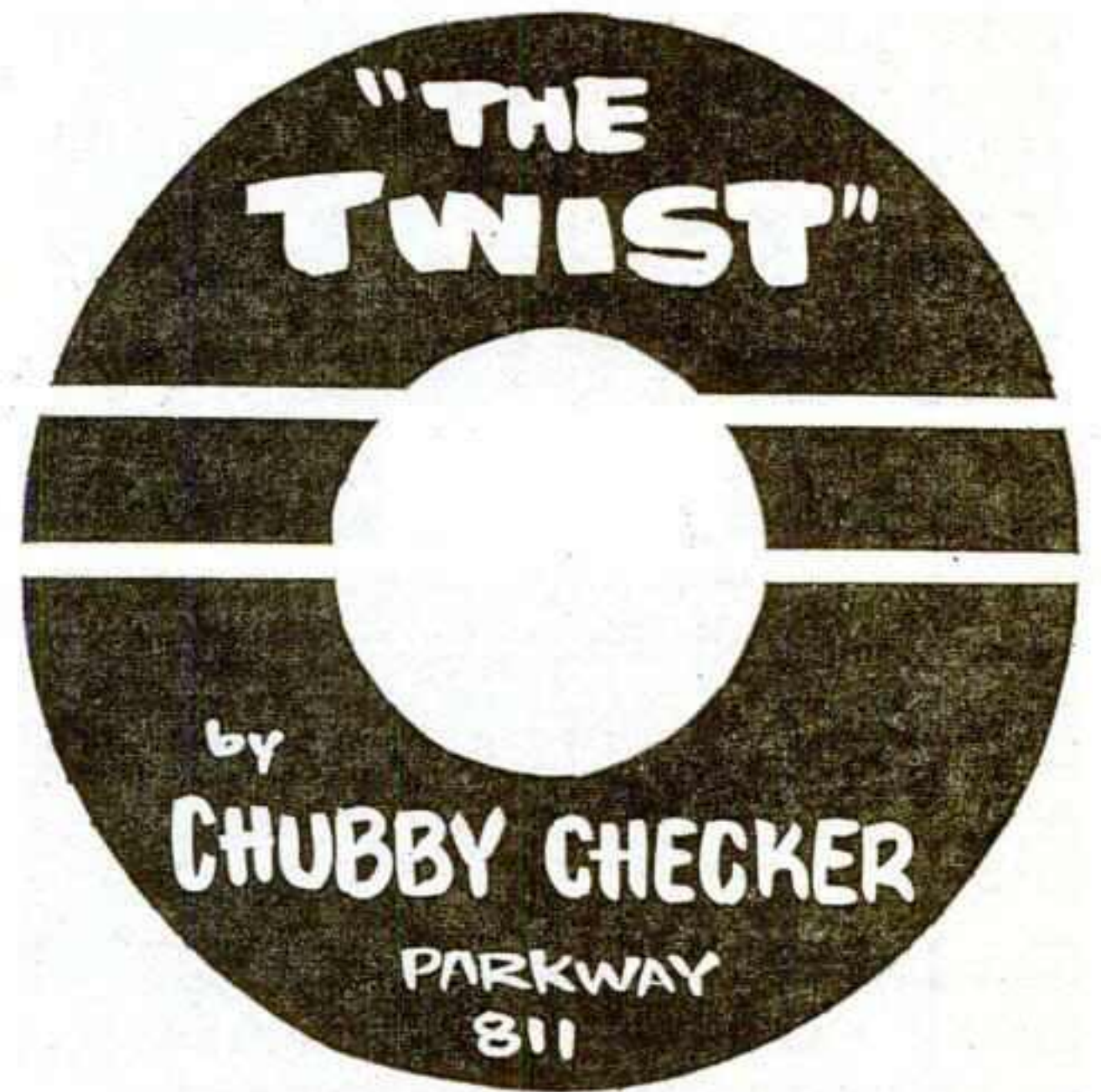
Dealers who agree to buy one each of 15 new monthly tape releases selected from the more than 20 record company catalogs for which UST has a tape rights, will receive free a new release demo tape; a modular counter and peg-board browser; a display and banner new release consumer catalog; a 10 per cent discount on tapes purchased under the plan; early delivery each month; free freight on all shipments; and a 100 per cent exchange privilege, good up to a period of 90 days after release.

"THE TWIST" DANCE RAGE EXPLODES INTO THE ADULT WORLD!

and

CHUBBY CHECKER IS THE KING OF "THE TWIST"

Millions Saw Chubby Do This Record on The Ed Sullivan Show Last Night!

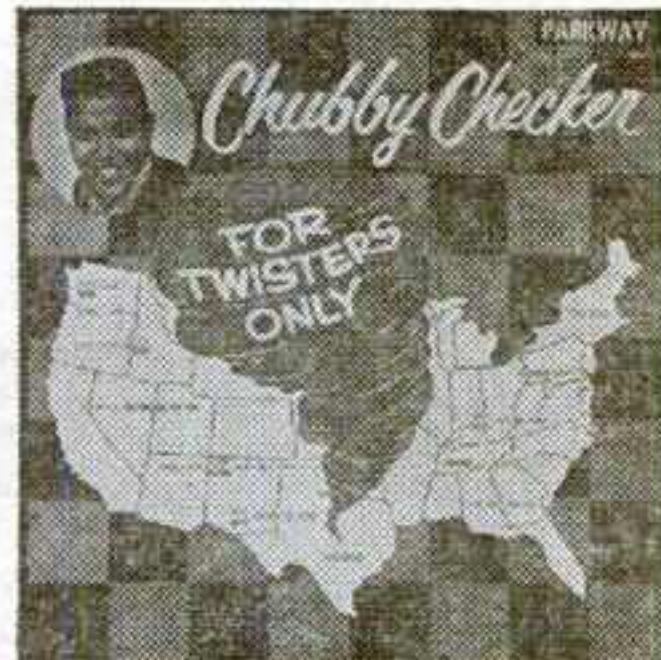


These "Twist" Albums Available NOW!

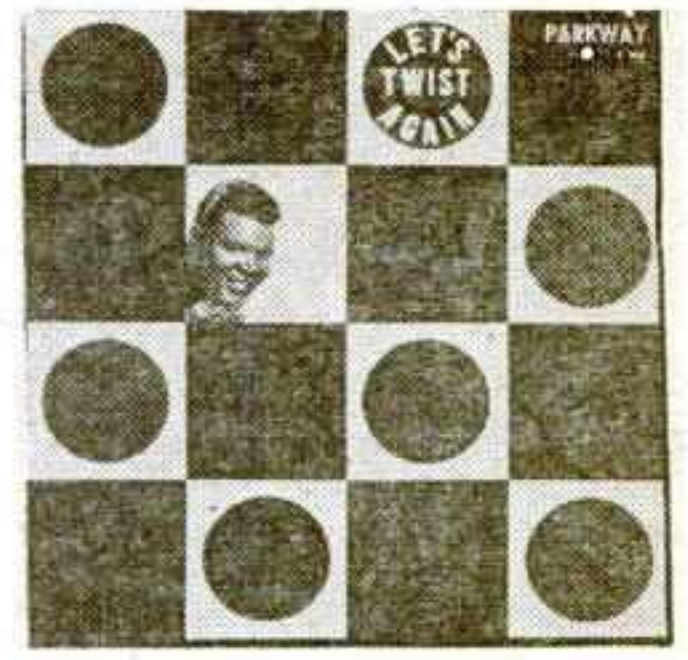
**Coming Soon!
New
"Twist" Party
Album by
Chubby Checker**



7001



7002



7004

CAMEO/PARKWAY RECORDS 1405 Locust St. Philadelphia, Pa.



THE PROMPTER, ONLY 7 $\frac{1}{8}$ " HIGH, 9 $\frac{7}{8}$ " WIDE, 11 $\frac{3}{4}$ " DEEP, 13 $\frac{1}{4}$ POUNDS LIGHT!

RCA VICTOR announces the most amazing High-Fidelity recorder since the invention of the tape cartridge! Only \$99⁹⁵!



WONDERFULLY COMPACT! WEIGHS LESS THAN 14 POUNDS!

Now! An all-new RCA VICTOR portable tape cartridge recorder-player! The easy-to-use "Prompter" is so compact it weighs less than many portable typewriters. Best of all, it's priced to sell on sight (and sound) from only \$99.95!

COMPARE THESE UNIQUE FEATURES!

One-Step Cartridge Loading! Just drop in the tape cartridge and start playing or recording. Blank cartridges are readily available.

Records up to two hours of high-fidelity—up to four hours of normal conversation. Dual-speed selector lets you choose 3¾ inches per second for high-fidelity, direct electrical recording, or 1½ inches for extra-long playing of good-quality voice recording.

A quality tape recorder engineered for top performance! Frequency response from preamplifier: 50-15,000 at 3¾ per second.

Easy-to-operate controls! One knob for rewind, stop or play; a one-position control for record; simple dual-position switch lets you select sound track easily.

Complete recording and playback facilities make it ideal as a tape deck. Full set of plug-in jacks for recording for home use and playback through properly equipped hi-fi, TV or radio sets. Internal speaker cut-off switch shuts off the recorder's

speaker when playing back through supplementary system. Microphone jack for candid recording.

Makes finer quality recordings! Neon level indicator helps make more distortion-free, clearer sounding recordings.

RCA Victor "Golden Throat" brilliance and realism! 3" x 5" electrodynamic speaker is precisely balanced with amplifier and cabinet for richer, fuller tone.

Sensitive ceramic microphone! Permits high-quality recording of events in sound as they actually happen. A compact microphone holder with cord storage fits easily inside the lid.

Spring-loaded handle! Makes this truly portable recorder even easier to carry.

Erase-proof interlock! Prevents accidental erasures by locking out the record position on the recorder.

Automatic tape stop! Stops tape and shuts off motor at end of tape.

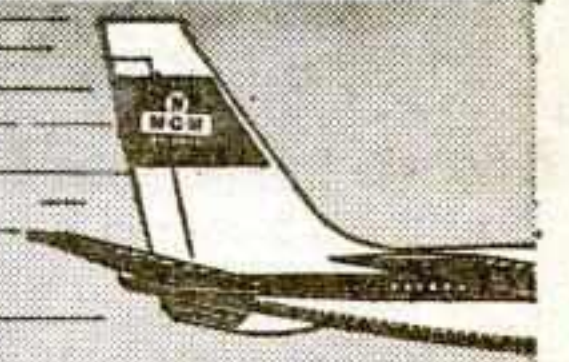
Plays reel to reel! A simple optional attachment accommodates 3 inch reels for reel to reel use.

SEE WALT DISNEY'S "WONDERFUL WORLD OF COLOR," EVERY SUNDAY, NBC-TV NETWORK



The Most Trusted Name in Sound

We're Riding High!!



CONNIE FRANCIS
(HE'S MY)
DREAMBOAT
MGM K13039

THE STEREOS
I REALLY
LOVE YOU
CUB K9095

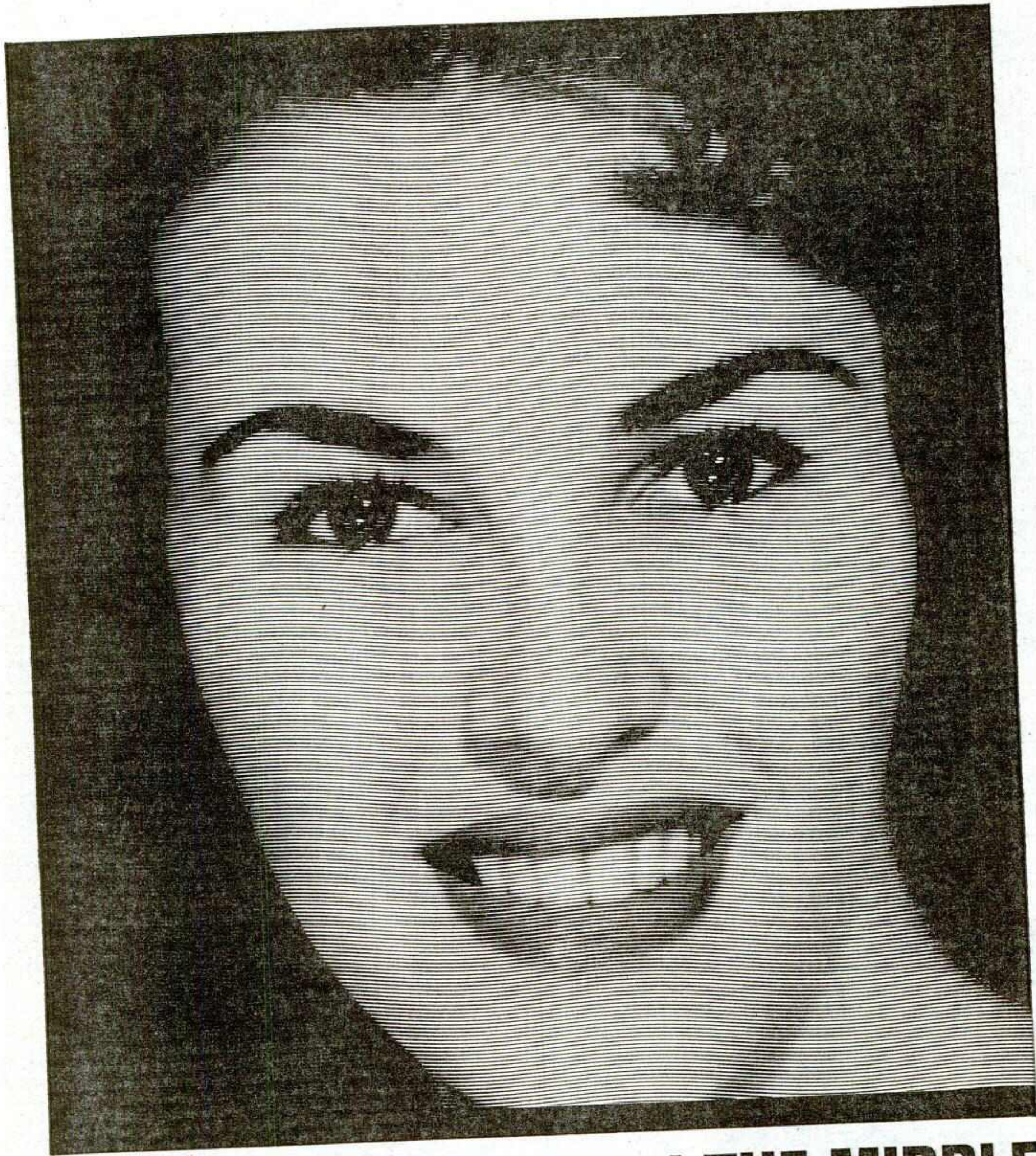
LEROY HOLMES
His Orch. & Chorus
THEME FROM
BRIDGE TO THE SUN
MGM K13036

JOHNNY RHYTHM
WOULDN'T IT BE NICE
MGM K13043

plus **THEME FROM KING OF KINGS** by **ORNADEL** MGM K13047



MGM RECORDS
THE STARPOWER LABEL



WANDA JACKSON'S "IN THE MIDDLE OF A HEARTACHE" #4635 IS IN THE BILLBOARD TOP 100!



ITALY

RAI-TV May Cut Down San Remo and Naples Song Festival Air Coverage

By SAM'L STEINMAN
Piazza S. Anselmo 1, Rome

Chances are strong that RAI will shortly announce that it will no longer televise the song festivals in San Remo and Naples in their entirety. Since the disk and publishing houses are getting an opportunity to present more than twice as many songs through the "Canzonissima," TV show, it is more than likely that they will go along. The event has not brought opposition from the Italian Society of Publishers and Composers.

Initial program of the season got so-so notices but Miranda Martino singing the Nico Fidenco composition, and RCA Italiana entry, "Squeeze My Hand" fared best of the seven songs on the program. With only one channel operating four nights offer pop song programs on TV—Canzonissima on Tuesday, "Studio One" on Saturday, and the shorter shows, "Songs At the Window," on Monday and "Four Steps Among Three Notes" on Thursday.

Jazz Festival

Second Jazz Festival at St. Vincent was a success with greater number of participants than the first. Said Pierluigi Catalano, president of the Italian Jazz Music Federation, "We continue to be convinced, as we have always been, that there can be no actual or

when answering ads . . .

Say You Saw It in
Billboard Music Week

By MARIO DE LUIGI
Editor, Musica e Dischi, Milan

Pino Donaggio appeared in Canzonissima on October 17 with his brand new and very interesting "Il mio sotterraneo."

Saturday, October 7, there was a Festival show of composer-singers on Italian television. Those participating were Pino Donaggio, who sang one of his latest successes, "Pera Matura," Corrado Lojacono, who sang "Non So Resisterti" and Bruno Martino, who sang "Mister Amore." . . . The singer Gege', who won third place in the Neapolitan Song Festival with "Tutt' 'a Famiglia" is on an 18-day tour of the South of Italy for the rest of this month. . . . Soon to appear at the Manzoni Theater in Milan is one of the most amusing films of the year, Una Notte Movimentata. The star of the show, Dean Martin, has also made the first record of the song from the sound track entitled "All in a Night's Work."

artificial barrier between professionalism and amateurism in the field of jazz."

Paolo Sparcana's "Snow Men" sung by Paola Orlandi and Rossanna Silvi topped the Valletti Festival, known as "Poor Man's San Remo" with second spot to di Zauli and Da Vinci's "Moreover" sung by American Carol Danell and Lando Fiorini.

Ornella Vanoni, having scored a hit in her role in "Remus and Romulus," has been signed for two more films and a theatrical role.

SPAIN

Acuff-Rose in Link With Hispavox Pub

By PAUL MATAS
32 Av. Jose Antonio, Madrid 13

Acuff-Rose, of New York, has just signed a pact with Ediciones Musicales Hispavox of Spain which will control the American company's material in this country and Portugal. Enrique Martin Garea, the artistic director of "Hispavox," also confirmed that the Hickory label will soon be released in Madrid. The same Spanish company is representing here the Sono Press of France whose plastic records are shortly going on the market.

Disk Shorts

Marco Antonio Muniz, RCA's star from Mexico, sings "Luz y sombra" in his first EP launched in Spain. . . . Same label presents Nico Fidenco and his hit in Italy, "Legata a un granello di sabbia" and "Il mondo di Suzie Wong." . . . Rafael Seijo is helping La Pachanga to become an autumn success in this country.

Brunswick will try to make a hit with "Cuando la Luna" recorded by Earl Grant. . . . While Cupol (a Swedish label) seeks an international pact to launch the new EP made by Los Cordobeses here with "Ave Maria No Morro" and "24,000 besos."

Miguel Gustavo's hit from the Rio Carnival "Brigitte Bardot" has been recorded in Spain by Quique Roca and his group with Claudia (Hispavox) and Rudy Ventura (Alhambra).

Last week the new Vergara label came out in Spain. The brand-new Spanish company with offices in Paseo General Mola 9 of Barcelona is releasing the German Ariola and Italian Ricordi material.

FRANCE

Flood of Cover Versions Inundate Motion Picture Theme Music Disks

By EDDIE ADAMIS
92 Quai du Marechal Joffre
Courbevoie (Seine)

Film themes continue as the most covered music of the moment. Among the latest is "Navarone," from the U. S. pic "The Guns of Navarone," which has seven versions: two vocals with Les Compagnons De La Chanson (Col.) and John William (Polydor) and five instrumentals with Franck Pourcell (VSM), Joe Reisman (Barclay), Jerry Mengo, Jo Courtin and Mitch Miller.

"Protegez-moi Seigneur" (Poderoso Senor) from "Le Gout de la Violence" has nine versions: three vocals by Dalida (Barclay), Gloria Lasso (VSM) and Maya Casabianca (Philips), and six instrumentals with Franck Pourcell (VSM), Georges Jouvin (VSM), Yvette Horner (Pathe), Tito Fuggi (Philips) A. Sanabria (Trianon) and Jacky Noguez (Pop).

Obituary

Marguerite Monod, 58, French writer of "Irma la Douce" and of most of Edith Piaf's hits, died suddenly October 12.

Disk Business

Belgian thrush Jackie Seven will wax a series of rock and roll and "twist" tunes for Vogue Records. . . . Barclay Records issuing a series of jazz LP's from Sinatra's new Reprise label. . . . Les Chats Sauvages are becoming top sellers in the juke box field, and Pathe is rushing out six singles this weekend.

Among a big batch of new releases the most interesting are current U. S. chart titles such as Bobby Darin's "You Must Have

Been a Beautiful Baby" (London), "A Hundred Pounds of Clay" (Avec une poignee de terre) by Dalida (Barclay), Richard Anthony (Columbia) and Johnny Halliday (Philips); "Michael" by the Highwaymen (U. A.), with a cover by John William (Polydor) and "Runaway" by Del Shannon (London).

VENEZUELA

Foreign Labels in Contracts

By ALVARO PANALVER C.
Director, Notidiscos
Apartado 3066, Caracas

Cesar Roldan, president of Favedica, which produces in Venezuela Odeon, Tropical, Billo and Discomoda, contracted the release of the Audio-Fidelity and Ansonia labels. Also Musidisc of Brazil and Music Hall of Argentina.

Representatives of Capitol will be in Caracas in January to conclude negotiations for the release of this label in Venezuela. It is possible that Favedica will obtain this contract.

Stanley Steinhouse, general manager of Orfeon-Dimsa of Venezuela, reports to the Marine Corps in Puerto Rico where he must fulfill training.

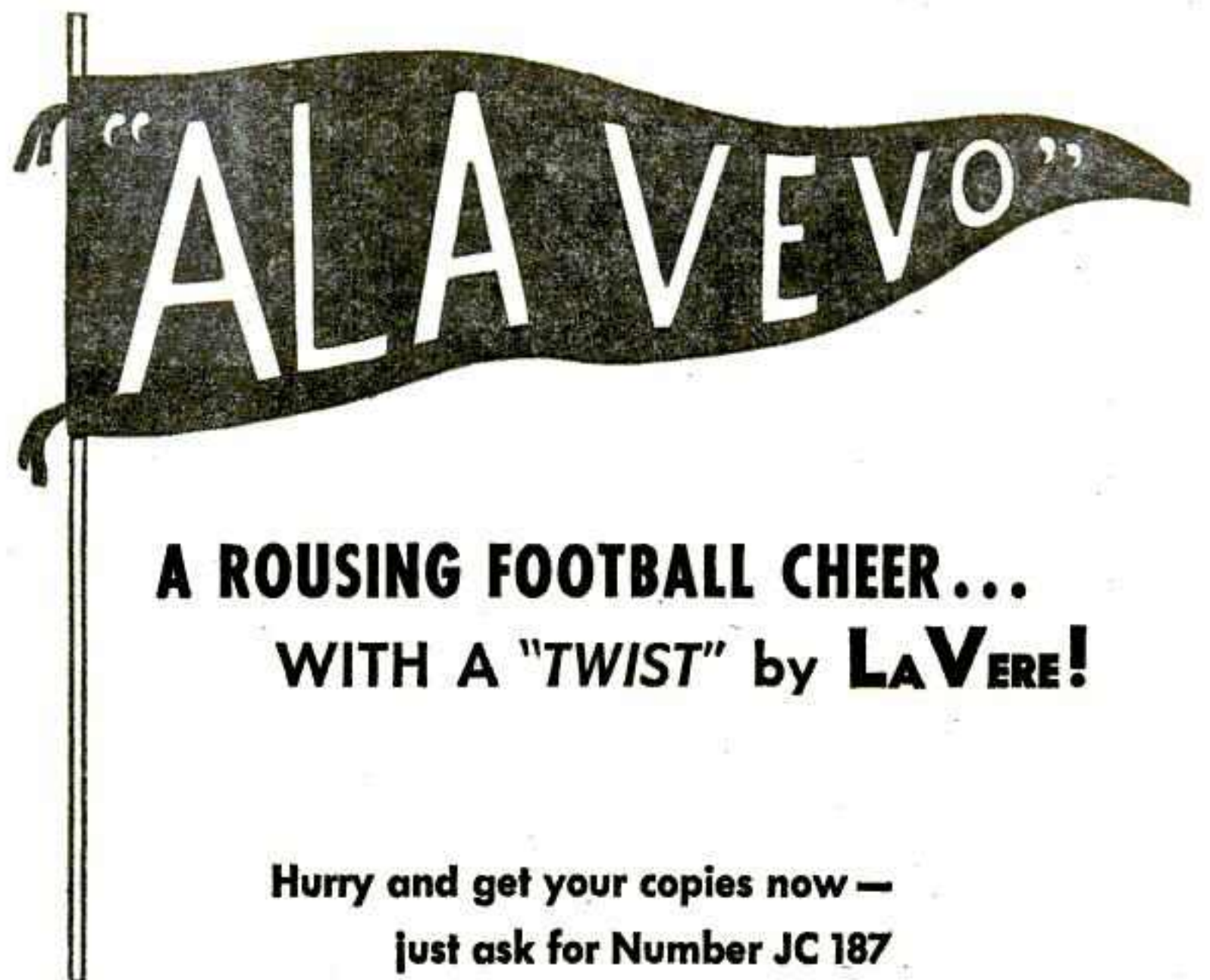
Johny Quiros, who is in charge of the Sonus label, just contracted for the Disc Jockey label of Argentina, Chantecler of Brazil and RGE.

For the end of October the new Maya label will be sold to the public at Bs. 9 in monoural and Bs. 11 in stereo.

this one will score . . .



THE "DIADEMS"
newest and greatest



A ROUSING FOOTBALL CHEER...
WITH A "TWIST" by LAVERE!

Hurry and get your copies now —
just ask for Number JC 187

b/w "What More Is There To Say?"

it's another hit from



LAVERE RECORDS

DIVISION OF LAVERE MUSIC AND PUBLISHING CO.

247 Fort Pitt Boulevard
Pittsburgh 22, Pennsylvania

Still available to distributors in certain areas.

from a great new show

“SUBWAYS ARE FOR SLEEPING”

music by Jule Styne—lyrics by Betty Comden and Adolph Green

the kind of song that

“COMES ONCE IN A LIFETIME”

c/w Tender Is the Night 4-42219 also available on Single **BB**

as only

TONY BENNETT

can sing it!



on

COLUMBIA RECORDS

and the Original Cast Recording of “Subways Are for Sleeping” will be on Columbia Records—of course!

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SINGLES PROGRAMMING & BUYING GUIDE

TOP MARKET BREAKOUTS

Records shown here are important to buyers and programmers because this measurement of local popularity may well indicate popularity and sales on a national scale in the weeks ahead. These records have shown sharp local sales increases during the last ten days to two weeks, but are not necessarily best sellers in their markets. Records selling strongly in a sufficient number of markets have this national strength reflected in the Hot 100 chart this week.

CHICAGO

- ONE GRAIN OF SAND
Eddy Arnold, RCA Victor
- FOR ME AND MY GAL
Freddy Cannon, Swan
- FLY BY NIGHT
Andy Williams, Columbia

PHILADELPHIA

- AFTER ALL WE'VE BEEN THROUGH/
MY LIFE
Maxine Brown, ABC-Paramount

SAN FRANCISCO

- GYPSY WOMAN
Impressions, ABC-Paramount
- WANTED, ONE GIRL
Jan and Dean, Challenge
- ON BENDED KNEES
Clarence Henry, Argo

PITTSBURGH

- LONESOME
Jerry Wallace, Challenge
- BERLIN MELODY
Kurt Edelhagen, Decca

BALTIMORE

- YOUR MA SAID YOU CRIED IN YOUR
SLEEP LAST NIGHT
Kenny Dino, Musicor
- LET THERE BE DRUMS
Sandy Nelson, Imperial
- YOUR LOVE IS GROWING COLD
Johnny Crawford, Del-Fi

CLEVELAND

- WASN'T THE SUMMER SHORT?
Johnny Mathis, Columbia
- FOR ME AND MY GAL
Freddy Cannon, Swan

CINCINNATI

- WASN'T THE SUMMER SHORT
Johnny Mathis, Columbia

MILWAUKEE

- FLY BY NIGHT
Andy Williams, Columbia
- LET THERE BE DRUMS
Sandy Nelson, Imperial
- FOR ME AND MY GAL
Freddy Cannon, Swan
- THE GARDEN OF EDEN
Bobby Comstock, Festival
- LONESOME
Jerry Wallace, Challenge

HOUSTON

- ONE GRAIN OF SAND
Eddy Arnold, RCA Victor

MINNEAPOLIS-ST. PAUL

- YOUR MA SAID YOU CRIED IN YOUR
SLEEP LAST NIGHT
Kenny Dino, Musicor
- COMMANCHEROS
Claude King, Columbia
- WALK ON BY
Leroy Van Dyke, Mercury
- SOMEBODY ELSE IS TAKING MY PLACE
Joni James, MGM
- JUST A LITTLE BIT SWEET
Charlie Rich, Phillips

• Reviews of New Singles

The pick of the new releases:

SPOTLIGHT SINGLES OF THE WEEK

Strongest sales potential of all records reviewed this week.

Pop

BARRY MANN



LITTLE MISS U.S.A. (Aldon, BMI) (2:40) — **FIND ANOTHER FOOL** (Aldon, BMI) (2:30)—Here's a sock follow-up to Mann's current hit "Who Put the Bomp, etc." He is in exuberant vocal form on "Little Miss U.S.A.," a rocking novelty with a catchy tempo. Flip is a solid r.&r. item with cute femme chorus work. Both sides are strong, but "Miss U.S.A." has an edge. **ABC-Paramount 10263**

ANN-MARGRET



IT DO ME SO GOOD (Arc, BMI) (2:14)—Ann-Margret, who was high up on the charts with her last single, has an attractive side in this gospel-flavored bluesy tune. She sells it with considerable emotional impact. Flip is "Gimmie Love" (Sherman-DeVorzon, BMI) (2:14) **RCA Victor 7952**

BRIAN HYLAND



THE NIGHT I CRIED (Pogo, ASCAP) (2:46) — **I'LL NEVER STOP WANTING YOU** (Pogo, ASCAP) (2:32) —Hyland made the charts with his last single, and his new one should move out equally well. "The Night I Cried" is a plaintive rockaballad with pretty bolero-styled ork backing. "I'll Never Stop Wanting You" is another solid rockaballad. Hyland is in good voice on both sides. **ABC-Paramount 10262**

ETTA JAMES



IT'S TOO SOON TO KNOW (Morris, ASCAP) (2:45)—The thrush sings out with sock effectiveness and personality on the great oldie, done to slow triplets. Watch it. Flip is "Seven Day Fool" (no publisher given) (2:50). **Argo 5402**

DEE CLARK



DON'T WALK AWAY FROM ME (Roosevelt, BMI) (2:36)—Dee Clark comes through with a sock reading of a potent new rockaballad that moves. The arrangement is stylish and the lad sells the tune. Flip is "You're Telling Our Secrets" (Famous, ASCAP) (2:11). **Vee Jay 409**

LITTLE CAESAR AND THE ROMANS



TEN COMMANDMENTS OF LOVE (Arc, BMI) (2:30)—Little Caesar could have another smash with this strong vocal version of the old rock and roll hit, backed by an unbilled thrush. Flip is "C C Rider" (Rush-Progressive, BMI) (2:08). **Del Fi 4170**

ANTONIO PRIETO



LA NOVIA (Regent, BMI) (2:44)—A lovely new tune that is already a hit in Italy, Argentina and Mexico receives a warm and fullsome performance from Mexican star Antonio Prieto in Spanish, over attractive backing. Side could be big here, too. Flip is "El Milagro" (Regent, BMI) (2:32). **RCA Victor F4-1**

JAMIE HORTON



THEY'RE PLAYING OUR SONG (16 CANDLES) (January, BMI) (2:07)—Jamie Horton has a chance for a big hit with this plaintive lament while the vocal group sings the rockaballad "16 Candles" in the backing. Flip is "Going, Going, Gone" (Dury Lane, BMI) (1:48). **Joy 258**

TOMMY BUTLER



TURN AROUND, LOOK AT ME (American, BMI) (2:37) —A warm, sincere performance by Butler of a meaningful new ballad. Another version by Glen Campbell on Crest has a slight head start but this one's good enough to garner a generous share of the action. Flip is "That's What I Wanna" (Tyrol-Zarak, BMI) (1:57). **Roulette 4399**

PETE BENNETT AND THE EMBERS



FEVER (Jay and Cee, BMI) (2:25)—Here's the standout tune, once a smash for Little Willie John and Peggy Lee, back in fine, rockin' instrumental dress. It moves in persuasive style, using organ breaks in the style of the Markey's recent smash "Last Night." This has the sound. Watch it. Flip is "Soft" (2:15). **Sunset 1002**

(Continued on page 32)

BEST BUYS IN RECORDS

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

POP

- *MOON RIVER, JERRY BUTLER..... (Famous, ASCAP) Vee Jay 405
- HEARTACHES, MARCELS..... (*..... (Leads, ASCAP) Colpix 612
- *IT'S JUST A HOUSE WITHOUT YOU, BROOK BENTON..... (Play, BMI) Mercury 71859
- SEPTEMBER IN THE RAIN, DINAH WASHINGTON..... (Remick, ASCAP) Mercury 71876
- *PLEASE DON'T GO, RAL DONNER..... (Alan K., BMI) Gone 5114

COUNTRY & WESTERN

- *BACKTRACK, FARON YOUNG..... (Vanadore, BMI) Capitol 4616

RHYTHM & BLUES

- *SWEETS FOR MY SWEET, DRIFTERS. (Brenner-Progressive-Trio, BMI) Atlantic 2117

THE BIG NEW STARS OF 1961!

THE HIGHWAYMEN

THEIR SECOND BIG SMASH!

"GYPSY ROVER"

COUPLED WITH

"COTTON FIELDS"

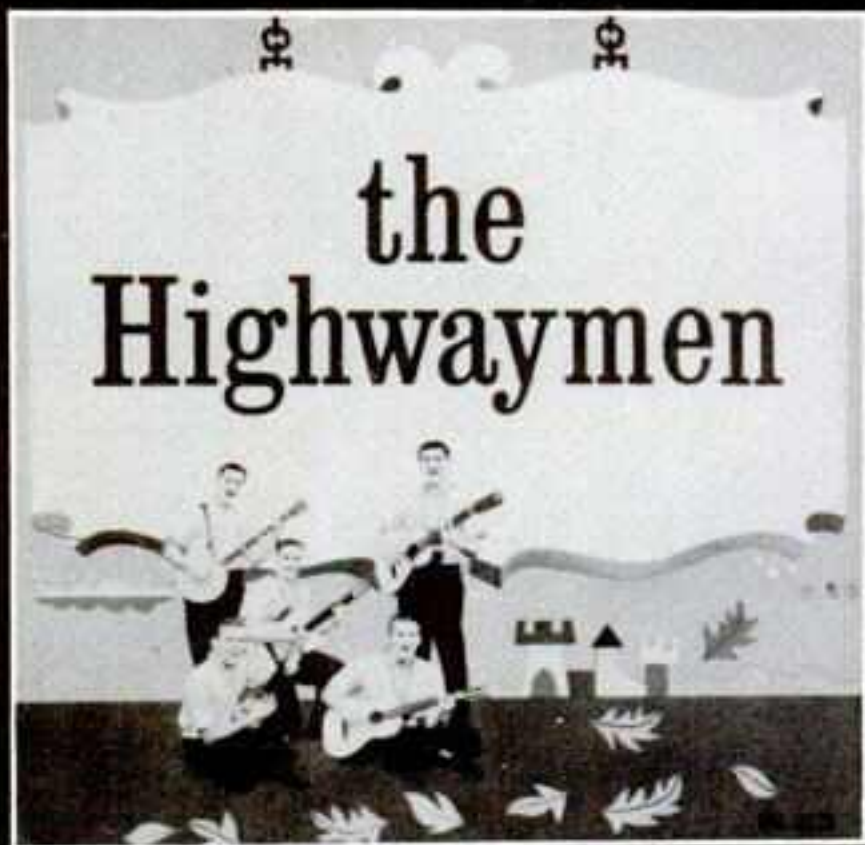
PICKED BY BILLBOARD

UNITED ARTISTS RECORD UA 370

THEIR BIG SMASH ALBUM

INCLUDING THE NO. 1 HIT

"MICHAEL"



UNITED ARTISTS ALBUM

UAS 6125(STEREO)

UAL 3125(MONO.)

UNITED ARTISTS
RECORDS

THE PROUDEST NAME
IN ENTERTAINMENT

TIME



THE HIGHWAYMEN: FISHER, TROTT, BUTTS, DANIELS, BURNETT
For a hobby in overdrive, \$100,000.

TIN PAN ALLEY Reality in Academia

In nearly every U.S. jukebox is a pre-Civil War Negro spiritual called *Michael*, which probably originated among slaves who traveled by boat each day between the Georgia mainland and their quarters on the offshore isles.

*Michael, row the boat ashore . . .
Sister, help to trim the sails . . .
The River Jordan is chilly and cold,
Chills the body but not the soul.*

Released by United Artists last January, the song was recorded by five folk singers called the Highwaymen. It began to catch on wildly toward the end of the summer, reached the top of the charts, and has now sold more than 1,000,000 copies, bringing the Highwaymen cash—markedly, however, the Highwaymen are actually college boys—all senior honor students at Connecticut's ivy-tinged Wesleyan University.

Relaxed Control. Now contemplating offers to perform for as much as \$2,500 a night, the five boys spent their freshman, sophomore and junior years performing unofficially before preoccupied pool shooters in their fraternity-house basement. When one boy's father suggested that they contact talent agencies they auditioned for United Artists. As a result, the five Wesleyan boys will split more than \$100,000 this year.

Singing in English, French, Hebrew, and Spanish, the group is a kind of Kingston Quintet, doing a spread of folk songs, American and foreign. All five play the guitar, and beyond that they diversify into a variety of instruments that includes five-string banjo, recorder, autoharp, maracas, a ten-string South American charango made from an armadillo shell, and a Nigerian talking drum. Their style is controlled and relaxed, with faultless rhythm, but minus *Michael* and United Artists, they could be any good college group.

In Touch. Each of them has other interests and is anything but a campus misfit with a guitar. Bob Burnett, 21, friendly, eager, misleadingly slight of build, is Wesleyan's pole-vault champion (his record: 12 ft. 8 1/4 in.), vice-president of the student government, and an outstanding scholar. Son of a Boston investment broker who also runs a cemetery in Mystic, Conn., he is majoring in government and wants to be a lawyer. Last summer he went to Nigeria under a program called Operation Crossroads, showed Nigerians how to make cement blocks and helped them build a community center. Steve Trott, 21, tall, handsome, president of a fraternity (a local one called EQV), shoots golf in the low 70s. Fluent in French and Spanish, he is the son of an executive in the overseas division of Procter & Gamble. A Mexican garbageman taught him how to play the guitar.

Chan Daniels, 21, president of Wesleyan's International Relations Club, is tall, urbane and serious, and has lived most of his life in Argentina, where his father sells Jeeps. Stephen Butts, 20, is the son of the director of International Studies at Columbia University's Teachers College. Short and barrel-chested, he uses crutches as a result of childhood polio, has been chief engineer on the campus radio station and announcer of home football games. David Fisher, 21, short, unkempt, slightly aloof, is the group's musical arranger and the only Highwayman who is seriously interested in music. Son of a public school principal in New Haven, he wants to take a Ph.D. in musicology.

Last term the Highwaymen turned down an offer from Mort Sahl to go on tour with him, unwilling to interrupt their courses even temporarily. The group's folk singing, in Daniels' words, is just "a hobby in overdrive," but it does offer an advantage: "It puts academia in touch with reality."

TIME, OCTOBER 6, 1961



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

Table with columns: THIS WEEK, Wk. Ago 1, 2, 3, TITLE, Artist, Label & Number, Weeks On Chart. Includes songs like Runaround Sue, Bristol Stomp, Big Bad John, Hit The Road Jack, Sad Movies (Make Me Cry), This Time, I Love How You Love Me, Let's Get Together, Ya Ya, The Fly, Cryin', Mexico, The Way You Look Tonight, Look In My Eyes, Take Good Care Of My Baby, You Must Have Been A Beautiful Baby, Tower Of Strength, Sweets For My Sweet, (He's My) Dreamboat, I Understand (Just How You Feel), Fool #1, Everlovin', Don't Blame Me, You're The Reason, Stick Shift, The Mountain's High, A Wonder Like You, Foot Stompin' (Part 1), I Really Love You, Please Mr. Postman, Anybody But Me, My True Story, Big John, Little Sister.

Table with columns: THIS WEEK, Wk. Ago 1, 2, 3, TITLE, Artist, Label & Number, Weeks On Chart. Includes songs like (He's) The Great Impostor, One Track Mind, Candy Man, Take Five, What A Party, Bless You, (Marie's The Name) His Latest Flame, So Long Baby, Moon River, Heartaches, It's Just A House Without You, Hollywood, It's Gonna Work Out Fine, Without You, September In The Rain, Missing You, Please Don't Go, Michael, Movin', Just Out Of Reach (of My Two Open Arms), Who Put The Bomp (in the Bomp, Bomp, Bomp), Feel It, Sad Movies (Make Me Cry), Bright Lights, Big City, School Is In, I Want To Thank You, Tonight I Won't Be There, Rock-A-Bye Your Baby With A Dixie Melody, Your Last Goodbye, God, Country And My Baby.

Table with columns: THIS WEEK, Wk. Ago 1, 2, 3, TITLE, Artist, Label & Number, Weeks On Chart. Includes songs like Crazy, Tonight, Young Boy Blues, Moon River, Goodbye Cruel World, Morning After, I'll Be Seeing You, My Heart Belongs To Only You, The Astronaut, Don't Get Around Much Anymore, Bridge Of Love, The Way I Am, Berlin Melody, Don't Cry No More, Theme From Come September, Somewhere Along The Way, Here Comes The Night, Under The Moon Of Love, Let True Love Begin, In The Middle Of A Heartache, It's Your World, Everybody Gotta Pay Some Dues, More Money For You And Me Medley, Gypsy Woman, Wasn't The Summer Short, Muskrat, A Broken Heart And A Pillow Filled With Tears, For Me And My Gal, Why Not Now, Human, Soothe Me, Backtrack, I Apologize, Three Steps From The Altar, Who Can I Count On, Blue Moon.

HOT 100—A TO Z—(Publisher-Licensee)

Table listing publisher-licensees for various songs, including names like Capitol, Mercury, Decca, and various record labels.

BUBBLING UNDER THE HOT 100

Table listing songs that are bubbling under the Hot 100, including titles like I Wonder, Fly By Night, Pocketful Of Rainbows, Wanted, One Girl, Let There Be Drums, Your Ma Said You Cried In Your Sleep Last Night, Just Because, Dance With A Dolly, A Certain Girl, Lonesome, Without Your Love, Married, Be Careful How You Drive Young Joey, Guilty Of Loving You, Aware Of Love, Berlin Top Ten, Walk On By, Sometime, Door To Paradise, One Grain Of Sand.

Ain't That Weir'd?

Even the charts have flipped!

LSP-2335

LIVING STEREO

Live, In Person Performance

RCA VICTOR

A "New Orthophonic" High Fidelity Recording

Ain't That Weir'd?

BROTHER DAVE GARDNER



LSP-2239


LIVING STEREO  **MIRACLE SURFACE**

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BROTHER DAVE GARDNER



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and Monaural Hi-Fi. The New
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ALL MILK & HONEY!

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ABC-PARAMOUNT!**

SHALOM
b/w **MILK &
HONEY**

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MUSICAL "MILK AND HONEY"
....TWO SONGS ONLY EDDIE
WAS BORN TO SING!**

ARRANGED & CONDUCTED BY SID FELLER.
A Ramrod Productions, Inc.

**ORDER NOW!
ORDER ENOUGH!**
THIS ONE'S A "HONEY"
FOR THE MONEY!

ABC-PARAMOUNT



THE NATION'S TOP TUNES HONOR ROLL OF HITS

TRADE MARK REG.

FOR WEEK ENDING OCTOBER 29

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	2	RUNAROUND SUE	By Ernie Maresca-Dion DiMucci—Published by Just-Mubon (BMI)	4
2	3	BRISTOL STOMP	By Mann-Appell—Published by Kalmann (ASCAP)	5
3	1	HIT THE ROAD JACK	By Percy Mayfield—Published by Tangerine (BMI)	6
4	9	BIG BAD JOHN	By J. Dean—Published by Cigma (BMI)	3
5	7	SAD MOVIES (Make Me Cry)	By Loudermilk—Published by Acuff-Rose (BMI)	4
6	5	CRYIN'	By Roy Orbison-Joe Melson—Published by Acuff-Rose (BMI)	8
7	11	THIS TIME	By Chips Moman—Published by Tree (BMI)	5
8	15	LET'S GET TOGETHER	By Richard M. Sherman-Robert B. Sherman—Published by Wonderland (BMI)	4
9	8	MEXICO	By Boudieaux Bryant—Published by Acuff-Rose (BMI)	5
10	13	I LOVE HOW YOU LOVE ME	By Mann-Kolber—Published by Aldon (BMI)	3
11	6	TAKE GOOD CARE OF MY BABY	By King-Goffin—Published by Aldon (BMI)	9
12	12	YA YA	By Dorsey-Robinson—Published by Fast-Barich (BMI)	4
13	16	THE WAY YOU LOOK TONIGHT	By D. Fields-J. Kern—Published by Harms (ASCAP)	4
14	17	THE FLY	By Madara-White—Published by Woodcrest-Mured (BMI)	3
15	4	YOU MUST HAVE BEEN A BEAUTIFUL BABY	By Warren-Mercer—Published by Remick (ASCAP)	6
16	18	LOOK IN MY EYES	By Barrett—Published by Atlantic (BMI)	4
17	10	THE MOUNTAIN'S HIGH	By St. John—Published by Odin (ASCAP)	8
18	24	TOWER OF STRENGTH	By Hilliard-Bachrach—Published by Famous (ASCAP)	2
19	21	SWEETS FOR MY SWEET	By Pomus-Shuman—Published by Brenner-Progressive-Trio (BMI)	3
20	14	LITTLE SISTER	By Doc Pomus-Mort Schuman—Published by Elvis Presley (BMI)	9
21	—	I UNDERSTAND (Just How You Feel)	By Pat Best—Published by Jubilee (ASCAP)	1
22	28	(He's My) DREAMBOAT	By John D. Loudermilk—Published by Acuff-Rose (BMI)	2
23	25	YOU'RE THE REASON	By Edwards-Imes-Henley-Fell—Published by American (BMI)	2
24	—	FOOL #1	By Kathryn Fulton—Published by Sure Fire (BMI)	1
25	—	EVERLOVIN'	By Dave Burgess—Published by Jat (BMI)	1
26	29	STICK SHIFT	By Bellinger—Published by Hilde (BMI)	2
27	23	DON'T BLAME ME	By McHugh-Fields—Published by Robbins (ASCAP)	3
28	—	A WONDER LIKE YOU	By Jerry Fuller—Published by Four Star (BMI)	1
29	30	TAKE FIVE	By Paul Desmond—Published by Derry (BMI)	3
30	—	FOOT STOMPIN' (Part 1)	By Aaron Collins—Published by Argo (BMI)	1

RECORDINGS AVAILABLE

(Best Selling Record Listed in Bold Face)

- RUNAROUND SUE**—Dion, Laurie 3110.
- BRISTOL STOMP**—Dovells, Parkway 827.
- HIT THE ROAD JACK**—Ray Charles, ABC-Paramount 10244.
- BIG BAD JOHN**—Jimmy Dean, Columbia 42172.
- SAD MOVIES (Make Me Cry)**—Lennon Sisters, Dot 16255; Sue Thompson, Hickory 1153.
- CRYIN'**—Roy Orbison, Monument 447.
- THIS TIME**—Troy Shondell, Liberty 55353.
- LET'S GET TOGETHER**—Hayley Mills, Vista 385.
- MEXICO**—Bob Moore, Monument 446; Li'l Wally and the Harmony Boys, Jay-Jay 250.
- I LOVE HOW YOU LOVE ME**—Paris Sisters, Gregmark 6.
- TAKE GOOD CARE OF MY BABY**—Bobby Vee, Liberty 55354.
- YA YA**—Lee Dorsey, Fury 1053.
- THE WAY YOU LOOK TONIGHT**—Lettermen, Capitol 4586.
- THE FLY**—Chubby Checker, Parkway 830.
- YOU MUST HAVE BEEN A BEAUTIFUL BABY**—Bobby Darin, Atco 6206.
- LOOK IN MY EYES**—Chantels, Carlton 555.
- THE MOUNTAIN'S HIGH**—Dick and Deedee, Liberty 55350.
- TOWER OF STRENGTH**—Gene McDaniels, Liberty 55371.
- SWEETS FOR MY SWEET**—Drifters, Atlantic 21127.
- LITTLE SISTER**—Elvis Presley, RCA Victor 7908.
- I UNDERSTAND (Just How You Feel)**—G-Clefs, Terrace 7500.
- (He's My) DREAMBOAT**—Connie Francis, MGM 13039.
- YOU'RE THE REASON**—Bobby Edwards, Crest 1075; Hank Locklin, RCA Victor 7921; Joe Smith, Fairlane 21006.
- FOOL #1**—Brenda Lee, Decca 31309.
- EVERLOVIN'**—Rick Nelson, Imperial 5770.
- STICK SHIFT**—Duals, Sue 745.
- DON'T BLAME ME**—Everly Brothers, Warner Bros. 5501.
- A WONDER LIKE YOU**—Rick Nelson, Imperial 5770.
- TAKE FIVE**—Dave Brubeck, Columbia 41479; George Cates, Dot 16271.
- FOOT STOMPIN' (Part 1)**—Flares, Felsted 8624.

WARNING—The title "HONOR ROLL OF HITS" is a registered trade-mark and the listing of the hits has been copyrighted by Billboard Music Week. Use of either may not be made without Billboard Music Week's consent. Requests for such consent should be submitted in writing to the publishers of Billboard Music Week at 1564 Broadway, New York 36, N. Y.

Reviews of New Albums

The pick of the new releases:

SPOTLIGHT ALBUMS OF THE WEEK

Strongest sales potential of all albums reviewed this week.

Continued from page 24

CHRISTMAS WITH THE LOUVIN BROTHERS



Capitol ST 1616 (Stereo & Monaural)—This package captures the spirit of Christmas in the rural areas of the nation. The arrangements are in the notable duet style of the brothers, and the material includes "O Come All Ye Faithful," "Silent Night," "The First Noel," etc. The cover reproduces a primitive-type painting of a Christmas scene.

A MERRY CHRISTMAS



Stan Kenton. Capitol ST 1621 (Stereo & Monaural)—This is one of the most rewarding albums of the Christmas season. It features the Kenton crew in a program of familiar Christmas carols, played in modern, fresh arrangements that keep the reverent quality of the tunes and yet add a delightful brass and concert band touch. And the arrangements are striking in stereo. Tunes include all the familiar, from "Silent Night" to "The Holly and the Ivy." Fine holiday wax.

Sacred

SOMEONE WATCHING OVER YOU



Jimmie Davis. Decca DL 74186 (Stereo & Monaural)—The Governor of Louisiana, an old hand with sacred music, has a really good one here. The performances are full of fervor and the arrangements and engineering reflect top modern standards. "Touch the Hand of the Lord," "When I Prayed Last Night" and "The Robe of Calvary" are included.

Musical Instruction

HOW TO PLAY THE FIVE STRING BANJO



Pete Seeger. Folkways FI-8303—One of the top folk music stars, Pete Seeger, instructs and demonstrates, in the simplest terms, beginner techniques for playing the five-string banjo. The lessons are easily followed and an instruction booklet that accompanies the LP details the steps visually. Seeger also plays parts of folk songs that amply demonstrate the basic steps and get the student right into the playing swim immediately.

SPECIAL MERIT ALBUMS

Children's

THIS IS RHYTHM



Ella Jenkins. Folkways FC 7652—Here is a charming package for children, with strong educational values as well as good entertainment. Miss Jenkins demonstrates different rhythms via a variety of rhythm instruments (bells, drums, bongos, etc.) and delightful, easy-to-follow songs for children. The package is designed as a "musically therapeutic record-book" aimed at the elementary school youngsters, and set up so that parents and teachers may use it as a teaching aid.

POP LP'S

★ ★ ★ ★
STRONG SALES POTENTIAL

★★★★ HOLLYWOOD SOUND STAGE PERCUSSION AND SOUND

Bob Rosengarden - Phil Krause Ork. Decca DL 74184 (Stereo & Monaural)—A fine sound package which should have broad appeal—for its material contains notable film themes, as "Flying Down to Rio," "Blues in the Night," "High Noon," etc. The arrangements are by Bob Rosengarden and Phil Krause, and their ork plays the sides with keen percussive effect.

★★★★ TRAV'LIN' LIGHT

Anita O'Day. Verve 2157—Anita has a briskly swinging album here that should be enough for her many fans. She wraps her dulcet pipes and individual style around a fine flock of standards, over first-class arrangements by Johnny Mandel and Russ Garcia. Best sides are the title song, "God Bless the Child," "What a Little Moonlight Can Do" and "Crazy He Calls Me."

★★★★ STARS OF HAWAII CALLS

Various—Al Keoloha Perry Ork and Chorus. Capitol ST 1627 (Stereo & Monaural)—Some of the foremost stars of the Island are presented by Hawaiian radio producer, Webley Edwards, on this disk. The performers include the late Alfred Apaka, Ben Kalama, Danny Stewart, Lani, Ounini, and numerous others. There's a lot of the 50th State's languid, atmospheric music here and it's ideal for dreamier moments. Ral mood music wax.

★★★★ ROGER WILLIAMS' GREATEST HITS

Kapp KS 1260. (Stereo & Monaural)—This album contains a good selection of tunes by Roger Williams including his first big hit, "Autumn Leaves." The other standards range from "Tammy" to "Clair de Lune," and they are played by the pianist in his own sweeping style over lush ork support. Set should have strong appeal to his many fans.

(Continued on page 36)

ROGER WILLIAMS

has sold more albums than any pianist in recording history. He gave you the fabulous 40's...the very fabulous 50's. And, now, on the charts,

THE SOARING

60's



Exclusively on KAPP RECORDS, Inc., 136 East 57th Street, New York 22, N.Y.

THE NEW
ETTA JAMES
"SEVEN DAY FOOL"

c/w
"TOO SOON
TO KNOW"

ARGO #5402

The Next Hit From
CLARENCE HENRY

"ON BENDED KNEES"

ARGO #5401

A New Star!

BETTY JAMES
"I'M A LITTLE MIXED UP"

CHESS 1801

CHESS 2120 S. Michigan, Chicago 5
PRODUCING CORP.



● **Reviews of New Albums**

● Continued from page 34

★ ★ ★
MODERATE SALES POTENTIAL

★ ★ ★ THE SPLENDOR OF THE ISLANDS

The Hilo Hawaiians. Decca DL 74195 (Stereo & Monaural).

★ ★ ★ BIG PIANO, BIG BAND, BIG SOUND

Lee Evans. Capitol ST 1625 (Stereo & Monaural).

★ ★ ★ RON HUSMANN

Capitol ST 1624 (Stereo & Monaural).

★ ★ ★ RUSS MORGAN AT CATALINA

Everest LBPR 5130.

★ ★ ★ LOVELY HULA HANDS

Bobby Hammack. Coral CRL 757384 (Stereo & Monaural).

★ ★ ★ THE MANY MOODS OF ETHEL SMITH

Decca DL 74145 (Stereo & Monaural).

★ ★ ★ THE WARM GUITAR

Jorge Morel. Decca DL 74167 (Stereo & Monaural).

JAZZ LP'S

★ ★ ★ ★
STRONG SALES POTENTIAL

★ ★ ★ ★ THE EXCITING TERRY GIBBS BIG BAND

Verve 2151—This is an in-person recording of a big, powerfully swinging band of all-stars fronted by vibist Terry Gibbs at the Summit Club in Hollywood. There are 10 tracks in all that showcase driving rhythm, biting brass and soaring sax sections. There are solos galore with the leader taking a bow on almost every track. Other top-flight West Coast jazzmen represented include Frank Rosolino, Bill Perkins, Richie Kamuca, Stu Williamson and Mel Lewis.

★ ★ ★ ★ JACK TEAGARDEN MIS'RY AND THE BLUES

Verve 8416—Fans of the Dixieland sound, and all those other listeners who, over the years, have been soothed and stimulated by the Teagarden brand of impeccable trombone, will certainly want this fine set of 10 tracks. Jack also sings a few in his effortless but telling manner, and there's string support from the members of the sextet. Besides the title tune there are great renditions of "Basin Street Blues," "Love Lies" "Peaceful Valley," to name a few.

★ ★ ★ ★ ALEX WILDER JAZZ-THE BOB BROOKMEYER 4

Verve 8413—A thoroughly delightful 40 minutes or so with Bob Brookmeyer. The leader conducts his foursome through six Alex Wilder compositions and a blues tribute to the composer of his own. Brookmeyer takes a turn at both trombone and piano and the result is a highly sensitive, warm and moving time for the listener. Kudos should go to the equally feelingful solos of Jim Hall on guitar.

★ ★ ★ **MODERATE SALES POTENTIAL**

★ ★ ★ CAT ON THE KEYS

Art Hodes and his Group. Concert-Disc CS 50 (Stereo).

★ ★ ★ RED NICHOLS AND HIS FIVE PENNIES

Concert-Disc CS 53 (Stereo).

★ ★ ★ Rx FOR THE BLUES

(Doc) Evans. Concert-Disc CS 51 (Stereo).

★ ★ ★ PERCUSSION KING GENE KRUPA

Verve 8414.

★ ★ ★ A CURE FOR THE BLUES

(Doc) Evans. Concert-Disc CS 49 (Stereo).

CLASSICAL LP'S

★ ★ ★ **STRONG SALES POTENTIAL**

★ ★ ★ JOSEPH JONGEN: SYMPHONIE CONCERTANTE

Virgil Fox, Orchestra Du Theatre National De L'Opera (Pretre). Capitol SP 8573 (Stereo)—This is the first recording of Joseph Jongen's "Symphonie Concertante" and the exciting work is given a superb performance. The material has been performed by Fox on his concert appearances

(Continued on page 38)

LP REVIEW POLICY

All albums received by Billboard Music Week are listened to and reviewed by the BMW Reviewing Panel. LP's are rated, within their respective categories, according to their commercial potential, based on such factors as performance, material, artist's name value, recording quality, etc.

SPOTLIGHT WINNERS are judged to have the strongest sales potential of all albums reviewed during the week and are picked to hit the Top LP chart. **FOUR-STAR** albums are those with strong sales potential. All Spotlights and Four-Star LP's have been evaluated by the full Reviewing Panel, and descriptive reviews are published for these.

THREE-STAR albums, having moderate sales potential, are listed thereafter; these frequently will be of particular interest to dealers with specialized clientele. Other LP's with limited sales potential, are listed following the Three-Star albums.

SPECIAL MERIT SPOTLIGHTS, in the opinion of the Reviewing Panel, have outstanding merit and deserve exposure.

All LP's intended for review should be sent to the Billboard Music Week Reviewing Panel, P. O. Box 292, Times Square Station, New York 36, N. Y.

Okeh

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MARIE KNIGHT

"Come Tomorrow" c/w

"Nothing in the World"

4-7141

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Blomath Falls, Oregon
August 20, 1961

Dear Mr. Bleyer,
I think the idea of a Cadence
Little LP is real neat. Six songs
on one record, and at such a low price!
How could you ask for anything greater?
I just use your records, especially
The Crosby Brothers and Johnny Tillotson.
I'm really glad to take advantage of
that free picture offer. I got a real
one of the Crosby Brothers. I wish

1157 East 27th Street
Paterson, New Jersey
August 22, 1961

Dear Mr. Bleyer,
I am writing in reference
to the new Cadence Little LP's. My
circular about them arrived on
Thursday. I think it is a wonderful
idea and would like to see more
such LP's. In the future I hope
to see other songs
like singers' hits
I would appreciate
some of my

WESTERN UNION TELEGRAM

CLASS OF SERVICE
This is a fast message
unless its deferred char-
acter is indicated by the
proper symbol.

GOA077 CTC243
CT LVP262 PD LOUISVILLE KY 5 12RP EST
BUD DOLINGER

CARE CADENCE RECORDS 119 WEST 57 ST NYK
CANDENCE LITTLE LP'S ARE A HIT. IN LESS THAN TWO WEEKS HAVE
SOLD 25 PER CENT OF ORIGINAL SHIPMENT. THIS BREAKS DOWN TO
OVER 22 SALES PER WEEK CONGRATULATIONS TO YOU AND ARCHIE
PAUL COMLEY PAUL COMLEY RECORD SHOP.

Dear Archie
I think your idea
is grand, there should
be more of these kinds
of offers. I am glad you
gave me this special
Preview Offer. It gave me
a chance to buy Johnny
Tillotson Little LP. I am
sure if I show this to
someone else they will
think its a great idea.
My mother thinks its a
great idea that you gave
us a chance to save in
stead of buy the LP's that
over 2 or 3 dollars.

From D. J. Jagers

May Fujian age
P.O. #1, Box 35
Pisley, California

SYMBOLS
DL - Day Letter
NL - Night Letter
LT - Letter Telegram

1961 OCT

Cadence Records
119 West 57th St.
New York, N.Y.

Dear Mr. Bleyer,
Your new Cadence Little LP's
are just wonderful! They're
so easy to tote and play. I
have talk my girlfriends
about them and showed
them.

Dear Mr. Bleyer,

I received my Johnny
Tillotson albums, & I think that
they're just great! A "little LP"
is really a swingin' idea. They
are much more convenient than
regular LP's. You might know
that Cadence would be the
first with such a grand idea.

I was wondering, could you tell
me when Johnny's albums will
be released to the public? Our
deejay said he would use it as
the album of the week when it is.

Of course, I believe the guy
that was singing on them was
great. But maybe I'm a little
prejudiced! Thank you for

3625 North Liberty
Chicago, Illinois
September 14, 1961

8/28/61

"A big, handsome, rakish vessel of a musical" *Howard Taubman, New York TIMES*

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Production Design by **OLIVER SMITH** · Costumes designed by **HELENE PONS** and **OLIVER SMITH**

Lighting by **PEGGY CLARK** · Musical Direction and Dance Arrangements by **PETER MATZ** · Orchestration by **IRWIN KOSTAL** · Vocal Arrangements by **FRED WERNER**

Musical Numbers and Dances Staged by **JOE LAYTON**

Book, Music, Lyrics and Direction by **NOEL COWARD**

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National Distrib for Tamla
 DETROIT — Tamla-Motown, currently hot on the charts, is in the process of setting up national distribution for its Motown, Tamla and Miracle lines.

Already named are Schwartz Bros., Washington and Baltimore; Mainline Distributing Corporation, Philadelphia; Disc, Boston; Tone, Miami, and Fenway, Pittsburgh.

"This One's Hot"
 ... HEADED FOR ALL THE CHARTS ...
James Booker's
"TUBBY"
 Parts 1 and 2
 Peacock 1908
 Don't Miss Out on This MONEY MAKER
Peacock Records, Inc.
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 OR 3-2611

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& THE LIMELITES
"THREE STEPS
FROM THE ALTAR"
 HULL #747
 Disk Jockeys: Write for Sample Copies.
HULL RECORDS 1595 Broadway
 JU 6-5390
 New York, N.Y.

JAMIE
 IT'S HAPPENING!
"I WONDER"
 (IF YOUR LOVE WILL
 EVER BELONG TO ME)
THE PENTAGONS
 Jamie #1201
GUYDEN
 RECORDS 1330 W. Girard Ave.
 Phila 23, Pa. CE-2-3333

A HIT!
"STAY-AT-HOME SUE"
LINDA
LAURIE
 RUST 5042

Headin' for the Charts!
LIAR
 and
DON'T BE A FOOL
 GEE 1073
GEE RECORDS
 1631 B'WAY N. Y. C., N. Y.

DEAN MORGAN
 Canadian Teen
 Sensation
"OUCH! YOU'RE
BREAKING
MY HEART"
 and
"WHAT'S UP
BUTTERCUP"
 20th-Fox 272

After Hours and Surprise Lend Spice

• Continued from page 1

Borden, "there were many firms making G-Strings. Now all you can get is about a gross a day from any G-String manufacturer. So I'm having my own made for me, since I need thousands the way this album is taking off. I can't use sequins on the G-Strings though—too expensive. As it is now the G-Strings cost more to make than the LP's."

Editor's Choice
 Borden disclosed many of the secrets of the art of making a hit suggestive record. "The most important thing in making a suggestive record is in the editing. You have to record the comic or comedienne fully enough so that you can substitute acceptable lines for the blue lines that the comic might use in the night club act. This takes considerable time and trouble, but it's the only way to make a suggestive record with taste. And you have to record it live with honest laughter, or else it falls flat on its face. Audience laughter gives enough time for a gag to get across—if you do the recording without an audience it's too tough to know how long to pause between gags."

Borden noted that his records sold everywhere in the U. S. except for Los Angeles, Detroit, and one county in New Jersey. In New York City the first Bell Barth LP, "If I Embarrass You Tell Your Friends," is banned but all other After Hours and Surprise records are on sale. Word of mouth was noted by Borden as the only way suggestive records are sold. "We don't get air play, so they have to be sold by word of mouth, through the artist playing in clubs and mentioning the record, etc." He also pointed out that women telling suggestive stories sell better than men doing the same thing.
 In addition to Belle Barth and Pearl Williams, Borden has also released records by B. S. Pulley, Bobby Dell, Nipsy Russell and Dave Starr. He said that Starr's record is starting to take off, and that he thinks he may have found

an important new comic in Starr for his label. He stressed that he is always careful about what goes on his recordings. "I can't afford to be as rough on a record as they are in some Broadway plays."

After Hours Fame
 Since Miss Barth has gained national fame on After Hours Records she has become a name comedienne playing top rooms around the country. Prior to records her top salary was \$700 per week. She now gets up to \$3,500 per week, starts a return engagement at New York's Round Table this week, and has her own one-woman show at Carnegie Hall in New York in November.

Hot New LP's

• Continued from page 2
 Copa" on Cameo is particularly strong in the No. 90 spot; while Avalon's "Whole Lotta Frankie" on Chancellor is No. 143.

Also new to the chart this week are "Hell Bent for Leather" by veteran Frankie Lane on Columbia, No. 140; "Melody and Percussion for Two Pianos" by Ronny Aldrich on London, No. 127; and "Special Delivery" by Della Reese on RCA Victor, No. 126.

Stereo Sets
 Stereo albums on the verge of breaking into the top 50 best selling stereo chart last week were "Songs of the North and South" by the Mormon Tabernacle Choir on Columbia; "Exotic Percussion" by Stanley Black, another of London's "Phase Four" LP's; Warner Brothers' "Fanny" soundtrack; United Artists' year-old "Highwaymen" package; Kaempfert's "Dancing in Wonderland"; "Miles Davis, In Person, Friday Night at the Black Hawk, San Francisco"; Lester Lanin's dance treatment of radio-TV jingles, "Madison Avenue Beat" on Epic and Stan Kenton's "West Side Story."

Record Firms Jockey for Better Profits

• Continued from page 1

Meanwhile, the trend to the network distribution idea is again reflected in a projected set-up in California. A new distributor in Los Angeles, known as Hitsville Los Angeles, is the first of a group to include branches in Chicago, New York, Cleveland and San Francisco.

Earlier this year, following the ARMADA Convention in Florida, there were rumors that three prominent distributors in San Francisco, Chicago and New York would combine their operations into a single corporate entity. This was to involve the sale of stock in the new corporation.

In another similar resident salesman - warehouse set - up, Garmisa Distributors of Chicago is now operating through two teams of resident men in the Milwaukee sector. Office space only exists in Milwaukee with all shipments made overnight from Chicago 90 miles south.

Work Outside Distribs
 Some smaller specialized firms are now working more and more outside normal distrib channels, direct to dealers. One of these is Cook Records of Stamford, Conn., which solicits and services most dealers out of its Stamford factory, except in the case of five major markets.

Many dealers, alarmed at what they feel to be the increasingly shaky state of the indie record field, have complained bitterly of the fact that they are often left holding the bag, as it were, when a label, desperate for action, switches distributors. When this happens, dealers are often left virtually unprotected on inventory on their shelves at the time of the change.

TV TO FEATURE SATCHMO 'AND ALL THAT JAZZ'

NEW YORK—A history of jazz — featuring 20 top jazz names — will be aired over NBC-TV November 26 from 10 to 11 p.m. on the "Du Mont Show of the Week," with Garry Moore as narrator. Tagged "Chicago and All That Jazz," the show will spotlight Red Allen, Lil Armstrong, Buster Bailey, Mae Barnes, Eddie Condon, Bud Freeman, Bobby Haggart, Milt Hinton, Mead Lux Lewis, Jimmy McPartland, Minns and James, Kid Ory, Gene Krupa, Pee Wee Russell, Johnny St. Cyr, Zutty Singleton, Joe Sullivan, and Jack Teagarden.

In addition, archive film clips will star Louis Armstrong, the late Bessie Smith, and Mamie Smith. Musical supervision on "Chicago and All That Jazz" will be by Robert Russell Bennett, with Bernard Geen as music director.

NEW YORK—The first issue of a new record review and music news monthly will make its appearance in November. The new magazine, called 33 Guide, is being published by Guide Books, Inc., will cover pop, jazz and folk music in its editorial content, and will be distributed free to dealers. For \$25 dealers may have their store imprint put on the back cover.

The publication will consist of from 50 to 100 reviews, 60 per cent of which apply to the pop market. Suggested list price of the magazine is 25 cents, but dealers are at liberty to charge what they want for it, or give it away free.

The reviewing staff is made up of Harlan Ellison, Art D'Lugoff, Hugh Glover, Ted White and Israel Young. The editor is Berton Tobias.

Broadcasters Protest

• Continued from page 12

Federal Communications Commission deadline for comment on its proposed new detailed program forms. Wind-up was the informal public conference scheduled for Friday afternoon (6), at which strongest pleas were expected to be made against any form of dictatorship on programming by the agency.

The logging complaints were made on the basis of a dry-run tally made by member stations of the National Association of Broadcasters. NAB has proposed its own simplified forms for both the logging and program requirements.

Networks were particularly irked at the possibility of program censorship via the categorical requirements in the detailed programming reports proposed. They agreed with the need to encourage better programming, but asked the FCC to let programming waters find their own natural level by public verdict rather than by commission edict.

Word of Mouth

• Continued from page 14

resistance armor, and also builds good will.

Beyond this, when a customer unit is sold, Anderson's sends a \$9 bouquet of flowers one hour after the set is delivered. Neighbors and friends, inspecting the new phonograph, seldom ask the source of the flowers. The store's name is mentioned and in one more way, the good will that develops in word of mouth promotion, is generated.

THE ORIGINAL!
SUE THOMPSON
SAD MOVIES
 (Make Me Cry)
 HICKORY 1153

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FATS DOMINO
"ROCKIN' BICYCLE"
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IMPERIAL RECORDS
 6425 Hollywood Blvd.
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"I'VE GOT TO TALK TO MARY" b/w
"BIGGEST CRY" Cap. 4640
CENTRAL SONGS INC.
 1483 NORTH VINE STREET
 HOLLYWOOD 28, CALIF.
 HO. 9-2239

HAYLEY MILLS
"LET'S GET TOGETHER"
 b/w "COBBLER, COBBLER"
 from
"THE PARENT TRAP"
 Vista F-385
Vista

"CRAZY MIXED UP BOURBON STREET"
 1:26 sung by Joyce Mayo with a driving Dixieland accompaniment. This record can't be auditioned by spotting 3 places. It must be listened to completely. DJ's who will give it fair audition may obtain disc by writing
BOURBON STREET RECORDS
 2939 Serantine St.
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Look Out for the
FLYING BLUE ANGELS
 Coed #555
COED
 RECORDS
 1619 Broadway
 New York, N. Y.

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By **THE TOLEDOS**

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1961

"You're Telling Our Secret"

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DEE CLARK

VeeJay 409

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Going Crazy!

PATSY CLINE

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Decca #31317

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when answering ads . . . Say You Saw It in Billboard Music Week

Reviews of New Singles

Continued from page 32

- DEL MONTE**
 *** No Fooling Around—*** What's on Your Mind. 1ST 102.
- THE ILLUSIONS**
 *** Wedding Bells — *** Goofus. DANDY 237-238.
- LOUIS GRAY**
 *** You Keep the Money — *** Dooley Dooley Baby. ERA 3061.
- ACE CANNON**
 *** Tuff — *** Sittin'. HI 2040.
- THE GAINORS**
 *** Tell Him — *** Darlin'. TALLEY-HO 105.
- JOE SOUTH**
 *** I'm Sorry for You — *** Masquerade. FAIRLANE 21010.
- THE FI-DELLS**
 *** What Is Love — *** Don't Let Me Love You. IMPERIAL 5780.
- BIG BILL SCHAEFFER**
 *** I Hate, But I Like Popcorn — *** Draft Call. FOUR WINDS 1008.
- MIKE MURRAY**
 *** Aces Up — *** Hangin'. MCI 1032.
- LONNIE DONEGAN**
 *** The Wreck of the John B — *** Sorry But I'm Gonna Have to Pass. ATLANTIC 2123.
- RICKY ALLEN**
 *** From You — *** Remember the Time. AGE 29104.
- SAMMY WARD**
 *** What Makes You Love Him— *** Don't Take It Away. TAMLA 54049.
- BETTY BROWN**
 *** (I Need You) My Love Is Real — *** I'm Gonna Tell My Mama. BETHLEHEM 3001.
- IKE TURNER**
 *** The Big Question — *** She Made My Blood Run Cold. KING 5553.
- RALPH EMERY**
 *** Legend of Sleepy Hollow — *** I'll Take Good Care of Your Baby. LIBERTY 55383.
- CLAUDE MAXWELL**
 *** Limbo Number Two — *** She's Funny That Way. WARNER BROS. 5509.
- THE RUNABOUTS**
 *** Pussyfoot — *** Pink Socks. COLUMBIA 42200.
- BOB KAMES**
 *** Misirlou — *** Mack the Knife. KING 5559.
- THE REDWOODS**
 *** Unemployment Insurance — *** Never Take It Away. EPIC 9473.
- RINK HARDIN**
 *** Man Needs a Woman — *** What Did I Do. JUBILEE 1001.
- KENYON HOPLINS**
 *** Bert's Theme — *** Theme From "The Hustler." KAPP 430.
- RONNIE ALDRICH & HIS TWO PIANOS**
 *** Autumn Leaves — *** Secret Love. LONDON 2017.
- THE CHANTELS**
 *** There's Our Song Again — *** I'm the Girl. END 1105.
- WAYNE NEWTON**
 *** Little Jukebox — *** Wild Irish Rose. GEORGE 7778.
- PAUL CLAYTON**
 *** Yellow Bird — *** Kilgarry Mountain. MONUMENT 450.
- TED TAYLOR**
 *** No Matter What You Do — *** Never in My Life. GOLD EAGLE 1812.
- THE DUMONTS**
 *** Hoopla — *** But Only With You. KING 5552.

★★★★★

STRONG SALES POTENTIAL

COUNTRY & WESTERN

- FRANKIE MILLER**
 ***** It's Not Easy—STARDAY 566—Frankie Miller has a strong follow-up to his "Blackland Farmer" in this country weeper side. Besides Miller's fine, heart-felt lyric, the side also features good piano and guitar. (Starday, BMI) (2:46)
- ***** The Cat and the Mouse—Miller has a funny story-song here that's done with a traditional country touch. The novelty lyric plus Miller's singing should get it some action in the c.&w. areas. (Starday, BMI) (2:29)
- STUART HAMBLEN**
 ***** The Gold Old Days—COLUMBIA 42198—An ode to the glory of the good old, TV-less days when people sang and read the Bible after supper. A good portion of the side is a recitation by Hamblen. Side also contains a kid chorus reciting the salute to the flag. Good item for the country market and the pop field as well. (Hamblen, BMI) (2:58)
- *** What Can I Do for My Country?—(Hamblen, BMI) (2:10)

- DICK MILLER**
 ***** World's Champion Fool—TOPPA 1048—This side is in the "Fool" groove so popular in c.&w. circles these days. Side has a weeper lyric that the boy sings with gusto. (Monday, BMI) (2:38)
- *** Back Into Your Past—Mixer, BMI) (2:30)

COUNTRY & WESTERN

- CHARLIE CANFIELD**
 *** Cry, Cry on — *** Forgive Me, Forget Me! THUNDER 1047.
- JIM CRAWFORD**
 *** Big Mama — *** Don't Turn Your Head Away. COTTONWOOD 3-17.
- JOHNNY COLLINSWORTH**
 *** I Loved You, I Proved It — *** Touch on the Strings. MIDAS 05.
- CONNIE SNOW**
 *** Darlin' Sue — *** Walkin' in My Sleep. MIDAS 04.
- BOB WILLS AND TOMMY DUNCAN**
 *** I'm Crying My Heart Out — *** Siesta. LIBERTY 55378.
- THE RUNABOUTS**
 *** Train — *** Bring Back My Baby. JUBILEE 1000.

SPIRITUAL

- THE FIVE BLIND BOYS**
 ***** Can't Serve the Lord—PEACOCK 1838—The sermon is preached by the lead singer in impassioned tones in a slow tempo on this moving spiritual side. (Lion, BMI) (2:40)
- ***** Constantly Abiding—Faith is the topic of this strong spiritual side. The lead singer with fervor while the boys provide the background. (Lion, BMI) (2:35)
- SOUL STIRRERS**
 ***** Lead Me Jesus—SAR 120—The group turns in a forthright performance of a bright jubilee effort. They sell it with usual attractive harmony. A good side. (Kags, BMI) (1:52)
- ***** Heaven Is My Home—The lead singer talks the songs while the boys fill in with the vocal answers on this well made gospel disk. Two strong sides for the market. (Kags, BMI) (2:32)
- SENSATIONAL NIGHTINGALES**
 ***** The Storm Is Passing Over—PEACOCK 1840—An outstanding spiritual waxing by the Nightingales that should turn into a solid seller for the label. They sing and talk this significant gospel effort with deep feeling and the disk is a delight to hear. Strong wax. (Lion, BMI) (2:46)
- ***** People I Used to See—The boys handle this medium-tempo effort with their usual warmth and the backing is again simple and correct. Flip is a mite stronger, but both sides are excellent. (Lion, BMI) (2:35)

★★★★★

STRONG SALES POTENTIAL

RHYTHM & BLUES

- EL PAULING AND ROYAL ARBIT**
 *** Here It 'Tis Right — *** Jail Bird—FEDERAL 12431.
- CHRISTINE KITTRELL**
 *** Sittin' and Drinking—*** Mr. Big Wheel. VEE JAY 399.
- EDDIE BURNS**
 *** Hard Hearted Woman — *** Orange Driver. HARVEY 111.
- SPIRITUAL**
 THE MIGHTY, MIGHTY CLOUDS OF JOY
 *** I'll Be All Right—*** Mr. Religion. PEACOCK 1839.

LIMITED SALES POTENTIAL

POPULAR

- RONNY DRAPER**
 *** It's Never Too Late for Love — *** You Never Can Tell the Depth of a Well by the Handle on the Pump. CAVALLIER 889.
- PERCY AND THE ROCKIN' ACES**
 She Don't Cry in Vain—Dirie, LLUVIA 5051.
- DICK DEVIL AND THE ANGELS**
 Remember Me—I'm Gonna Buy a Parakeet. TWILIGHT 1005.
- ROD BARTON**
 Dear Old San Francisco—Does a Chinese Chicken Have a Pigtail? BIG BEN 1614.
- TONY GRECCO**
 Say Mama — Some Tear Must Fall. BIG BEAT 1053.
- FAWNYA WHITE**
 Because He Kissed Her — Goodnight My Darling. ZORCH 2002.
- SUZANNE CLARK**
 Need Your Love — Just a Word. JAF 2025.
- EDDIE KOCHAK & HAKKI OBADIA**
 No Shishebob on Sunday — Charanga Araby. KOCHAK — OBADIA 3501.
- COUNTRY & WESTERN**
GEORGIE'S C&W COLLEGIANS
 Run Away Heart—Jeanie—MAYHAMS 049-094.
- CLOVIS HASKINS**
 Trying to Forget—Go Back, Go Back—MIDAS UN-02.
- JACK CARTWRIGHT AND THE STRING KINGS**
 Actions Speak Louder Than Words—I've Lost You Forever—KISKI 2053.
- BILL McDOWELL**
 Hobo's Guitar—America's Uncrowned Queen—RENA 2008.

(Continued on page 42)

2-SIDED SMASH!

BEN E. KING

"YOUNG BOY BLUES"

and

"HERE COMES THE NIGHT"

ATCO 6207

A Leiber-Stoller Production

Arr. and Cond. by Stan Applebaum

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NOTE!

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RECORD OF THE WEEK OCT. 23

"TOO-SOON" Kelley Norwood

c/w **"DOODLE SONG"**

(AC-1072)

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By the **KELLEY NORWOOD ORCHESTRA**

Write **ACCENT RECORDS**

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Chicago Game Assn. Formed

CHICAGO — A new amusement game operators association is being formed here—first for the Windy City in some three years. Over 50 local operators attended an initial organization meeting held recently and agreed to elect a board of five directors to serve for three months. James Brown, Chicago attorney, addressed the group. Brown had previously been attorney for the

old Chicago Independent Amusement Association.

Goals

A spokesman for the operators said there would be four main goals for the new group: 1. Legislative representation; 2. Business meetings and forums on operating problems; 3. Public relations; 4. Social program.

Hy Polo, veteran game operator here, was chairman for the first meeting.

Operators stressed they were interested in an effective trade association of the highest level. An attempt would be made to maintain high operator standards as well as to improve the public image of the coin-operated game industry.

Ethics

The association, especially, was to be designed to adhere to the strictest ethical standards.

The old CIAA was dissolved after it came under extensive fire from federal, State and local authorities.

The association had allied itself with the Electrical Workers Union, Local 134. At the time there was considerable question about the association's bookkeeping and use of funds as well as methods of collection.

Useful

The new group stressed it intended to set and maintain the

(Continued on page 52)

John Bilotta Rock-Ola Distrib

CHICAGO — John Bilotta's Flower City Distributing Company, Rochester, N. Y., has been named Rock-Ola distributor for Central and Western New York State.

Principal markets in the area include Syracuse, Rochester, Buffalo, Elmira, Ithaca and Binghamton.

Bilotta's King Vending Company, Syracuse, is also taking over distribution of the Rock-Ola vending line.

The appointments in no way affect Bilotta's long-time distributorship agreement with Wurlitzer through his Rex-Bilotta organization, Syracuse. The two firms, said Bilotta, have always been competitive.

Joseph Grillo is general manager of Flower City. The firm will carry a full line of parts and offer complete service facilities. Distribution of the current Rock-Ola Model 1493 has already begun.

LIQUIDATION OF CMC TO TAKE PLACE NOV. 6

CHICAGO — Last rites for the Coin Machine Council will be held at CMC headquarters here November 6 at 3 p.m. In a notice sent to CMC members this week, the executive committee recommended that "in view of the continued failure" to support the public relations group, that CMC be dissolved and that all dues received on or after July 1 be refunded to members. The balance would be donated to a national charity, to be selected by the executive committee. Members are asked either to attend the meeting, or to send in proxies. CMC was the first attempt of the coin machine industry to support a public relations program. It had been in existence for two years.

EDITORIAL

Bitter Harvest

When New York newspapers, radio stations and television outlets refer to Larry and Joey (the Blond) Gallo, a pair of Brooklyn hoodlums, the title "juke box racketeers" always precedes their names. For a variety of reasons—none of them having anything to do with the juke box business—the Gallo brothers are very much in the news these days.

It is true that five years ago the Gallo brothers set up a phony labor union and used this union as a device to extort money from juke box operators. And it is also true that the operators—through their trade association—fought the Gallo brothers in the courts and co-operated with the McClellan Committee, so that the activities of the Gallo brothers were publicized throughout the land.

Local juke box operators are irritated because these references to the Gallos imply that their industry is "racket-ridden." They condemn the unfair tactics of press, radio and television in linking—with no apparent justification—the Gallos and juke boxes.

However, most operators are unwilling to do anything to right the injustice. This week's issue of Billboard Music Week carries the report of the liquidation meeting of the Coin Machine Council.

The CMC, organized two years ago as the public relations agency for the coin machine industry, will soon be dead. Cause of death is not hard to determine—failure of operators, distributors and manufacturers to pump enough cash into its veins to keep it breathing.

An active public relations agency, operating on a national basis, would have done a lot to take the edge off some of the remarks made by the New York media. It would have supplied newspaper, radio and television reporters with enough facts so that they could have done honest reportorial jobs.

The handling of the Gallo case, in itself, is not a major disaster for the coin machine industry. But there will be other Gallo cases, and they will be covered with the same degree of inaccuracy. And the sum total of all this might well be a disaster for the industry.

But before those who did not support the Coin Machine Council raise their loud protests, they had better examine their own consciences. They had their chance and they muffed it.



HY LESNICK, president of the Music Operators of Virginia, presents a music machine to the Salvation Army's Red Shield Boys' Club. Executive Director William J. Haskins accepts for the club. Left to right: John D. Chandler, director of the Coin Machine Council; Lieut.-Commissioner Albert Chesman, Southern Territory Salvation Army; Lesnick; Haskins; Major Elmer Capp, financial secretary, Salvation Army, and Fernando Jenkins, club member.

VIRGINIA OP ASSOCIATION DONATES JUKES TO YOUTH

RICHMOND, Va.—Donating juke boxes to youth groups is probably one of the oldest public relations gambits in the industry—but it's still one of the most effective ones.

Hy Lesnick, president of the Music Operators of Virginia and head of the Richmond Amusement Sales Company here, feels that the average operator can get a lot of mileage from old juke boxes, pin games and shuffle alleys by offering the equipment to local youth clubs.

Before any piece is donated, Lesnick makes sure that it is painting, presentable and in good operating order. Donations are limited to juke boxes and games whose commercial value may be negligible, but which are able to give many hours of pleasure to boys and girls.

Lesnick has also discovered that in contacting the committees and directors of the various groups, he is able to meet some of the community business and professional leaders.

For example, when he presented a juke box to the Red Shield Boys' Club of Richmond (an affiliate of the Boys Club of America), he found that the advisory board consisted of the following members: president of a large insurance company; a member of the Richmond license department; pastor of a large Baptist church; commissioner of the public safety, which controls the Richmond police and fire departments; two public school teachers; two high school principals; manager of Richmond's largest hotel; president of a large construction company, and an insurance broker.

The club itself is under the direction of the Salvation Army of Southern Section, and Lesnick met with Salvation Army leaders.

As a result of these meetings, Richmond civic leaders are able to examine a representative of the coin machine industry at close range and discover that he, too, can be a good citizen and an asset to the community. Such meetings give lie to the common misconception about the industry and the men who are part of that industry.

EDITORIAL

Chicago Challenge

Chicago operators face a challenge. A need has long existed for an effective amusement game association to represent the industry. Now one is being formed.

Its stated goals have merit: (1) Legislative representation; (2) business meetings and forums on operating problems; (3) public relations; (4) social program.

Also to be commended is the strong statement by members that the group intends to conduct its program under the highest ethical standards.

There is no use denying that the old Chicago Independent Amusement Association was involved in questionable practices and came under fire from federal, State and local authorities. Recounting the details would serve little purpose. It is all a matter of record. It is also a matter of record that the situation brought discredit to the entire industry.

Now this is in the past and operators face a new opportunity. There is a lot to be done in the city to help the operating business and uplift its image. A qualified trade association with good leadership and clear-cut goals is an excellent first step.

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.

CRYING AND CANDY MAN	ROY ORBISON Monument 447
(He's My) DREAMBOAT AND HOLLYWOOD	CONNIE FRANCIS MGM 13039
FOOL #1 AND ANYBODY BUT ME	BRENDA LEE Decca 31309
EVERLOVIN' AND A WONDER LIKE YOU	RICK NELSON Imperial 5770
DON'T BLAME ME AND MUSKRAT	EVERLY BROTHERS Warner Bros. 5501
LITTLE SISTER AND (Marie's the Name) HIS LATEST FLAME	ELVIS PRESLEY RCA Victor 7908
I WANT TO THANK YOU AND DOOR TO PARADISE	BOBBY RYDELL Cameo 201
CRAZY AND WHO CAN I COUNT ON	PATSY CLINE Decca 31317
YOUNG BOY BLUES AND HERE COMES THE NIGHT	BEN E. KING Atco 6207
MY HEART BELONGS TO ONLY YOU AND THE WAY I AM	JACKIE WILSON Brunswick 55220

Credit a Snag in U. S. Coin Export Trade

BOSTON—If some arrangement could be made to extend credit safely to Europeans for the purchase of music machines and amusement games, there are tremendous possibilities for a high-level export business from the United States, according to Bob Jones, sales manager of Redd Distributing Company, who has just completed an extended tour of eight European countries. "If we wanted, and could safely extend credit terms to the industry over there," he said, "we could really do a volume business."

This apparently is the one snag since doing business on a cash basis would be a difficult matter. Nevertheless, the great desirability of American phonographs and games over European-made pieces makes it possible, Jones feels, to carry on a good level of export selling. For this merchandise must be of a high quality since the Europeans have plenty of old merchandise piled up.



BOB JONES

Jones found it curious that in countries, particularly like Germany which is noted for precision manufacturing that even the music machines seemed to be far behind the level of other products. The locations have a preference for American machines and would rather take a three-year-old Ameri-

can juke box than a new one of European manufacture. In other words, says Jones, "The days when any old juke could be dumped in Europe are gone forever."

Large Operations

The size and scope of the foreign operations was a surprise to Jones who cites one distributor in Hamburg, W. Germany who operates 15,000 pieces. In many instances they will be manufacturer, distributor and operator, handling their own products as well as U. S. machines. Quite a few do things on a grand scale compared to the many small operators in the United States. But, says Jones, if Americans have the idea that the Europeans in the music and games business are easy prey they have a lot to learn.

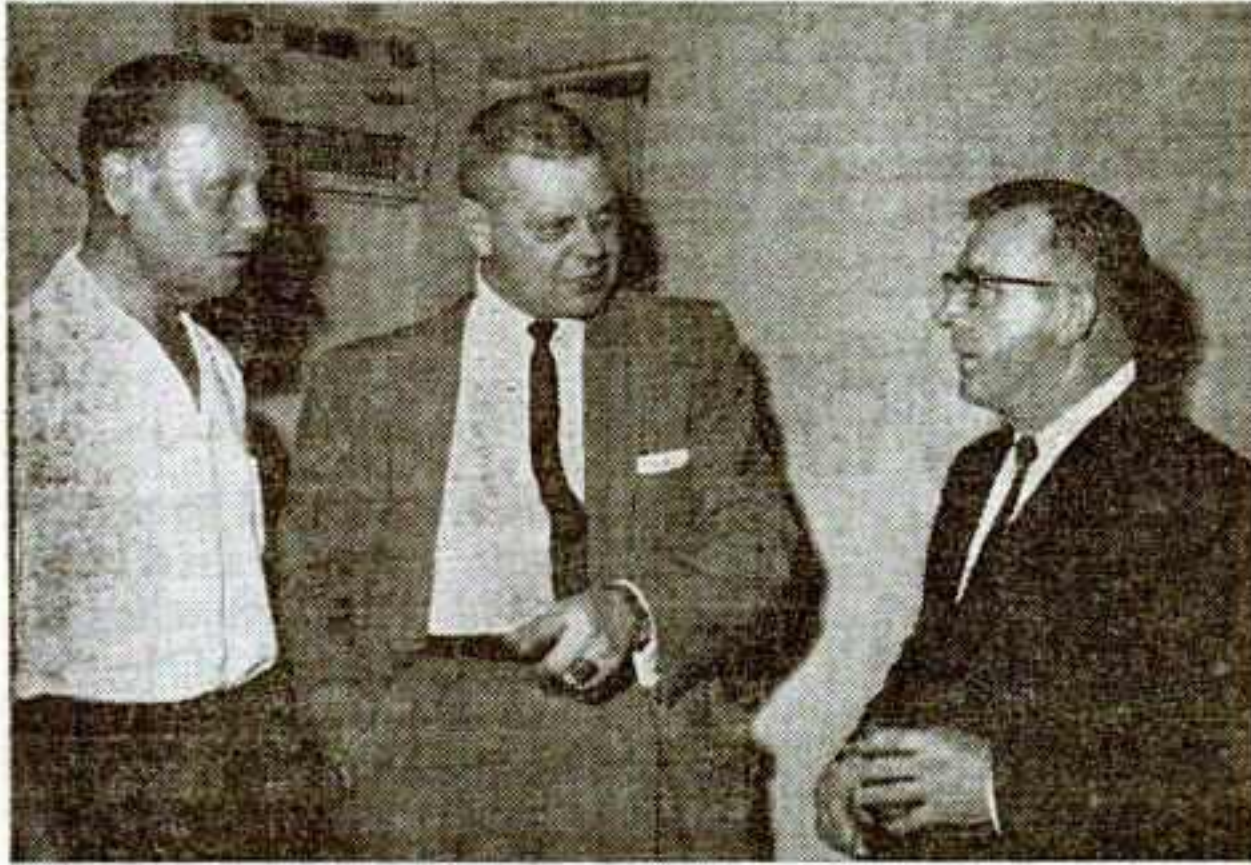
He found them well-educated with an intelligent approach to the business with a good knowledge of what goes on in this country. Most, he found, speak English or have someone who does. They know what they want and are extremely selective, and, while they will pay an honest price, machines must be competitively priced to do business.

Bowling Popular

Bowling lanes on the American scale are catching on fast, says Jones, but space is a big problem. In a number of bowling establishments it is common to find five or six coin-operated bowlers complimenting the lanes. He also found vending highly advanced, particularly in Germany with beer and wine being available in machines in a number of countries.

But Jones, who has been in the music and games industry for 25 years, feels that his trip was definitely worthwhile. He believes that the Redd firm, which is the area distributor for Seeburg, and which has done extensive exporting business, can profit by his experiences in Europe and expand its export business still farther.

R. F. Jones Holds Open House in L. A.



CHUCK KLEIN (center), R. F. Jones manager, talks shop with operators Ray Barra, right, San Bernardino, Calif., and Jerry Janes, Fontana, Calif., at a recent Los Angeles showing.



JIM PALMIERI (left), A&J Music, San Bernardino, Calif., looks over an AMI Continental 2 with Ralph Cragan, R. F. Jones phonograph sales manager.



IRVING GAYER (right), veteran West Coast operator, listens while Bill Gray, left, vending sales manager for R. F. Jones, makes his point. Center is Ralph Cragan.

SFC Earnings Reach New High

NEW YORK — The Standard Financial Corporation has reported the highest nine-month earnings for any period in the firm's 29-year history. SFC, a nationwide commercial finance, factoring and industrial time sales equipment financing corporation, specializes in juke box and vending machine paper.

Earnings for the nine-month period ended September 30 were \$1,245,000, about 38 per cent ahead of a like period last year. The company's deferred income also rose to a new high—\$8,800,000. The current volume of sales financed is at the rate of \$350,000,000 annually.

Gross receivables (representing earning assets) rose from \$93,000,000 in September, 1960, to \$125,000,000 in September, 1961.

Coin Reps See Police Stake Out at Location

MEMPHIS—Mrs. Hazel Diehl, who has been a restaurant operator only two months, reported to police last week that burglars had broken into her restaurant, Diehl Cafe, six times and attempted it two other times.

She said the thieves had gotten a total of several hundred dollars from the coin machines, phonograph, shuffleboard and cigaret machine.

Police are contemplating putting a watch at the cafe at the request of the coin machine industry's anti-burglary committee, headed by Drew Canale, owner of Canale National Tobacco Distributors, Inc., and other enterprises.

EUROPEAN NEWS BRIEFS

Eltec Pushing Juke Box Exports

WEST BERLIN—Eltec is pressing export sales of its juke box with the assistance of West Berlin's department of economics as an exhibition of the efficiency of this city's industry. Eltec is giving priority to foreign over domestic sales in line with West Berlin's campaign to expand its overseas markets. Two Eltec models are receiving major export attention—the F-100, a compact wall box, and the G-100, a floor box. Both boxes play 100 selections. The G-100 is a new model developed to exploit the popularity achieved by the wall box.

Eltec boasts that its boxes capture the Berlin electronics industry's flair for miniaturization. Eltec wall boxes are being exported to all major world markets. The manufacturer claims its phonograph has one of the sturdiest mechanisms produced anywhere.

Saxonia Loss Placed at \$1,750,000

GOSLAR, W. Germany—Losses in the Saxonia phonograph sale case are placed at \$1,750,000 by the bankruptcy court in jurisdiction. Bulk of the loss—\$1,500,000—was incurred by banks which financed the installment purchase of around 1,500 phonographs by pensioners, widows and other trade novices. The distributor, Saxonia-Automaten-Vertriebsgesellschaft of Goslar, had net loss of \$250,000. In addition to the \$1,750,000 loss by the banks and distributor, some 200 Saxonia customers lost a total of \$250,000.

The 200 victims filed complaints with the Goslar district attorney, who issued arrested warrants for three principal Saxonia officials. The local court, however, refused to allow the arrest warrants, and the district attorney appealed to the court at Brunswick, where the matter is now pending.

Swiss Have High U. S. Juke Import

ZURICH—Switzerland has become one of the United States' best overseas markets for phonographs. The Swiss this year will import more than 1,250 U. S. boxes. This compares with just under 4,000 boxes being imported from the U. S. by West Germany, with nearly 12 times the population. U. S. phonographs have raced far ahead of West German boxes in this land. West German manufacturers will sell fewer than 500 machines to the Swiss this year. Much credit for the heavy penetration of the Swiss phonograph market belongs to AMI and Wurlitzer, who maintain overseas headquarters in Switzerland. Switzerland, with a population of under five million, has 10,000 machines, one of the highest phonograph concentrations in the world.

Symplay Bergmann U. K. Distrib

LONDON—Thomas Bergmann's Symphonie phonograph, made in West Germany, is now being distributed exclusively in England by the London firm of Symplay Limited. Symplay, 18-19 Bellevue Road, has a comprehensive stock of spare parts for all existing Symphonie models. Symplay announced it expects to handle a complete new range of games as well as the Bergmann juke boxes. Bergmann, a leading German coin machine producer, produces a complete line of games and payouts as well as phonographs. Bergmann is exporting Royal Luxus and Derby Luxus payouts and the Atlanticus pinball. It has a new 200-selection stereo phonograph, the Symphonie 200 D.

Volbracht Receives Gold Award

BINGEN, W. Germany—The Hanover firm of Hermann R. Volbracht Nachf has been awarded a gold medal by Loewen-Automaten for having racked up the highest turnover among all Loewen distributors. In a ceremony at the N.S.M. plant in Bingen the medal was presented to the Volbracht business manager, Wolfgang Schmid, by Gert Schulze and Herbert Nack, co-proprietors of N.S.M.-Loewen. Volbracht is one of Germany's oldest coin machine firms, dating back to 1930.

Big Exports for Canteen Subsid

NEU ISENBERG, W. Germany—Canteen Automatenbau GmbH, the German subsidiary of Automatic Canteen Company of America, is winning a big export market for its German-manufactured Teleramic juke box. When Canteen purchased the Tonomat firm several years ago to acquire a European production base, the U. S. colossus retained the Tonomat phonograph while simultaneously assembling its AMI phonograph in the Tonomat plant. The Teleramic 200-B is derived from Tonomat's original Telematic and Panoramic 200 models. It is unique in that the 200 selections are dialed. Canteen promotes Teleramic as a European-designed box featuring precision workmanship at economy prices. It has full stereo and a disk popularity counter.

Heart Attack Claims Coinman Bill LaBree

HARRISBURG, Pa.—Bill LaBree, veteran coinman from Erie, Pa., was stricken with a heart attack while attending a meeting of the Pennsylvania Amusement

Machine Operators Association on October 4 and died a few hours later in a hospital. He was 47 years of age. Mr. LaBree was a long-time operator in Erie and was formerly a distributor. He was very active in the AMOA and was a member of the state group's board of directors.

Pinball Ban Upheld By Ill. Circuit Court

CHICAGO—A suburban Franklin Park ordinance banning all types of pinball games was upheld by the Illinois Circuit Court here last week, setting a possible precedent for similar legislation throughout the State.

Judge B. Fain Tucker said a State Supreme Court decision distinctly gives towns, villages and cities the right to regulate amusement devices.

"It is not a question of gambling or not gambling. This is just a question of whether a village has the right to prohibit pinball machines. The village does not have to specify whether machines are used for amusement or gambling."

Precedent

Importance of the ruling to the coin machine industry was summed up by Nicholas T. Kitzos, attorney for the village of Franklin Park, who said the legislation could serve as a precedent to other municipalities who might want to outlaw a particular type of coin-operated equipment.

The Franklin Park ordinance
(Continued on page 53)

French Ops Hail De Gaulle's Stand

• Continued from page 1

treated as businessmen. We need a government with economic policies and the strength to carry them out. We don't care whether General de Gaulle plays a juke box or not; we care only that he regards—and treats us—as businessmen."

"My business has never been better. This isn't to say we couldn't have it better, but, for the first time since the war, I really feel that our trade has a real future in France."

Roelandt speaks for a majority of French operators. Interviews with seven other operators in the Paris area produced a consensus that the coin trade has never been as prosperous, and new equipment never as easy to order (by "new equipment" operators mean principally American equipment).

American Equipment

There is a greater volume of new box buying than ever before, and agents for U. S. firms have never been in a more advantageous situation. This is not to say that all pro-

tectionism has ended, and that the U. S. manufacturers have access to the domestic market on the same terms as French producers, but more American equipment is reaching the French market than ever before.

Taxation harassment of the trade has ended under de Gaulle. Measures drafted under the Fourth Republic which would have hiked taxes appreciably on coin machines have been killed altogether.

There are around 15,000 juke boxes in France, and 25,000 games, primarily pinballs and soccer. In the Paris area there are 1,450 juke boxes and 3,750 games. A trade survey shows that coin machines are operated in some 3,850 cities and villages, Paris naturally representing by far the heaviest concentration.

Small Operations

France is a nation of family enterprises, and this is true for the coin machine trade. France's 1,200 operators own an average of 10 to 60 machines. Large-scale operating with 100 machines or over is rare.

The average French operator has a family enterprise in which wife and children all pitch in and help. The pattern of operation resembles that elsewhere on the Continent, most of the machines being located in taverns.

Three Phases

The French trade has progressed through three phases. In the early postwar phase new equipment was impossible to get; the French industry was virtually nonexistent and the importation of U. S. equipment was prohibited because of foreign exchange considerations.

Until 1953 licenses were required for all importation of foreign goods, but coin machines were excluded entirely from the list of permissible imports.

In 1953 regulations were liberalized to permit importation of coin machine parts. It then became possible to import parts provided the value of the parts involved amounted to less than the amount of French labor and parts invested in the particular item of equipment.

Import Regulations

In 1956 import regulations affecting coin machines were liberalized further and last April they were eliminated entirely. It is now possible to get any type or quantity of desired American equipment.

Coin Trade Invited to Tour Gottlieb Hospital

CHICAGO—Members of the coin machine industry are being extended a special invitation to a luncheon and tour of the new Gottlieb Memorial Hospital to be held during the National Automatic Merchandising Association convention here next week.

In an open telegram to the industry, Louis Zahn, hospital president, stated "this is a wonderful opportunity for us to thank the people in the coin machine trade for their support of this project."

"They will be able to personally see an example of public relations of which the whole industry can be proud. The luncheon and tour will be on Tuesday, October 31, starting at 12 noon. Those interested will please notify Nate Gottlieb, Albany 2-2640. Transportation to and from the luncheon will be furnished by D. Gottlieb and Company."

Give
The  Way

They joke in Paris, for example, that the "best known American in France" is "Mr. Gottlieb," because "so many of his pinballs are in operation."

Meantime, France has developed a strong phonograph industry headed by the Marchant firm, whose Emaphone 140 box is a Continental best seller. Seeburg and Wurlitzer also have strong positions on the French market.

Replacement Boom

Surveys earlier this year showed that 70 per cent of phonographs in France dated back to 1957 or beyond. Easing of import restrictions has started an equipment replacement boom as operators begin the wholesale retirement of vintage equipment.

International trade experts regard France as a juke box "growth market." Since West Germany has 60,000 phonographs on location and Belgium 30,000 (an even greater saturation in relation to population), France, with only 15,000 boxes, is looked on as an underdeveloped market.

It is believed that the French market should expand to around 25,000 boxes over the next three years. The European Common Market in particular is expected to stimulate the French coin machine trade.

Common Market

At the moment French producers, despite the long protectionist tariffs they have enjoyed, hesitate to expand output for the restricted domestic market and the uncertain export market. But with the assured "supermarket" of the 160 million population of the Common Market countries, French manufacturers will increase production.

Despite the French trade's relative prosperity under de Gaulle, it still has problems galore, most of them all too familiar to American operators.

Play prices are too low, averaging around 5 cents. The tax structure is complicated and onerous, given the cessation of harassment over new taxes. Operators pay amusement tax and a local tax.

Royalty Fees

The copyright society problem is vexing, with SACEM, the French ASCAP counterpart, striving continually to boost royalty fees.

Finally, equipment is expensive despite the rescission of the export licensing. Pierre Chabaliere, whose operating district takes in the Boulevard Haussman, remarked, "We don't have to have permits any longer to import equipment, but we still have to have the money, and prices are steep—too steep."

But most operators would agree with Chabaliere that "even with the high prices we are better off than we ever were before. We can thank General de Gaulle because he has straightened out the economy and given us prosperity."

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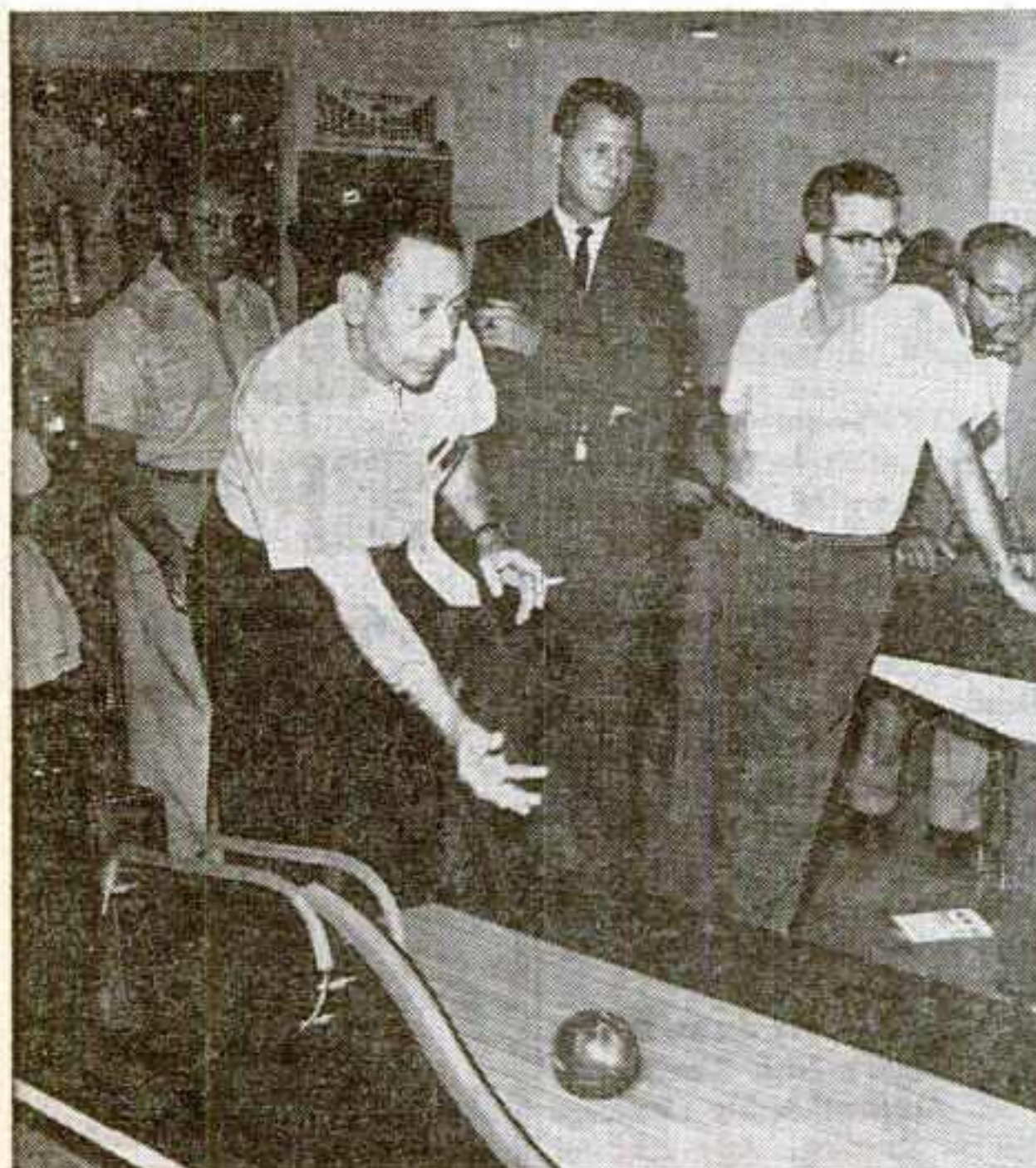
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TESTING THE NEW BALLY BOWLER is Clarence McCartney, Williamsburg, Ohio, serviceman. Paul Humburg, Royal salesman, is the man in the dark suit, while Woodie Crawford, Kentucky operator, looks on. Clarence Schuyler, head of Games, Inc., is at extreme right.



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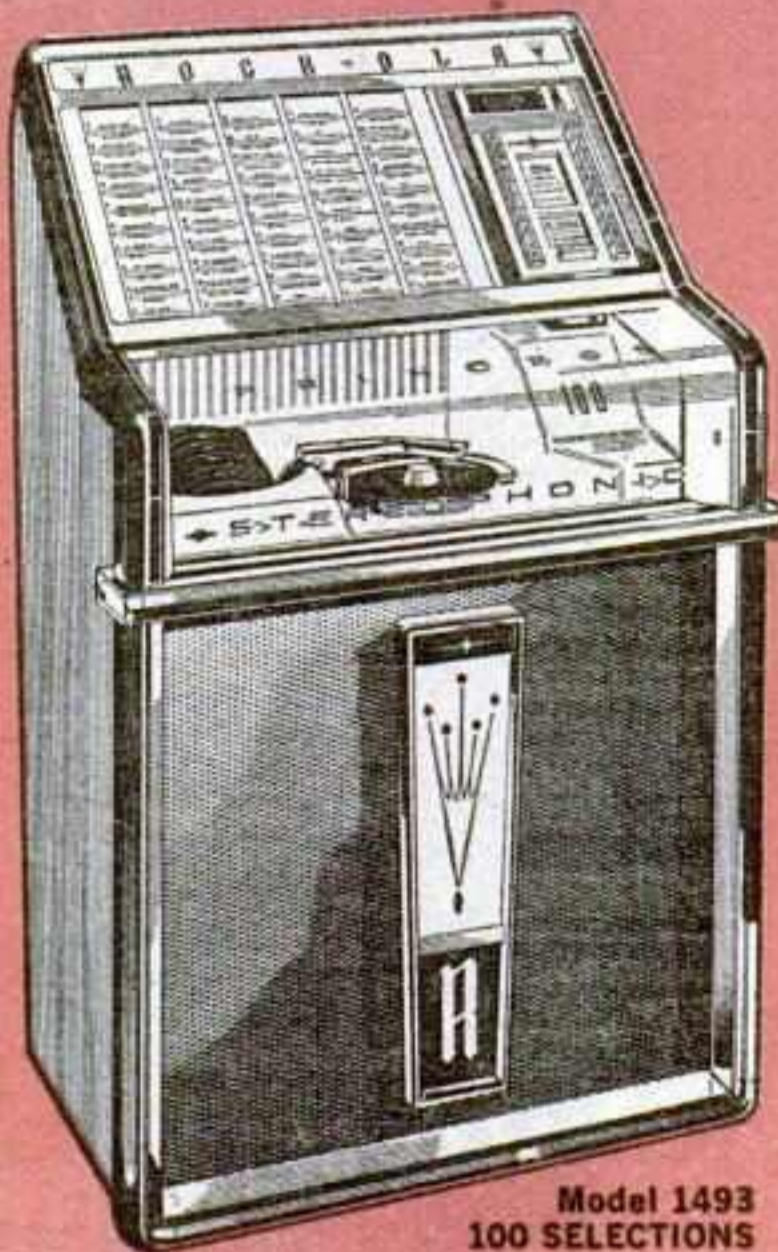
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Joe Ash, Active Amusement Machines Co., discontinued the distribution of phonographs in 1959

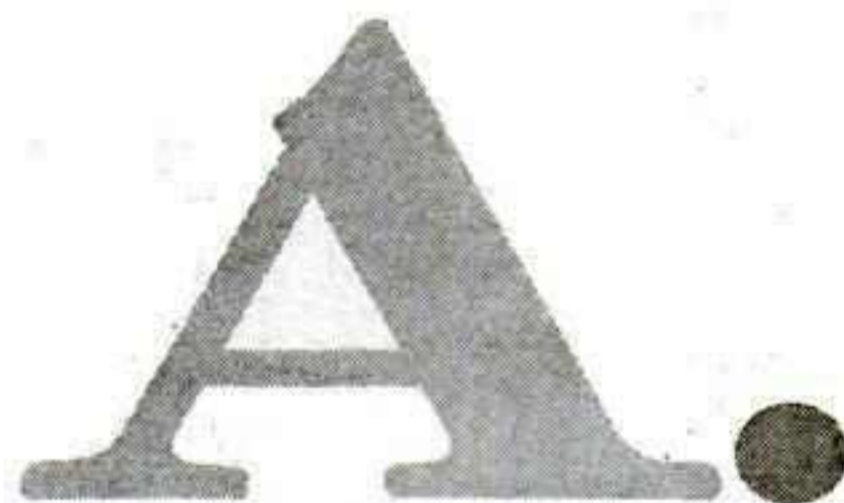


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look to

ROCK-OLA for
advanced products
for profit!

Pinball Case Goes Against Md. Attorney

WASHINGTON—Pinball gaming in Prince Georges County, Maryland, got off the legal hook again last week, as a test case under the Wheatley anti-pinball law began going against the State's Attorney William L. Kahler.

The Wheatley Law makes purchase of a federal gambling stamp prima facie evidence of gambling on the machines. But in the local case, Circuit Court Judge Ernest A. Loveless freed two defendants allegedly owning the gambling pinball, because no gambling stamp could be found on it, and there was not sufficient proof that a federal \$250 stamp has been bought for the machine.

Kahler told the local press here that he may now drop gambling charges against the six remaining defendants arrested in the 1959 test case, since two were acquitted last week (16). The acquittals make successful prosecution of charges against the remaining defendants doubtful.

However, Kahler is not giving up the fight. He is going to ask the Internal Revenue Service to issue stamps to be pasted on the individual machines, and bearing the same number as the machine.

Kahler urged passage of a law last March to outlaw slots and gambling pinballs in Prince Georges and other Maryland counties which he said were getting a bad name because of the machines. The bills failed to pass, although Kahler pointed out that the present Wheatley Law, ruled constitutional in December, 1959, still does not give enough authority.

Extra Profits With Used Juke Box Pop Records

MONTGOMERY, Ala. — Selling used records after they have done their stint on location has been reduced to the simplest possible process at Franco Novelty Company, major juke box distributor and operator here.

As shown, along the left side of the showroom are more than 200 bins, in which the record changes for every location, as programmed by a full-time specialist, are deposited daily. All records taken off a location, with an average of five record changes every two weeks for each phonograph, are returned to the same compartments, where a retail saleslady simply transfers them to the browser display units on a counter immediately in front.

Sold off at low "flat prices" for groups, the records go into sleeves and envelopes which have

been carefully saved for the purpose, and are simply transferred from the wall route compartment directly into the sales area, while a notation is made of the artist, title, number, etc.

In this way, classification of the records back into their covers and giving them the same display advantages as brand-new records (also show on the same counter) does away with the usual situation in which stacks of records accumulate, to be flipped through by interested customers, much to the detriment of the disks.

With a reputation for used records in tip-top condition, and convenient to the downtown Montgomery shopping area, Franco Novelty Company can usually move all but duds in a matter of a day or two after they have been returned from the routes.



RECORD CHANGES FOR LOCATIONS are deposited in more than 200 bins and transferred to browser display units.

Atlas Music Holds Service Session

CHICAGO — Some 20 operators and servicemen attended a juke box service school on the new AMI Continental II phonograph hosted by Atlas Music Company last Wednesday (18) evening.

After an initial welcome, the group divided into working teams for practical sessions dealing with (1) sound systems, (2) mechanism, and (3) credit unit and stepper assembly.

Hank Hovennar, AMI factory service engineer, and Frank Bach, Atlas service chief, conducted the sound system laboratory.

Personnel

The credit and stepper assembly sessions were conducted by Atlas' Manuel Herman and John Havrila.

Atlas personnel hosting the meeting were Ed Ginsburg, Nate Feinstein, Harold Schwartz, Irv Ovitz, Mike Spagnola and Mort Jacobs.

Operators and servicemen included: From Apex, Norman Dompke, Ed Reinke, Henry Rundquist, Howard Palmer, Jack Burke, Henry Dwyer and Joe Kohler; from Chicago Music Company Ed Gilligan, Ed Gilligan Jr., Roy Wynn, Tom Bennett, Bob Stanford.

From Eastern Music, Jesse Malett, Earl Terrell. Sam Greenberg, Elliott Music, and Sil Mason, M & M Music, Munster, Ind.

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Nate Schneller Merry-Go-Round	225.00
Bert Lane Lancer	225.00
Exhibit Rudolph the Reindeer	250.00
Exhibit Trigger	275.00
Exhibit Big Bronco	275.00
Ewart Cow Pony	295.00

GUN GAMES

Genco Sky Rocket	\$ 75.00
Genco Rifle Gallery	110.00
Genco Wild West	150.00
Genco State Fair	165.00
Genco Big Top	175.00
Williams Vanguard	275.00
Chicago Coin "Shoot the Clown"	325.00
Genco Gun Club	425.00

UPRIGHTS

Auto bell Circus Wagon Wheel	\$ 85.00
Autobell Circus Days	95.00
Games, Inc., Double Shot	75.00
Games, Inc., Super Hunter	100.00
Games, Inc., Gun Smoke	150.00
Games, Inc., Wild Cat	175.00
Games, Inc., Super Wild Cat	375.00
Keeney Little Buckaroo	175.00
Keeney Big Round-Up	175.00
Keeney Shawnee	250.00
Keeney Touchdown	175.00
Keeney Deluxe Big Tent	250.00
Keeney Twin Deluxe Big Tent	375.00

Bowling Alleys Make Top Food & Drink Vend Spots

NEW YORK—If Gotham juke box operators make any move into full-line food vending, bowling alleys will have played a part in that decision.

Despite all the talk of juke box operators diversifying into food and drink vending, few operators here have actually taken the step. Many of them have been in cigaret vending, with cigaret locations generally the same stops in which juke boxes and games are placed. But they have stopped there.

However, operators with music and games on bowling alley locations are beginning to buy soft drink, coffee and candy machines, according to Murray Kaye of the Atlantic-New York Corporation, local Seeburg distributor.

The average juke box location—a tavern, diner or soda shop—does not lend itself to any vending equipment other than a cigaret machine.

But the bowling alley location does.

Soft drink, coffee, candy and cigaret machines are integral parts of most bowling alley locations, and the juke box operator already on the location is in a good position to place these machines.

According to Kaye, most of the drink machines sold to juke box operators end up in bowling alley locations. Kaye explained that while the great bulk of the drink machines sold by Atlantic-New York are to established vending operators, some units are sold to juke box operators who have diversified into merchandise vending.

In most cases, said Kaye, the juke box operator who buys a drink machine does so to take care of a bowling alley location in which he already has a juke box, game and cigaret machine. As he is loath to have another operator in the same location, he will find himself volunteering to put in the drink machine.

While this practice may be entering vending through the back door, Kaye feels that once a juke box operator gets his feet wet in merchandising vending, he is apt to become fairly serious about the matter.

Kaye also points out that the larger juke box operators are generally the ones that land the bowling alley locations. This means that the juke box operators currently in these locations are the ones with the capital to diversify into full-line vending.

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A.M.I. J-200	\$595
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Chi Game Assn.

• Continued from page 43

highest of standards in its operation.

If effective, the new game association could serve a very useful purpose in the area, which has long been without any effective game representation of any kind.

Currently only a juke box operator association exists — Recorded Music Service Association, headed by Earl Kies.

Active

This latter group has done an effective job of representing local operators and has maintained an active business program. It's interests, however, have been directed at juke box operating.

At least two immediate goals for the amusement operators will be more equitable State and city licensing provisions.

Operators pay a \$25 State fee for shuffle alleys and shuffle boards (\$10 for guns). The fee, however, is payable on the location — not the individual game, and thus makes no provision for movement of game from location to location, a practice that is common practice in the operating business.

City

Operators also pay a \$25 city levy. This, however, is a yearly fee and nontransferable. Thus, the operator who retires a game after a few months' use, or buys a new game at the end of the year, still pays the full fee.

Operators hope to change the city levy to allow for half-year licensing as well as privilege of transfer upon proper identification and payment of transfer fee.

Such a provision is currently allowed by the city for most other types of equipment upon which a license is required.

GLUE-FINGERED

Canale Learns How Shaver Lifts Cigaretts From Vender

MEMPHIS — Drew Canale, chairman of coin machine industry's anti-burglary committee, said a police captain called him recently and had two lieutenants pick him up and take him to a cigaret vending machine location.

The lieutenants had a small boy, age 12, but very small for 12, with them when they picked up Canale.

They drove to the location and the officers asked the boy to show Canale how he stole the cigarets, the youth had been caught stealing from the machine.

The boy slid his elbow into the mouth of the machine, got his hand up inside and pulled out a package of cigarets. After that, the boy turned to Canale and said:

"Can I have a cigaret, mister?" Canale gave him one and the boy smoked it. "He didn't have any guilt complex at all," Canale said.

Canale said the youth could do it on only a certain type of machine (which will not be named here). Canale said the police asked him to pass on what he had learned to the coin machine operators.



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WHEN YOU BUY A FLIPPER GAME—BUY THE BEST—BUY WILLIAMS

BARBER OF MEMPHIS IS UNWITTING KING OF HOP

MEMPHIS—Music operators were chuckling last week over a story which appeared in a daily paper about a barber-shop owner who was cited to City Court on a charge of operating a "disorderly house."

Lt. W. S. Schultz testified that neighbors of the barber, Warren Lewis, 28, owner of Warren's Barbershop, called police and complained of a disturbance in Lewis' back yard.

Seems that there was a juke box being played too loud and some 150 teen-agers were dancing. The noise they made greatly disturbed the neighbors, the officer said.

Lewis' defense was that he was cleaning his barbershop that night, put the juke box on the back porch and was working inside.

The teen-agers from all over the neighborhood gathered, plugged in the juke box and began dancing, mostly "bop" and "rock and roll." Lewis contended he had nothing to do with it.

Judge Beverly Boushe dismissed the charge with a warning, cautioning Lewis not to let it happen again. He said he wouldn't.

CHANDLER INKS FOR CMC CAUSE

RICHMOND, Va. — If the Coin Machine Council folds for lack of operator support, it won't be the fault of John D. Chandler of the Richmond Amusement Sales Company here. Chandler, who recently was elected to the CMC board, attended the West Virginia Music Operators convention in Huntington as his first official act. When he left he had signed up as CMC members 10 local operators.

Pinball Ban Upheld

Continued from page 47

specifically mentions pinball games and does not apply to other types of coin-operated equipment.

Kitzos told BMW that village officials had reason to believe that pinball games with knock-off buttons were widely used throughout the area for gambling and that this ordinance was meant to solve the problem.

All Pins

The ordinance prohibits the use, maintenance, possession or operation of any pinball game, whether amusement or gambling.

The case arose when 23 Franklin Park locations were granted a temporary injunction restraining the village board from enforcing the ordinance, passed last September.

Judge Tucker, in ordering the injunction dissolved, ruled that the locations must remove all machines this week.

Denied was a request that the locations be permitted to place the machines in their basements and take them out later.

PIN BALLS

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2 Parades	\$ 50.00	1 Sweet Ad-a-Line	\$ 50.00
1 Sea Island	325.00	2 World Champs	75.00
1 Miss America	110.00	1 Lovely Lucy	50.00
1 Palm Springs	50.00	1 Silver, 2 player	140.00
1 Bally Beauty	50.00	1 Flagship	130.00
1 Night Club	75.00	1 Frontiersman	60.00
1 Broadway	50.00	1 Criss Cross, 2 player	155.00
1 Beach Time	250.00	1 Toreador	90.00
2 Starlets (United)	50.00	1 Harbor Lights	50.00
2 Pixies (United)	50.00	1 Daisy May	50.00

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BIG BALL BOWLERS

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Pan American	595
Bally Champion	195
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MISCELLANEOUS

Candid Camera, new	\$ 60
Skill Cards	65
Eastern Mark II, Cigarette, as is	50
Six-Pocket Pool, complete with slate	75
10 Bally Beauty Contest	65
5 Bally Bikini, new	Phone
5 Bally Skill Roll	65
5 Bally Bike Kiddy Rides	395

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CANDY & GUM VENDORS
National, 6 col., 5¢ . . . \$ 45
Stoner, 8 col., 16¢, 5¢ & 10¢ . . . 185
DuGrenier K4, 8 sel., 5¢ & 10¢ . . . 195
Shipman, 6 col., 5¢ . . . 95

N.W. Sw., 14 col., all prices . . . \$195
Rowe, 7 col., 5¢ & 10¢ . . . 125
Stoner, 7 col., 5¢ & 10¢ . . . 125
Gum, 5¢ . . . 148
Stoner, 6 col., 5¢ . . . 125
Mills, 5 sel., 5¢ . . . 65
Shipman 2-Sel. Gum & Mint, 5¢ . . . 20
N.W. 1/2 Tab Gum, 8 sel., 15¢ . . . 15
N.W. 5¢ Pkg. Gum, 5 sel., 15¢ . . . 15
U-Select, 72 bar, 5¢ . . . 65

CIGARETTES
Continental, 20 sel. . . \$195
Eastern, 22 sel. . . 150
Smokeshop, 18 sel. . . 185
Keeney, 9 sel. . . 75
National, 9 col. . . 95
National 9 M . . . 110
National 9 ML . . . 125
National 11 ML . . . 165
DuGrenier, 11 col. . . 125
Rowe Ambassador, 14 col. . . 160
Mercury, 9 col. . . 95
Mercury, 11 col. . . 125
Lehigh, 10 col. . . 110
Lehigh, 12 col. . . 125

MISCELLANEOUS VENDORS
Stoner 4-Sel. Pastry . . . \$125
Vendo 310 Milk . . . 425
Kwik-Kafe MM 22 Bulk Milk, 3 sel. . . 495
Wittenburg Refrig., 24 sel. . . 695
Wittenburg Hot, 24 sel. . . 695
Avenco Coffee & Choc. . . 195
Cole Fire Ball Coffee & Choc. . . 225
Bevomatic Coffee & Choc. . . 275
Hebel Coffee & Choc. . . 225
Spacarb, 3 sel. . . 225
Spacarb, 4 sel. . . 295
Cole, 6 sel. . . 295
Cole, 3 sel. . . 225
Rowe Lenox 2000 . . . 395
Vendo Mod. 59 Ice Cream . . . 125
Hebel 5-Sel. Ice Cream . . . 295
Pop-Sax Popcorn . . . 85
Automatic Pop Corn . . . 125
Stoner 300 D Coffee . . . 225
Apo, 4 flavor, cold . . . 295
Apo, 6 flavor, cold . . . 295
Bally Model 597 . . . 795

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