

Billboard

The International Music-Record Newsweekly

Radio-TV Programming • Phono-Tape Merchandising • Coin Machine Operating



★ NATIONAL BREAKOUTS

No National Breakouts This Week.

★ REGIONAL BREAKOUTS

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

YOUR OLD LADY . . .

Isley Brothers, Atlantic 2110
(Wemar-Three Boys, BMI) (Los Angeles)

STRANGER . . .

Bill Pursell, Columbia 42780
(Cedarwood, BMI) (Atlanta)

SWINGIN' ON A STAR . . .

Big Dee Irwin, Dimension 1010
(Burke-Van Heusen, ASCAP) (Baltimore)

TEN COMMANDMENTS OF LOVE . . .

James MacArthur, Scepter 1250
(Arc, BMI) (Atlanta)

SAD, SAD GIRL AND BOY . . .

Impressions, ABC-Paramount 10431
(Curtom, BMI) (Baltimore)

ALBUMS

Page One Albums will be found in the LP Review Section of this issue

YOU'LL FIND

Hot 100 Chart . . . Page 22

Top LP's Chart . . . Page 34

HEINE OFF ON EUROPE SWING

NEW YORK—Billboard sales manager Peter Heine leaves Monday (13) on a rapid four-week trip which will carry him to many of the capitals on the Continent.

Heine will visit briefly in London, Paris, Zurich, Munich, Vienna, Hamburg, Amsterdam and Brussels before returning to New York on June 9.

The Horse to Watch



THIS IS COUNTRY MUSIC, the Tennessee Walking Horse that will be given away as door prize at Country Music Association's show before New York Sales Executive's Club at Roosevelt Hotel May 14. Thoroughbred is being donated by the Tennessee Walking Horse Breeder's Association.

DAVIS SCORES AGAIN

Detroit Spec Plays To \$43,280 Gross

By BILL SACHS

DETROIT — Country music last Sunday (5) soundly demonstrated its ever-growing popularity and box-office potency when the largest c.&w. package ever to play Detroit attracted record-busting business in three performances at magnificent Cobo Hall downtown.

Presented by the recently formed Ray Price Enterprises, with the veteran country music promoter Oscar Davis at the helm, the 21-act bill was witnessed by nearly 27,000 people in three shows, and with ducats scaled from \$1.50 to \$2.25 pulled a whopping gross of \$43,280. It was the largest house and gross ever attracted by any attraction in a single day at Cobo Hall. Veteran observers described it as one of, if not the most successful country music promotions ever presented any-

where. Advance sale, as of pre-show time Sunday noon, was reported by Davis as \$28,000. It was the first country music show to be presented in the Motor City in more than six years.

The box office opened at 10 a.m. Sunday, and by noon, when the doors opened, thousands jammed the entrances to Cobo Hall, necessitating an extra police detail to handle the situation. House attendants were hampered by lack of ticket takers to handle the huge crowds, and many patrons were unable to buy tickets at the box office, due to the throngs that jammed the area before each performance.

The stagershow featured such country music satellites as Ray Price, Webb Pierce, Faron Young, George Jones, Johnny Wright, Kitty Wells, Billy Walker, Minnie Pearl, Stonewall
(Continued on page 18)

Capitol Comeback On Singles Front: Three in Top 10

By LEE ZHITO

HOLLYWOOD—Capitol Records is swinging today on the singles record scene. Hotter than at any time in the last four years, the label is basking this week in the happy position of three singles in the top 10—by the Beach Boys, the Kingston Trio, and Al Martino. And more than that, Capitol has six in the top 50 of the "Hot 100," also more than any other label. Victor is tied with Capitol with eight singles on the "Hot 100," but not in such elevated positions.

Capitol's move back to a strong position in the singles market started last year, but the final effect did not take place until early this year. Capitol's return as a real factor on the singles scene started with the acquisition of Bobby Darin last year, the comeback of Nat King Cole, Al Martino and the Kingstons on singles, and the development of new talent such as the Beach Boys, Wayne New-

ton, and from left field, Kyu Sakamoto and Dick Dale.

As an indication of Capitol's present success, the label's singles sales during the quarter ended March 30 was a full 40 per cent ahead of the same three-month period of a year ago. The past week (ended May 2) chalked up the biggest singles sales total in Capitol's 20-year history.

Capitol is rush-releasing a group of albums by artists whose current singles are giving the label its all-time in singles sales. Thus, Capitol is preparing an LP release aimed at riding in on the coat-tails of the firm's biggest singles sales spurt in its history.

Capitol's pressing plants are running full time in an effort to keep pace with singles sales, and in some instances, to meet orders, the label has had to job-out its pressing to other firms.

LP's are being rushed into release by Kyu Sakamoto, the Capitol-of-the-World (interna-

Continued on page 10

Our Loss



TED WEEMS

NEW YORK — Ted Weems, the ork leader, died last week (6) after a long illness. He was 62. His orchestra was one of the most popular of the 1930's and his recording of "Heartaches" was a million seller. Elmo Tanner and Perry Como both rose to fame with the Weems crew. Others were Jan Garber, Marilyn Maxwell and Snooky Lanson. He was also a composer, among his songs being "The Martins and the Coys," "Jig Time," "The One Man Band" and "The Toyland Band." He is survived by his brother Art Weems, vet agent.

TOP JAZZ ACTS ORDER OF DAY IN NEW SHOWS

NEW YORK—Top-name acts headline when something new in jazz shows breaks in at the Apollo Theater May 17. Nancy Wilson and Cannonball Adderley star in a show entitled "Free Sounds of '63"—a show described as in "the Broadway format."

The show, being produced by John Levy, has choreography by Tommy Johnson and special material written by Nat Adderley and Oscar Brown Jr. Johnson's Dancers, Brown, and Ramsey Lewis and trio, along with the headliners will perform this special material along with out-and-out jazz blowing.

After the date, the show moves on to the Howard Theater in Washington and the Uptown Theater in Philadelphia.

Columbia Execs Open Defense

By REN GREVATT

NEW YORK—Three top executives of the Columbia Records family testified at length last week as the recording firm opened its defense against charges lodged by the Federal Trade Commission about various phases of its record club operation.

The hearings, being held before examiner Donald Moore, began with presentation by the Commission of its case in chief last January. These were concluded in mid-March. The defense case is expected to run for a number of weeks in hearings both here and in California.

Sessions last week opened with testimony from Columbia President Goddard Lieberson. He was followed by Norman Adler, executive vice-president, and Cornelius Keating, record club vice-president and general manager.

Testimony by chief defense counsel Asa Sokolow ranged over many topics, including the history of Columbia, the reasons why it undertook a club operation, the nature of club advertising, financing and administration, contracts with other labels for distribution, and evidence presented to show that club operations have not, in fact, damaged sales at the retail level.

Notes LP Growth

Lieberson, following a lengthy discussion of the earlier history of Columbia, took note of the firm's development of the LP, "which made it possible for several thousand record firms to go into business." On another point, he noted the so-called "battle of the speeds" between Columbia and Victor as having resulted in a "Pyrrhic victory, since both speeds still exist today."

Asked about Columbia's cultural contri-

bution, he remarked that "though it's difficult to blow one's own horn, we did make 'The Confederacy' and 'The Union', a cast recording of 'Who's Afraid of Virginia Wolf?' and 'Strange Interlude'."

In general, remarks on the question of exclusivity, one of the issues in the FTC case against Columbia (about its contracts with outside labels), Lieberson said, "You can't get an exclusive on a song, but you can on a show and on an artist. Exclusivity with respect to an artist is necessary," he added, "because of the expense in building the artist."

Mailing Factor

Turning to the club itself, Lieberson said the company started thinking about it almost immediately after the LP, because "now we

continued on page 10

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ROLL ON, SWEET CHARIOT

Club's Smash Opening in New York Sparks Hope of Big Gospel Trend

By SAM CHASE

NEW YORK—Flushed with the almost immediate success of the new Sweet Chariot night club in Times Square, operator Joe Scandore is rushing plans for a second club with the same name, to open in three weeks in Chicago. Backed with a record pact set with Dave Kapralik of Columbia Records this week, Scandore has visions of a chain of Sweet Chariots rolling across America, coming for to fetch customers in to hear some old style gospel singing in new style surroundings.

The Columbia contract gives the record company exclusive rights to the use of the Sweet

Chariot name, and to the talent appearing in the Sweet Chariot clubs. The obvious hope is that the club has the potential to spawn a trend as potent as the Peppermint Lounge's twist.

The music heard at the Sweet Chariot is best described as folk gospel. The performers are four enthusiastic, hard-working and talented little groups, and all throw themselves into their efforts with zeal and fervor. And the audience gets the message. There is spontaneous rhythmic clapping and an electric atmosphere that is reminiscent of the feeling at the Polo Grounds when the Mets are playing.

Some of the rhythm comes from tambourines

Continued on page 12

Biondi & WLS Still at Odds

CHICAGO—A rift between WLS and its top-rated deejay Dick Biondi had still not been patched up as of Billboard press time.

Biondi had not done his evening 9-12 show since Thursday (2) a week. Ralph Beaudin, WLS station manager, told Billboard that at this point he "just didn't know what the outcome would be."

The rift has created a not-too-minor turmoil in the record and radio trade here. Biondi is generally conceded to be one of the ranking deejays in the Midwest, if not the country.

Beaudin said that the whole hassle started in a dispute between Biondi and Gene Taylor, program manager, last Friday (3). As a result, Taylor relieved Biondi from his Friday and Saturday evening shows.

No Major Dispute

In an effort to patch things up, Beaudin said he spent three hours with Biondi Monday (6) and that Biondi had agreed to go back on the air. Beaudin said there was no major dispute involved, just an irritation "over a lot of little things."

Tuesday morning, however, Beaudin said that Biondi had changed his mind, saying he wanted to think things over.

Meanwhile, Gene Taylor offered his resignation to the station, saying he felt his usefulness had been impaired. Beaudin said the resignation was refused and that Taylor would definitely stay.

"Gene is too good a man not to," Beaudin said.

"As it stands now, we're waiting to hear from Biondi," Beaudin added.

No Comment

Neither Biondi nor Taylor could be reached for comment.

With the principals silent, the rumor mill was naturally working overtime. A variety of versions existed about the original dispute.

Colt to Form Talent Firm

PHILADELPHIA — Henry Colt is giving up his management of Chubby Checker and Dee Dee Sharp to form a new firm with Frank Virtue called Colt-Virt, which will develop talent and produce records. Colt will continue with Checker and Miss Sharp as adviser.

Colt and Virtue have already produced the Matys Brothers record of "Who Stole the Keeshka" and "That's Life," by Gabriel and the Angels. Firm is working with thrush Tina Powers, a group called the Kit Kats, and Tommy Maris, young chanter.

Andre de Vekey Becomes Billboard Chief in Europe

LONDON—Billboard has appointed Andre de Vekey as its new European general manager, with headquarters in London. He will have full responsibility for sales, circulation, market research, promotion and trade relations activity. De Vekey's appointment is effective June 1. He replaces Art Rosett, who has resigned.

De Vekey joins Billboard after a five-year stint with Decca Records of England, for whom he produced and edited the firm's trade and consumer magazine, Records. Prior to that De Vekey was London editor of the

Ostensibly, Biondi had been rankled about being booked into a record hop by the station sales department. A discussion about this led to further complaints by the deejay that his time was being encroached by the insertion of a series of "talk segments" into his show.

Less Talk

WLS currently airs, among others, a Dick Clark taped insert plus some community "editorials."

Biondi was also reportedly upset about being asked to curtail his own talk time.

Complicating the dispute is a deep personal friendship between Biondi and Taylor, who coincidentally live in adjoining apartments in suburban Evanston.

In Biondi's absence, his show is being done by Art Roberts, a WLS staffer. Beaudin said Roberts would continue until Biondi returned.

Victor Out With Big New Catalog

NEW YORK — RCA Victor has introduced a complete new numerical catalog of its monophonic, stereo and Dynagroove records, including tapes, tape cartridges, RCA Camden albums and tapes. It has complete alphabetical listings by artist, and a section of all Red Seal releases up to April 1963. Catalog contains 136 pages.

It has a special four-color listing of the firm's pop best sellers, as well as a four-color album cover listing of Red Seal best sellers. There are also four-color album covers of the firm's April releases.

music trade monthly, Piano-maker.

The new Billboard European chief comes from a musical family. His father, Andre de Vekey Sr., was a publisher of music for guitar and kindred instruments for 30 years prior to World War II. In his early years De Vekey assisted his father in this business. He joined the Jack Hylton ork in the 1930's playing guitar and string bass, and he toured the world with the Hylton crew. Before World War II he also worked for Boosey and Hawkes in the music firm's sales department.

Racker Talks Merger Deal With Diskeries

By SAM CHASE

NEW YORK—One of the nation's leading rack jobbers, Danny Gittelman's United States Records, of Fall River, Mass., is in negotiations with four large record manufacturers for a sell-out or merger arrangement, Billboard learned this week. The contract probably would provide for the present management to continue to operate the company.

Should a deal result from current negotiations, it would constitute a precedent whereby an important label enters directly into rack jobbing.

Some of the consequences of such an arrangement could be of considerable importance. Though all manufacturers' lines would continue to be handled, the benefits which could accrue to the manufacturer which takes on a rack jobbing operation could include:

- Greater push on its existing budget-priced lines, or availability of means by which a line could be launched if none now exists.
- Opportunity for rack exposure for new singles before they reach hit status, something now relatively rare.

- Assured outlets for the label's special promotions.
- Extra emphasis on catalog selling for the label.

The further significance of the move by United States Records is that if it agrees to one of the deals now before it, this could sway other manufacturers into making similar deals with other rack jobbers as a protective move. Such manufacturers thus would be opening up yet another direct path to the consumer in addition to that of the record clubs.

United Records, founded only about six years ago by Gittelman, now is known more for its volume from select locations than for the number of outlets it controls. He says he is doing

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Billboard BACKSTAGE

CMA Sings a Message

IF YOU HAVE A MESSAGE to deliver and you're wondering how to do it most effectively, then listen to this.

The Country Music Association is made up of 800 professional writers, publishers, artists and radio personalities (who pay \$10 a year dues), plus a group of companies in the music-record-talent field (who pay a bit more). CMA has as its No. 1 objective promotion of country music to all of America. Headquarters of CMA are in Nashville, and its office staff is headed by a very hard-working executive secretary, Mrs. Jo Walker.

Every Tuesday at noon in the grand ballroom of New York's Hotel Roosevelt the New York Sales Executive Club meets for luncheon and a message. Since 3,300 top marketing men—decision makers all—belong, it's probably as good a place as any to deliver a sales message. This is especially true if you have something for everyone. Country music is for everyone.

So this Tuesday, May 14, CMA will present to the club "The Sound of Country Music" under the chairmanship of music entrepreneur, Wesley Rose, president of Acuff-Rose; Gene Autry, CMA president and artist and sportsman, and a host of hard-working CMA officers and directors.

The 40-minute script is being written by music man Joe Allison. Anita Kerr is bringing her fabulous singing group from Nashville and Anita will serve Joe as co-producer. Leon McAuliffe and His Cimarron Boys will provide the instrumental sounds. Tex Ritter will narrate and perform. Sue Thompson and Don Gibson will project the girl-boy country sounds. Flatt and Scruggs will be there in all of their "Beverly Hillbillies" glory to demonstrate why blue grass sounds caught on so solidly this past year.

Then a live recording session will be held, and a record of "The Sounds of Country Music" will be sent to key marketing decision makers unable to attend. The session has been arranged by RCA Victor's Ben Rosner. Columbia's Jack Loetz has arranged for the pressings, and Capitol's Alan Livingston has provided the packaging. RCA's Steve Sholes will edit the tapes, and the finished LP will be shipped to top marketing executives all over the U. S. by the CMA office.

Jim McConnell, Acuff-Rose Artist Corporation, is talent co-ordinator; Bob Austin, Cash Box, is handling publicity, and Roy Horton, Southern Music, is in charge of props and staging. So, if you have a message you want to deliver . . .

Hal B. Cook PUBLISHER

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See Shake-Up in Royalties If Juke Box Fee Bill Passes

By MILDRED HALL

WASHINGTON—Last week's hearings on a bill to end performance royalty exemption for juke box music and to set up a Performing Rights Administration to collect juke box license fees could have far-reaching effects on the future of performing rights administration in this country.

Panels to Spotlight ARMADA Meeting

NEW YORK—Plans for the fifth annual convention of the American Record Merchants and Distributors Association are now well under way, with indications pointing to the organization's biggest conclave yet. The gathering will be held at the Eden Roc Hotel, Miami Beach, Fla., June 25 and 26. Nine separate manufacturers have already set in motion plans to hold distributor sales meetings both immediately before and after the ARMADA convention.

The convention will feature a number of panels discussing key problems facing the distributor wing of the business. It is expected that the keynote speech will be delivered by Dave Kapp, Kapp Records president. Association President Amos Heilicher will deal with the critical year ahead in his annual president's message. Other speakers will be Dave Miller, head of Miller International, and Edwin Abramson, Newark, N. J., CPA.

Scheduled to hold sales meetings for distributors are the following firms: Command, Friday (21); ABC-Paramount and Jay Gee Record Corporation, Saturday (22); Colpix and Vee Jay, Sunday (23); United Artists and Atlantic and Atco, Monday (24); Everest, Thursday (27). No manufacturer meetings are scheduled during the actual ARMADA convention days of Tuesday and Wednesday (25-26). Roulette will also hold a distributor meeting Friday (21), locale of which has not yet been set.

Four symposiums have been planned for the convention. The topics include: (1) Diversification for distributors (dealing with the possibilities of distributors entering the one-stop and rack-jobbing fields), to be moderated by Irwin Fink; (2) The Return Privilege, to be moderated by Johnny Kaplan; (3) The Proposed Standard Contract (between manufacturers and distributors) to be moderated by Bill Schocket, and (4) The Manufacturer - Distributor Relationship in a Changing Market, to be moderated by Ewart G. Abner Jr.

Paul Ackerman, executive secretary, noted that current ARMADA membership has been swelled by the recent addition of Roberts Record Distributors of St. Louis and Mainline Distributors of Cleveland and new associate members, including Colpix, Everest and Request Records.

Bob Ferguson Joins Victor

NEW YORK—Bob Ferguson has joined RCA Victor as an artist and repertoire director. Ferguson, who will work with RCA's a.&r. chief Chet Atkins, in Nashville, has been identified with country and neo-country music and recording artists since moving to Nashville in 1954 as Ferlin Husky's manager.

Big Push on For Rick Day

NEW YORK—Radio, TV and dealers are being utilized to the fullest in kicking off "Rick Nelson Day" May 17. The singer's first LP on Decca will be in the hands of dealers and deejays on that day and a special segment has been planned for him on the regular ABC-TV show on which he appears. The date will also be celebrated as his 23d birthday. Nelson's new Decca single "Gypsy Woman" and "String Along" looks like another two-sided hit for the lad. The label is leveling all of its promotional guns to implement the artist's first LP. The label is pushing for concentrated air time for that single 24-hour period. In conjunction with the LP, a special format has been written into the "Adventures of Ozzie and Harriet" on which he appears that night. In the show he will sing five or six songs from the album, and his single "String Along."

CBS' Quarter All-Time High

NEW YORK—CBS had its best income and sales for any first quarter in the company's history during the first quarter of 1963 according to William S. Paley, chairman of the network. Consolidated net income for the first three months was \$10,175,001, compared to \$8,073,780 for the same period in 1962, an increase of 26 per cent. Net sales for the quarter were \$141,213,861, a \$9.2 million increase over last year's first quarter net sales of \$131,967,395.

Mercury Series to Relate Eras

NEW YORK—Mercury Records is introducing a new classical series for collectors called the Great Music Series. The first releases will consist of six albums all called "Great Music of the Romantic Age." Future releases will deal with Music of the French Impressionists, Music of the Russian Masters, Music of the Classical Era, etc.

One of the key items about the new series is that every LP has extra-length playing time. According to Bernard Braddon, of the label's classical department, a new recording process has enabled Mercury to place at least 30 minutes' worth of music on each side, and yet

The Celler (D., N. Y.) anti-juke exemption bill would establish a special Performing Rights Administrator in the Copyright Office to collect \$5 per box license fees annually and to apportion the money among major performing rights organizations and unaffiliated individual claimants.

If passed, this would be the first time a government agency was ever set up in this country to collect music performance royalty of any sort. It would mean some deep delving by the office of the Administrator into the whole performance royalty situation. It would inevitably involve government in closer surveillance of performing rights royalty collection, court actions and Justice Department rulings affecting ASCAP and BMI.

The Administrator's office in the Copyright Office, in effect a separate bureau under Register's supervision, would keep track of performance royalty doings since its job would be to apportion the juke box collection among the performing rights groups for redistribution to its members. Complaints theoretically proper to the courts and Justice Department would inevitably find their way to the Administrator's office, and to the House Copyrights Subcommittee which first has to pass on the proposed bill, and thence to Congress.

The complex, costly administration set up under the juke anti-exemption bill would completely absorb the \$2,000,000 estimated as the first year's collection. Songwriters were almost as strongly opposed to the bill as the juke box interests, but they were willing to go along on a "temporary," interim and experimental basis. The Copyright Office said the idea did not come from them but they would assume the administrative burden because the bill in principle was a step in the right direction.

However, performing rights witnesses heard some scary and possibly prophetic warnings from Rep. Roland Libonati (D., Ill.) when they refused to consider mechanical royalty raise instead of performance rights fees from juke boxes. Libonati warned that government involvement in performance royalty distribution might, with the present series of court wrangles over ASCAP and BMI, "coagulate" into complete takeover of per-

maintain high quality. This means that a full symphony can be contained on a side.

The first series of six albums are all packaged in a style befitting the romantic era. Sets also contain liner notes by Edward Downes, commentator of the Metopera radio broadcasts.

Each set contains a special coupon, and six coupons entitle the consumer to a bonus album from Mercury Records, called the "Great Music" LP. This LP is not available in stores.

For the first six albums, Mercury is offering a special deal to distributors and dealers. It is offering a 15 per cent discount and a 30-60 day dating arrangement on each pre-pack



STAN BEAVER, booming 14-year-old Nashville star with Ka\$h Records, has a rocking new release with "I've Got a Rocket in My Pocket" b/w "Little Old Bombmaker Me." It is now breaking in Memphis, Tenn., and in Washington, D. C. For DJ copies, orders—write: Ka\$h Records, 726 16th Ave. South, Nashville, Tenn.

(Advertisement)

Bill Gallagher Top Speaker at ROSA Parley

NEW YORK—William Gallagher, vice-president in charge of marketing for Columbia Records, will be the principal speaker at the forthcoming three-day convention of the Record One-Stop Association, according to Irv Perlman, ROSA president.

The event will take place June 23-25 at the Fontainebleau Hotel, Miami Beach, with Gallagher set for opening day. Roulette Records President Morris Levy will be guest speaker on Tuesday (25). Levy's firm will toss a cocktail party Monday evening (24).

Two awards will be made by the one-stoppers during their convention. The first of these, the "Man of the Year" award, will be made to U. S. Attorney General Robert F. Kennedy. The second award, for "making the greatest contribution toward better manufacturer - one - stop relations," will be made to Robert Fead and Liberty Records.

Whitman Sales Mgr.

CLEVELAND—Wade Whitman is the new sales manager at Cleve-Disc Distributing, the new operation in Cleveland. Godfrey Dickey heads the distrib firm.

formance royalty distribution by government.

(For complete story of the juke box hearings on H.R. 5174, see Coin Machine section.)

Roulette Out With Dozen Gold Goodies

NEW YORK—It's Golden Goodies time at Roulette Records. Label brought out its oldies series with a total of 12 Golden Goodies sets last week in this city at a meeting of the firm's distributors. Present were Morris Levy, head of the firm, and executives George Goldner, Bud Katzel, and Howard Fisher.

Katzel noted that the 12 albums featured 75 artists, 150 songs and single record sales of 100 million disks. Sets featured artists such as Chubby Checker, Dion, Jerry Butler, Frankie Lyman, the Drifters, Bo Diddley and Etta James. And the firm made no secret of the fact that many other labels had leased masters to them for the

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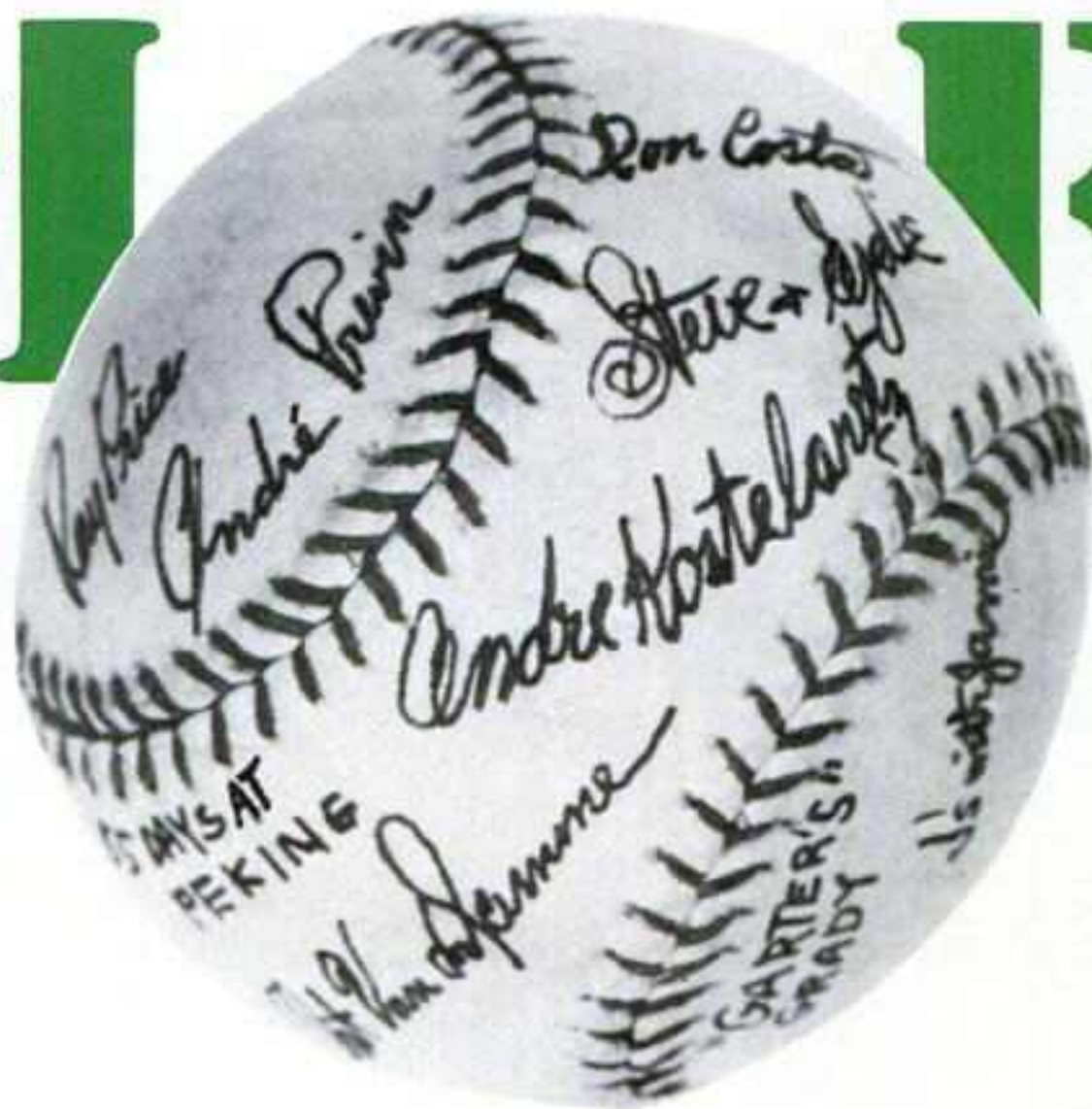
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CL 2005/CS 8805*



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This One



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Dean Rehearsals Spin Along

By GIL FAGGEN

NEW YORK—There's much excitement and expectation around the offices of TV-recording star Jimmy Dean as rehearsals for his forthcoming ABC-TV gambit goes into full gear.

The hour-long variety show, featuring Dean as host and chief mentor, hits the web in August (Thursday 9 p.m.) under the production banner of Bob Banner with Julio DiBenedito directing. Tentative starting date is currently slated at the third week in September.

Dean caught the educated eye of Banner and ABC moguls with his replacement stint during the exciting no-man's land between Paar and Carson on NBC's "Tonight" show.

The Columbia recording star made a big hit on the show with his folksy personality. The result: the "Jimmy Dean Show" is probably the first spin-off of its type where an artist has been signed by one network on the basis of his performance on a rival net.

Jimmy said: "The format will range from grand opera to 'Grand Ole Opry' and I hope to feature artists like Roy Clark (guitarist Clark broke up the final "Tonight Show" Dean emceed) and other entertainers of that caliber."

"We also hope to have an album we'll call "Music From Thursday Night" featuring the best musical sounds from my new show," Dean said.

Besides the "Tonight" outing, Dean has had exposure in TV on CBS and with local shows in the Southwest. The acquisition of Dean underlines the interest the ABC net has shown in producing variety type shows for the forthcoming season. In addition to Dean, the web has Jerry Lewis signed and ready to go on a regular stanza.

Harry Levine Off to Europe

NEW YORK—Harry Levine, executive vice-president of ABC-Paramount Records, will fly to Europe on May 25 for a series of conferences with label's affiliates and licensees in London, Paris, Milan and Rome. Accompanying him will be Albert Genovese, also an ABC-Paramount executive. They will be met in Europe by James Grayson, managing director of Westminster, ABC-Paramounts classical subsidiary.

THEY CARRY A FULL LINE OF NEEDLES, TOO

NEW YORK—At the RCA shareholders' meet last week here (see separate story), Charles Odorizzi, RCA's group executive vice-president, told the stockholders that each one would be given a copy of the Victor Dynagroove album by the Robert Shaw Chorale, "This Is My Country." He told the assemblage "although Dynagroove is also available on monaural records, the record you will receive is in stereo. Please play it and judge it for yourself. If you do not have a stereo player—which you should really have to enjoy music—we can promise you the fullest co-operation of your nearest RCA Victor dealer."

COLPIX STARTS SPEECH SETS

NEW YORK—Colpix Records is starting a spoken word series. First releases are "A Little Treasury of American Poetry" in two LP's, and "A Little Treasury of British Poetry." These spoken word sets are produced by Burgess Meredith's Tala Productions, under the direction of Colpix poetry editor Oscar Williams. Noted British and American poets will read their own works on the LP's.

Court Rules AFM Wrong

NEW YORK—The U. S. Court of Appeals has ruled that the American Federation of Musicians' 10 per cent traveling surcharge, and New York Local 802's 1½ per cent surcharge tax payments violate the Taft-Hartley Act. This, thus affirmed the New York District Court ruling that the AFM and Local 802 are now permanently enjoined from demanding the surcharge and tax levy from ork leader Ben Cutler. Cutler's case was separated from that of the other ork leaders who fought the traveling surcharge and the local's tax payments, by agreement of both parties to get the case to the Court of Appeals quickly.

Court of Appeals agreed with the lower court that Cutler, as an ork leader in the single engagement field, is an employer, and, as such, he may not be required to pay to the unions the taxes and surcharge involved. Court also agreed the single engagement field is an industry affecting interstate commerce.

Barnum Inks With Fantasy

SAN FRANCISCO—Fantasy Records and H. B. Barnum signed contracts giving Fantasy exclusive distribution for Barnum's three labels: "Little Star," "H-111" and "Prelude."

The three-year pact gives Barnum freedom on the producing end with Fantasy assuming all manufacturing, promotion and distribution for the labels. The firm expects to release 20 singles each year.

Barnum, though an RCA recording artist, has been active in producing pop singles for other labels.

4-Star Takes Disk Plunge

HOLLYWOOD—Four Star Television Productions, the TV film production firm founded by the late Dick Powell, is entering the disk field on a full-fledged scale, and will soon announce a national releasing arrangement with a major label.

Four Star TV's label will be headed by Herschel Gilbert, who is in charge of the TV film company's music department. Gilbert has appointed Kelly Gordon in charge of the label's artist and repertoire department.

Four Star TV had taken an earlier step into the record field with the release of a single it produced featuring Dean Jones. That disk was released through Liberty Records, a strong contender for the TV film company's disk distribution. The Jones disk, however, was issued under the Liberty label, and any distribution deal Four Star TV will make will call for it receiving its own label identity.

NARAS to Throw Grammy Party

CHICAGO—The National Association of Recording Arts & Sciences (NARAS) is planning a cocktail-dinner here in conjunction with the national Grammy awards May 15.

A swinging entertainment program is in the works. Among guests expected, according to Pete Wright, are Shelly Berman and Marian McPartland.

Grammy winners will be announced and tapes of the award songs played. The fete is scheduled for the Knickerbocker Hotel's grand ballroom.

Local NARAS membership has now passed 100. Officers of the local chapter are Dick Schory, president; David Carroll, vice-president; Bernie Clapper, treasurer, and Warren Kime, secretary.

CHICAGO—The Chicago Federation of Musicians, Local 10, voted to accept a new contract with the Ravinia Festival Association here last week, ending a non-wage controversy which had threatened the 1963 summer concert series.

Acceptance of the contract was based upon firm representation by Ravinia that it would do everything possible to meet two union demands in playing conditions: consecutive days off, and rotation of all but first-desk players during the two-week ballet season.

LATE SINGLE SPOTLIGHTS

Pop

BOB B. SOXX AND THE BLUE JEANS

TOO YOUNG TO GET MARRIED (Mother Bertha-Trio, BMI) (2:20) *Philles 113*—This should be another smash for Bob B. Soxx and his playmates. He and the chicks explains that they are much in love and the teen set should dig the words, and the beat. Solid young set wax. Flip is "Annette" (Mother Bertha, BMI) (2:00).

Sim Myers Aid at Victor P&I

NEW YORK—Sim Myers takes over as administrator, press and information, for RCA Victor Records this week, reporting to public relations chief Herb Helman.

Myers, who will work primarily with the Red Seal roster

of artists and records, was for the past three years with the publicity-advertising-exploitation staff of MGM Pictures.

He has been associated in the past with The New Orleans Times Picayune as music editor and critic and The Chicago Tribune as music and drama critic.

Linke Fund Show to Be Held Every Year



NO SWEAT: Ronnie Schell, Andy Griffith, Margaret-Ann, the Ernie Marani Trio, Woody Woodruff and Norman Diamond, Dick Linke, and Tommy Leonetti pose in their Ohio University sweat shirts on the Athens campus.

NEW YORK—The Richard O. Linke Scholarship Fund show at Ohio University, Athens, held two weeks ago, will become an annual event. Linke, manager of Andy Griffith, said plans are already in the works to hold the show again next year.

The show at Ohio University, which starred Andy Griffith, Margaret-Ann, the Ernie Marani Trio, Ronnie Schell and Tommy Leonetti, raised \$10,000 for the Scholarship fund. Linke is aiming for a total of \$50,000 in order to establish a \$2,500 per year scholarship fund

in the university's school of journalism.

Meanwhile, Linke, who has managed Andy Griffith for 10 years, is now also managing another Southern comic. His name is Jim Nabors, and he comes from Alabama. He sings, in addition to his comedy work. He has played The Horn and the Purple Onion in California and is set for a four-weeker at the Sahara in Las Vegas. He is appearing on the Andy Griffith show now, and Linke expects to set him up with his own TV show in the fall.

INDUSTRY BRIEFS

Post for Beckham

NASHVILLE—Bob Beckham, the singer, and songwriter, has taken on the post of manager of the Nashville office of Lowery Music, the Bill Lowery publishing firm. Beckham replaces Gary Walker, who left Lowery to join the Shapiro-Bernstein organization as manager of their Nashville office.

Cleo to Robbins

NEW YORK—The Big Three firm, Robbins Music, has acquired the rights to the music from the new 20th-Fox picture "Cleopatra" penned by Alex North. Extensive record promotion, foreign exploitation and sheet music plans are now being readied by the publishing firm. The original sound track on 20th-Fox is due out this month and a single from the track was just released by the label.

Becker Suing Ball

NASHVILLE—Richard Becker, president of Keva Music, filed suit in Chancery Court here last week against his partner, Noel Ball. Suit alleged that Ball had made unauthorized expenditures of monies that belonged to the music firm, and that Ball had failed to keep proper books. Defendants in the suit, in addition to Noel Ball, are Tiki Music, Dale Fox, Patsy Willis, Arthur Alexander, Tom Stafford, Keva Music, Dot Records Distributing Corporation and Mercury Record Distributing Corporation. Becker alleged that Ball had illegally paid

sums of money to Fox, and Miss Willis, and had set up a competing music firm, Tiki, and diverted musical compositions to that firm that "should have been placed in Keva Music."

Tony Piano Post

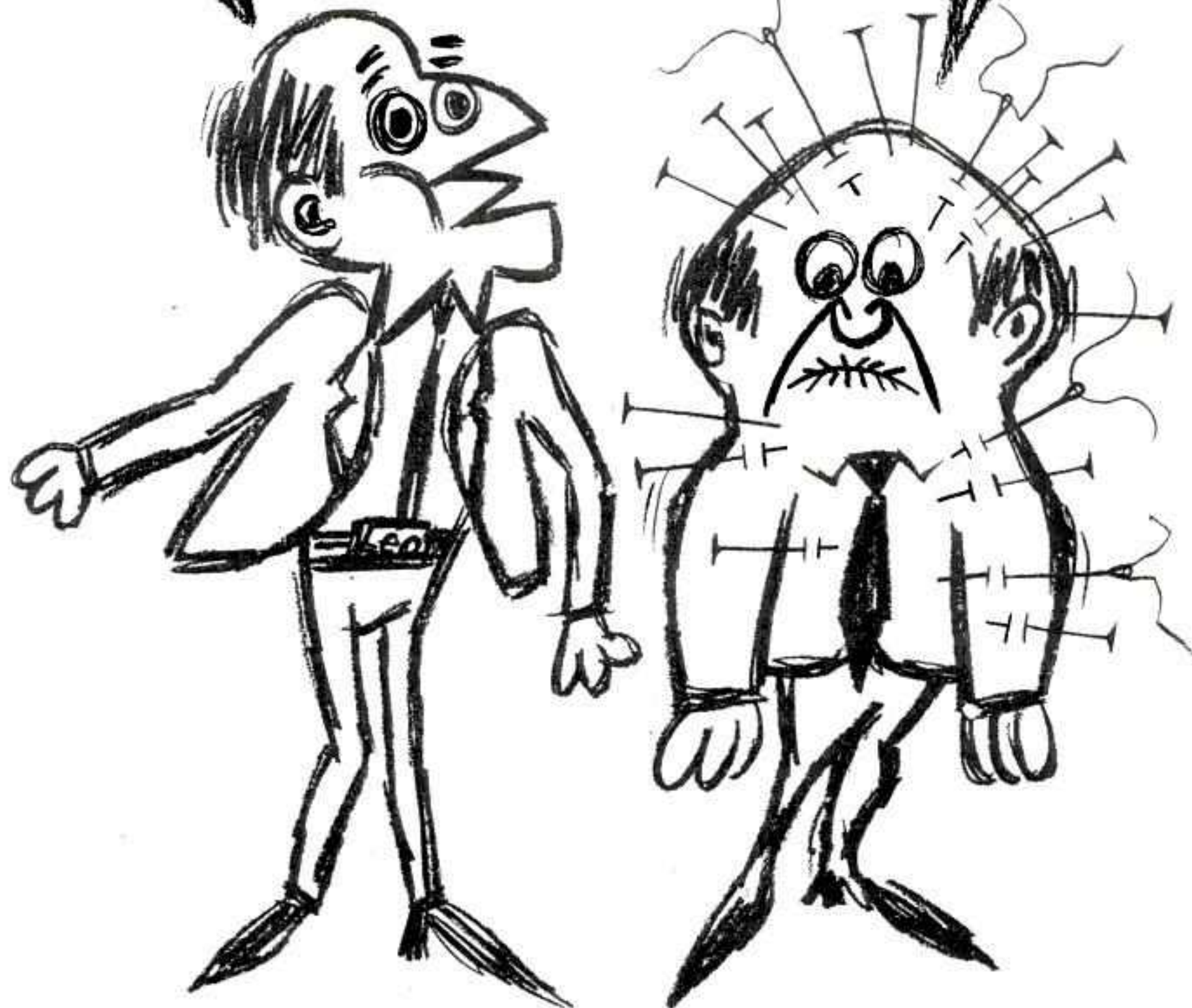
NEW YORK—Tony Piano has been named to the post of general professional manager of Iris-Trojan and Deervan Music by Gray Gordon, executive vice-president of the publishing firms. Piano was with Columbia Records as a.&r. man from 1957 to 1961 and left that slot to start his own indie record production firm. He was last associated with the "Sing Along With Mitch" TV'er.

Katherman Set Up

ATLANTA—Gene Katherman, formerly Eastern promotion man with Vee Jay, has opened his own distribution firm in this city. It is called Georgia Record Distributing Company. Lines set for the firm, according to Katherman, are Mercury, Philips, Starday, Lenox, Alco, Golden and Savoy.

Atco Buys Masters

NEW YORK—Atco Records purchased a master for what was called "a considerable sum" this past week. The disk, "All Alone in My Room," by Lee Clark on Rejo Records was produced by John Bowden, Rejo topper, and has been played extensively in Philadelphia and this city.



FOUR NEW HITS FROM LIBERTY!

1. **"DANGER"** - Vic Dana DOLTON 73

2. **"MORE"** - **THEME FROM MONDO CANE**

Martin Denny 55571

3. **"NEEDLES & PINS"** - Jackie De Shannon 55563

4. **"I KNOW, I KNOW"** - "Pookie" Hudson DOUBLE "L" 711

LIBERTY RECORDS



A SUBSIDIARY OF AVNET ELECTRONICS CORP.

3 FOR THE MONEY \$

MARK VALENTINO

SWINGS

JIVIN' AT THE DRIVE-IN

S-4142

BOBBY COMSTOCK

WAILS

SUSIE BABY

Lawn-210

JANICE AND THE RUBY'S

SING OUT

BANDITO

(THE FLASH OF MEXICO)

S-4141

SWAN

N. W. Corner
8th & Fitzwater Sts.
Phila., Pa. MA 7-1500

Top Nominees to Make Grammy Presentations

NEW YORK—Top nominees for the annual NARAS Grammy awards will present statuettes to the winners at the New York chapter's dinner in the grand ballroom of the Hotel Astor Wednesday (15). Volunteering their services are Marian Anderson, Jimmy Dean, Duke Ellington, Eileen Farrell, Stan Getz, Joe Harnell, Steve Lawrence and Eydie Gorme, Dudley

Moore, Peter Nero, Leontyn Price, Leopold Stokowski, Pat Thomas and Jonathan Winters.

The final portion of the program will be broadcast in New York over WNEW with Bill Williams handling the show. The Count Basie crew will play at the event, Merv Griffin is the emcee and Mel Torme will sing. There will be simultaneous dinners in Chicago and Los Angeles.

Dealer Takes to Air To Charm Customers

KANSAS CITY, Mo.—M. B. Magers, veteran stereo and high fidelity dealer here, has found an unusual tool for selling the market profitably — his own voice.

Magers, a Magnavox dealer, has constantly pounded the subject of stereo music into the public, but acting as his own announcer and "featured performer" with regularly scheduled radio spots.

On each spot, most of which are concentrated during the morning hours when a large number of people are driving to work, Magers discusses stereo with a homey, casual touch, mentions the names of personnel in the store, including his son Bruce, croons over the delights of perfectly reproduced tapes or record music, and insists that the listener come in and meet Magers himself.

He calls himself "Mage," a long-standing nickname, sees to it that every listener learns something about the lines the stores features, and winds up with an "I'd-like-to-know-you-personally" sign-off.

RCA Quarter Earnings Soar

NEW YORK — First four months earnings for RCA for 1963 have set an all-time high for any similar period, and indications are that they will continue to rise throughout the year. David Sarnoff, board chairman, said at the 44th annual meeting of RCA shareholders last week (7).

The 1963 first quarter, which provided the highest dollar earnings for any quarter in RCA history. It marked the eighth consecutive time in which the company earnings were higher than in the comparable quarter of the previous year. The shareholder meeting was held in NBC's Peacock Theater, the old studio 8-H, in Radio City.

Sales were up for the firm's data processing units, computers, color television sets (40 per cent ahead of last year), home instruments, NBC sales and earnings, RCA communications, RCA Components, RCA television tape recorders, RCA Victor Records and RCA work for the government.

Sales of products and services for the 1963 three-month period, January, February, March, were \$436,000,000, a 3 per cent increase over the first quarter of 1962, \$425,000,000. Net profit after taxes amounted to \$17,300,000, or 19 per cent above the 1962 first-quarter figure of \$14,500,000.

FCC Issues Final Rules on Payola

WASHINGTON—Rules against payola and plugola were set by the Federal Communications Commission last week. The agency issued final version of the broadcast sponsorship identification rules (Sec. 317) which grew out of the 1960 Harris Subcommittee payola probe and the reform legislation that followed.

The only major change from FCC's rulemaking proposals of 1961 is a waiver for theatrical films used on TV. Original suggestion by FCC that these films would eventually hit TV and so come under the broadcast sponsorship rules brought a storm of protest from the movie industry. FCC gave in, but says it will keep an eye on them, just in case any payola or plugola aspects develop in the movie-to-television situation.

As proposed in 1961, the FCC allows radio stations to accept free records from manufacturers or distributors, but only to the extent needed in the music programming and involving no promise to play. The rule bars massive gifts of free records, as well as any other form of payment or service to a deejay or station management, in exchange for a tune plug. Giver and receiver are equally liable under the law.

Exceptions provide that: Several distributors can provide new record library when a station has made a change in music format, such as from Top 10 to classical, and cannot afford to stock new library. Reasonable attention may be drawn to performing talent on a record, but deejay can't go overboard and enthusiastically endorse a particular record, urging listeners to buy it, without announcing the donor's name.

In general, under the famous Sec. 317, FCC rules sponsorship announcement for all programming material that gets a boost on broadcast or television, and benefits accrue to the station or its personnel in return. In the wake of the 1960 deejay payola scandals, the FCC proposed that all records aired over a station (given free) had to have donor identification. The prospect of individual disk sponsorship announcements threw the whole broadcast and record industry into a froth, and the idea was dropped by FCC in the interest of practicality.

A new sponsorship identification section (508) in the Communications Act requires disclosure all along the line in broadcasting or in program supply. Anyone who gives, takes or knows of payola transactions in return for plugs on radio or TV, whether payment is in cash or in service, must report it for station announcement.

Licensees are required to exercise diligence in preventing any payola or "plugola" — the latter is name commonly given to special treatment of a brand-name product supposedly a program incidental, but given special prominence in return for speak payment.

LES AND MARY SAY BYE-BYE

NEW YORK—Les Paul and Mary Ford have separated. Miss Ford is now living in California, while Paul is living in New Jersey. It is expected that both will continue their professional careers as singles. Their career together as performers and as husband and wife spanned a 15-year period. Their first hits were on Capitol Records back in the late 1940's.

Reserviced A-A Records Catching Fire

NEW YORK — Underlining the wild scramble going on in the field to get air play and capitalize on regional activity, Atlantic and Atco have completely reserviced disk jockeys with three records that have been in the field for some time. Probably the furthest out of the reservicing program is "Your Old Lady," by the Isley Brothers which was originally issued July 17, 1961.

"Your Old Lady," a regional breakout in Los Angeles this week, went out again a short time ago with a special note from sales manager Bob Kornheiser labeled "Old Release." The note was short and to the point: "This record was originally released July 17, 1961," it said, "Records take a 'little longer' these days. Within the last few weeks the West Coast has broken this record for a hit. Los Angeles has gone through over 5,000 and San Francisco is close behind. Check your stock and reservice this record immediately. Stock is available (and has been for years) at all plants."

Also completely reserviced were Rufus Thomas' "The Dog" which is originally on Stax and distributed by Atlantic and "These Arms of Mine," by Otis Redding on Volt and handled by Atco. Both these records were released over six months ago and have been persistent regional sellers especially in the South. In the case of the Thomas disk, a growing demand for specially printed dance step brochures has augmented disk sales. "The Dog" dance comes in three forms "Bulldog," "Bird Dog" and "Hound Dog."

Nothing Final

SAN FRANCISCO — It's almost like musical chairs here with the question who is buying whom and who isn't.

Irv Pinensky, owner of both Eric Distributing and Mainland Distributing Company, San Francisco, denies that either of his companies are up for sale. "Why should I give up a good thing?" he asks—though the rumors fly.

John Edgerton of Pic a Tune offers no comment regarding the possibility this rack jobber would purchase Chatton Distributing Company, of Oakland. Owner Robert Chatton, presently in New York, is unavailable for comment.

Another rack jobber, reported interested in D and M Sales Company, is Monroe Goodman of Tip Top Music, also in Oakland. Goodman says only "there has been some talk," but refuses to accept the term "in negotiation" as being proper for the status of such talks.

BARBER COPS A PULITZER

NEW YORK—Samuel Barber was named winner of the 1963 Pulitzer Prize last week for his Piano Concerto No. 1. This is Barber's second. He received his first in 1958 for the opera "Vanessa," with libretto by Gian Carlo Menotti, himself a two-time winner of the coveted award.

In 1946, Barber was awarded the Music Critics' Circle of New York for his Concerto for Cello and Orchestra, but he is perhaps most famous for his famous Adagio for Strings, which is one of the most often performed pieces by a contemporary American composer.

The winning concerto is soon to be released, featuring young pianist John Browning and conductor George Szell on Columbia.



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Stockholders Elect Decca Board

NEW YORK — The stockholders of Decca Records have re-elected the entire membership of the board of directors: Albert A. Garthwaite, Milton R. Rackmil, Martin F. Salkin, Leonard W. Schneider, Harold I. Thorp and Samuel H. Valence. Peat, Marwick, Mitchell & Company have also been retained as independent public auditors for the firm.

The board of directors then re-elected the following officers:

Racker Talks Merger

• Continued from page 3

business from some 200 locations, and averaging about \$50,000 per store. He has concentrated on large volume discount locations rather than leased departments or supermarkets.

The growth of the organization has come despite the fact that it employs no salesmen and has nobody on the road seeking new locations. Gittelman stated that one reason the firm had been approached was its untapped growth potential, and that he anticipated a rapid increase of billings with the addition of personnel to handle it.

Regarding the firm's rapid growth, Gittelman attributed it to the fact that his accounts "know that not only will their record departments be serviced properly, but they also know that they will get the best price available to the industry when we function as their bargaining agent and buyers."

Rackmil, president; Schneider, executive vice-president; Louis A. Buchner, vice-president and treasurer; Milton Gabler, vice-president; Samuel Yamin, secretary; Isabel Marks, assistant secretary, and Irving Wiener, assistant treasurer.

Capitol Comeback

• Continued from page 1

tional) import using the "Suki-yaki" title, same as the current single; Nat King Cole, using the same title as his hot-selling single, "Those Lazy, Hazy, Crazy Days of Summer"; Dick Dale, titled "King of the Surf Guitars"; Al Martino, "I Love You Because," to ride in on the single of the same name; Beach Boys' "Surfin U. S. A." The Kingston's Trio's strong selling "Reverend Mr. Black" is from the group's album, "No. 16." Capitol is also issuing an album featuring Bobby Darin in a title tie-in with his single, "18 Yellow Roses."

According to Voyle Gilmore, Capitol's singles artist and repertoire chief, there's additional singles strength waiting in the wings to follow up on his firm's singles breakthrough. He feels Capitol will be able to take its spectacular sales spurt and convert it into a continuing, solid climb in sales, which in turn will reflect itself in stronger selling LP product.

Liberty Signs Double L Pact

HOLLYWOOD — Liberty Records last week concluded a three-year distribution deal with Lloyd Price's Double L Records on the heels of Liberty climbing the Billboard "Hot 100" with the Price-produced "If You Need Me," featuring Wilson Pickett.

According to terms of the contract, Liberty's Double L releases will feature Price in the twofold capacity of either a producer or as a recording artist.

First of the Price recordings is scheduled for release this week.

3 A-F Twists

NEW YORK—Audio Fidelity has just come up with three LP releases which provide new twists on standard product. One is a complete repackaging, including title, of a comedy album, featuring zany stereo sound effects and gags. The new title is "Russian Roulette and Other Bullet-Proof Gags," and it features Bob Prescott on AFSD 6103. Formerly it was "Cartoons in Stereo," DFS 7008.

The other two releases are stereo versions of albums which in mono are popular items in the Audio Fidelity catalog. "Fiesta in Mexico," with the Miguel Dias mariachis, is AFSD 5816 in stereo; "Cha Cha Cha," with Pedro Garcia and the Del Prado Ork is AFSD 5810.

LP DOESN'T EVEN NEED HER PICTURE

NEW YORK—Fellow over at 20th-Fox named Norm Weiser has in his shop \$250,000 for advance orders on an album that no one has heard yet. The album, of course, is "Cleopatra," which will contain the Alex North music from the sound track. The album won't be issued until June, but the excitement about it is so high that distributors are willing to put up the money in front. It's probably the first time such a thing has ever happened, and who knows, it could start a whole new industry trend.

Roulette Goodies

• Continued from page 4

series, since Vee Jay, Chess, Checker, Argo, Atlantic, Gone, End and Old Town, and others are given credit rights on the album covers.

The Roulette Golden Goodies series features strong newspaper and radio advertising on a co-op basis, as well as a specially designed carboard display floor browser, to hold 12 each of the 12 volumes. These G.G. sets will be sold separately or as floor rack container of 144 LP's. Discount is 15 per cent or 20 per cent when bought as a pre-pack.

Roulette also brought out

Investigators To Listen to Collins' Plea

WASHINGTON — Broadcast rating hearings by the Harris Investigations Subcommittee are expected to resume within a week or two. FCC Chairman Newton Minow, Federal Trade Commission Chairman Paul Rand Dixon and NAB President LeRoy Collins will be heard for what is expected to be a one or two-day hearing.

The hearing will give National Association of Broadcasters' President Collins a chance to plead the broadcast industry's cause of monitoring its own rating services on audience measurement. NAB will present an industry blueprint for a careful and impartial audit of rating procedures.

The session will give FTC Chairman Dixon, scolded during the earlier probe for ineffective policing of ratings services, a chance to save face. Reportedly, the FTC has issued a monopoly complaint for A. C. Nielsen, which would divest the big ratings firm of 50 per cent of its broadcast clients.

seven other albums in the pop, jazz and Latin American field. Discount on these sets and the firm's catalog items will be 15 per cent through May.

Columbia Execs Open FTC Defense Case

• Continued from page 1

could mail the product." He cited the evidence at the time of the success of other clubs and mail-order operations. One of these, the Book of the Month Club, was found to have approached several Columbia artists with the idea of recording for a record club. "Then we really got concerned," he said. "We felt we had to get into it and that when we did, the enormous advertising would reverberate in increased store sales."

Finally, a crash program was decided upon, and in 10 weeks between Decoration Day 1955 and mid-August, the top secret club project, known under the code name "Alabama" (to keep the plan from a premature leak) was launched. "It wasn't a success at first because the ads

were improperly done," he added.

Lieberson also reaffirmed his belief that the club has not adversely affected retail sales and that the club is not a "destructive discounter," as it was described by Government counsel during the earlier portion of the hearings.

Adler, who originally supervised the launching of the club, explained that on the average only four mail responses are received per thousand circulation on magazine advertising, leaving 996 other readers who don't join but are exposed to the advertising. On direct-mail campaigns, he said, the average pull is between 1 and 2 per cent. Again, the bulk of recipients don't act on the mail offer but are, nevertheless, exposed to the promotion.

To illustrate the impact of club advertising, he turned to the example of the Philadelphia Orchestra recording, "The Glorious Sound of Christmas," originally released to retailers in September of last year. The album sold well even before its initial club offering, he noted.

Brisk pace of retail sales between initial club offering of the package on November 1, and the first of December, brought the package to the status of a national breakout in Billboard at the outset of the latter month. In total, he said, the album sold 140,000 at retail and 400,000 through the club.

Adler also outlined how, "It came to be my judgment that we suffered from a lack of diversity of repertoire." He suggested that the club "distribute various products of small record com-

panies whose catalog would complement our own. We just weren't living up to our obligation as a club. Our most serious weakness was in jazz and in rock and roll, because we had a policy against it." Adler's suggestion then resulted in adoption of the multi-label distribution plan, starting with Caedmon Records.

Dealers' Deal

On another point, Adler described the club's dealer enrollment plan, under which dealers were (and are) given 20 per cent on all future club purchases by members they sign. Since 1955, he said, \$1,240,000 has been paid out in dealer commissions. In later cross-examination, he noted that in recent years, comparatively few commissions have been paid to dealers.

Again returning to the matter of advertising impact, Adler said Columbia mailed 12,500,000 direct mail pieces during 1962 and spent about \$8 million on advertising and promotion. One of the advertising media it did not use was the Reader's Digest, which at one time was a vital part of the Columbia advertising program, he said. He related how, on various occasions, a de luxe, gatefold ad on the third cover of the Digest was used for maximum effect until the arrangement between the RCA Victor club and the Digest was consummated. At this time, he contended, the choice space became unavailable to Columbia, even after repeated requests. The RCA Victor club subsequently used the same space.

Initial testimony by Keating was devoted to outlining the mechanical structure of the club, its personnel and its various operating departments. The accounting department has particular problems, he said, in that

"we had \$5 million in bad debts in 1962. We have, in fact, \$13 million receivables right now," he added.

Do Own Pressing

On the question of pressing, he said that Columbia presses virtually all its product. "Of 20 million records we distributed during 1962," he said, "only 40,000 were pressed by outside sources. But these created bad problems, especially because of rough handling in transit."

In an effort to show that Columbia never in Sokolow's words "coerced or forced outside labels to sign up," the attorney asked Keating to describe the "other label" negotiating sessions.

These were described as "long, hard, arms-length sessions that sometimes went on for months on end. Mercury took several months," he said.

In an exchange designed to show that "we do not just cherry-pick the outside labels," Keating answered one question by noting that "we were interested in complete catalog deals because in the record field, nothing is as unsure as where the hit is coming from."

Bolstering this, it was brought out that since their entry in the club, Columbia had offered 51 Caedmon titles, 20 from Cameo-Parkway, 86 from Kapp, 63 Liberty, 177 from Mercury, 54 from United Artists, 12 from Vanguard, 47 from Verve, 6 from Warner Bros., and 1 each from Carlton and Roulette.

Keating justified the exclusivity in order to hit "the guarantee."

At another point it was brought out that among a lengthy list of Columbia albums reported as their best sellers by a number of dealers, every one had been offered as an introductory or free bonus record with various club offers.



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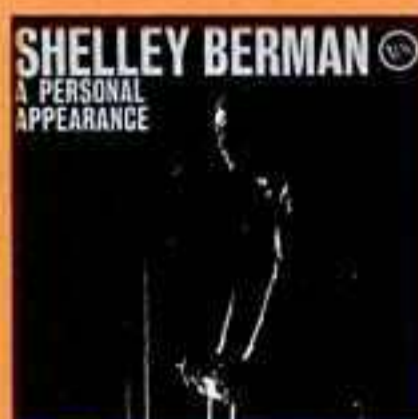


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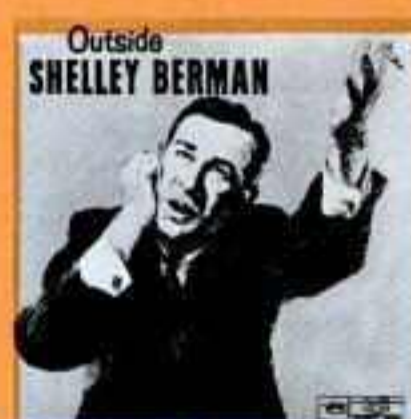
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V-15007



INSIDE SHELLEY BERMAN
V-15003

THE WIT OF AMERICA IS ON VERVE

Verve Records is a division of Metro-Goldwyn-Mayer, Inc.

THAT ROLLING CHARIOT

Can Gospel Replace the Twist?

• Continued from page 3

which are passed out in quantity among the audience. There's a fascination to shaking or rapping these to a steady, rocking beat that apparently cannot be resisted. The response is a throw-back to the Village jazz joints when Dixieland was still fresh. But the music at the Sweet Chariot is closer to rock and roll than Dixieland.

Bunnies Are Angels

Also hard to resist are the angelic bunnies who double as waitresses. Wearing shorty gowns with handsome non-flappable wings attached, the chicklets are pleasingly female though not provocative.

The acts currently appearing include a quintet of teen-age boys from Philadelphia who have just been installed as a "house" group, to be known as the Sweet Chariots. The Nat Lewis Singers are two girls and two men dressed in flowing white robes, with one of the men a tall, thin lad who does some mean hoofing. The Ellison Singers consist of three girls and two men, and are an extremely visual group, especially on the distaff side. The Herman Stevens Singers are the fourth group. Two short, stout and buxom girls with giant voices, plus a tenor and an organist are the complement; they reportedly cut one LP for ABC-Paramount on a free-lance basis some time ago.

The feeling at the Sweet Chariot can hardly be called devout, but on the other hand there is no blasphemy involved in the performances at this watering place (on West 46th Street at the site formerly occupied by the Bal Tabarin). There is a noticeable avoidance of selections with a direct religious reference.

The emphasis is strongly on the music and the beat. The excitement bringing a dampness to the brows of the spectators comes less from any sudden vision of glory in the hereafter than from being caught up in the mass excitement that a



TREND SPOTTING: Dave Kapralik, pop a.&r. director, gets signature of Joe Scandore, Sweet Chariot owner, on exclusive Columbia contract for live recordings. In background: Rosalind Rose, William Morris; Sylvia Davies, a club angel; Jerry Brandt Morris, and Mike Hewitt, general manager of club.

pounding rhythm and responsive audience can generate.

The society and chatter columnists on the daily papers have begun to take up the place, dropping cafe society and theatrical names all over the lot. It would not be at all surprising, as a consequence, if the rumor led to the fact.

In truth, the audiences are heavily populated with show business folk. The surge of publicity now should make for waiting lines of plebeians come to gape at the celebrities. All of this ultimately could result in a real breakthrough of folk or pop gospel. If it does, Columbia Records is ready.

'... UNQUOTE'

Paul Anka (with his arm around a teen-age fan and winking at his new bride): "You know, a singer gets away with a lot that other people can't."

Jazzman Don Elliott (describing his "mellophone"): "It is to pahpah what the tuba is to oompah."

Liza Minnelli (on life as Judy Garland's daughter): "When my mother sings, it's as though the song had no composer. It sounds as though it's something new—something my mother has to say or bust. But she is also my

mother, a friend I can always come to. She thought I was too young for show business. 'Are you really ready?' she asked. We talked a while. Suddenly she leaned over, kissed me and said, 'You know what—you ARE ready.' Mama didn't have to tell me about the business. I had seen it all from childhood—the heartache and the happiness."

Shelley Berman (demonstrating how area code all-number-calling works on the telephone): "Let's see, 4-1-5, 5-3-8-6-2, 8-7-7, 1-2-1, 3-2-9. Outside, please."

Grand Old Man



NEW YORK — Irving Berlin celebrated his 75th birthday last Saturday (11). Vet tunesmith, with his Broadway musical "Mr. President" still playing to capacity, has just signed with MGM for a new film to be called "Say It With Music."

Say You Saw It in
Billboard

CONCERT

New Breed of Weaver Buffs

The Weavers are 15 years old and the rest of us they used to captivate back in their union hall and original hoot days are, it's safe to say, 15 years older. Okay, so old-timers would be expected to show at a Weaver reunion, such as sold out (\$20,000 gross) Carnegie Hall for two nights last week (2-3).

But, then, who were the knowledgeable and appreciative teen-agers who predominated the crowds? They were still in the pabulum set when Pete Seeger, Ronnie Gilbert, Fred Hellerman and Lee Hayes got started in 1948. And they weren't much older at the time of the last historic Weaver reunion at Carnegie in 1955, the record of which became a classic.

It must be that the Weavers are a monument to the strength of the record business, for it is chiefly records that have sustained the group and brought on a new wave of Weaver buffs.

The Weavers may be older

but the spirit is youthful and willing. The air fairly crackled at the sound of old favorites "Tzena, Tzena," "Follow the Drinking Gourd," "Wimoweh," "Kisses Sweeter Than Mine," "Mi Caballo Blanco."

On the night caught, the act wasn't cohesive. The stage often had a subway-rush look. Besides the original four onetime Weavers Erik Darling and Frank Hamilton and new man Bernie Krause, and Wendell Marshall on bass, also were milling around. ("Welcome to the new Christy Weavers," said Lee Hayes.)

But nothing daunted the mood of the evening and it was, as always, spine-tingling stuff. In the 15 years the Weavers have had their share of blacklisting and blackballing (even now they're on television's untouchable list), but apparently it hasn't stopped them from keeping old hands and recruiting new ones. **JACK ORR**

NIGHT CLUB

Keep Your Ear On Roland Kirk

Roland Kirk, that young man of jazz with two hands and a mouth full of horns, as well as any number of other lung-powered instruments (two-octave mouth accordion, flute, etc.) has just completed a successful two-week headline engagement at the Village Vanguard.

Kirk's artful manipulation of as many as three saxophones and a nose flute, simultaneously, and his excellent trio of sidemen, might facetiously be billed as a septet, but for the fact that this is no mere gimmick. He is a serious, conscientious performer who is perfectly adept at all the instruments he plays.

His tones are dark, clear and
(Continued on page 14)

TV GUEST APPEARANCES BY RECORD TALENT

The national network TV guest appearances listed below provide outstanding promotional opportunities for alert, aggressive record dealers and for all others who can benefit from the exposure of these record artists to millions of consumers. This chart should be used as a calendar around which to plan window, counter and other displays by which the TV appearances can be merchandised to the record-buying public.

MAY 12-19

(All Times Eastern Daylight Saving)

MONDAY 13—ELLA FITZGERALD, DUKE ELLINGTON

These two jazz greats will be guests of Johnny Carson on the Tonight Show (NBC-TV, 11:15-1 a.m.).

TUESDAY 14—PETER NERO

The RCA Victor pianist is hailed on the Westinghouse tape-syndicated Steve Allen Show. His latest Dynagroove LP is "Hail the Conquering Nero."

WEDNESDAY 15—PATTI PAGE

Popular Columbia songstress will be guest of Bob Hope on his final show of the season (NBC-TV, 9-10 p.m.).

THURSDAY 16—AL HIRT

Jazz trumpeter is featured on the Andy Williams show (NBC-TV, 10-11 p.m.). His latest Victor release is "Our Man in New Orleans."

THURSDAY 16—LEON BIBB

This popular folk singer will be the interpreter of "Funny Songs of Folklore" on "Discovery '63" (ABC-TV, 4:30-5:30 p.m.).

FRIDAY 17—GORDON AND SHEILA MacRAE

The MacRaes make their second appearance on the Jack Paar program tonight (NBC-TV, 10-11 p.m.).

FRIDAY 17—DELLA REESE

Miss Reese can be heard on the Steve Allen show this week. Her new RCA Victor single, just released, is "More."

SATURDAY 18—JACKIE DE SHANNON

Liberty recording artist Jackie De Shannon makes her network TV debut as Gleason's discovery on the Jackie Gleason show (CBS-TV, 7:30-8:30 p.m.). Her latest single is "Needles and Pins."

SATURDAY 18—LIMELITERS, JOSH WHITE, ELAN STUART, NEW LOST CITY

Folk talents join in "Hootenanny," a program originating at the University of Michigan (ABC-TV, 8:30-9 p.m.).

SUNDAY 19—FLORENCE HENDERSON, MARIO SERENI

Broadway Musical star Florence Henderson and Metropolitan Opera baritone Mario Sereni perform on the Voice of Firestone (ABC-TV, 10-10:30 p.m.).

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.



BARBARA LEWIS
(Atlantic)

PERSONAL MANAGER: Ollie McLaughlin. **BIRTHDAY:** February 9, 1944. **HOME TOWN:** Detroit. **EDUCATION:** High school. **HOBBIES:** Drawing, painting, writing and singing folk songs. She hopes some day to record a folk album. **BACKGROUND:** Barbara Lewis comes from a family of musicians and began writing songs and singing at an

early age. Her professional career began when she took some of her tunes to Ollie McLaughlin (now her manager) hoping he might be able to use them. He liked her voice as well as her tunes and decided to record her. Barbara has written more than 30 songs, including her present single, "Hello Stranger."

LATEST SINGLE: "Hello Stranger" is starred on the chart this week at No. 53.

LESLIE GORE
(Mercury)

PERSONAL MANAGER: Joe Glaser. **BOOKING OFFICE:** Associated Booking Corporation. **BIRTHDAY:** May 2, 1946. **HOME TOWN:** Tenafly, N. J. **EDUCATION:** High school student in Tenafly, N. J. **BACKGROUND:** A typical teen-ager, Leslie sang her chart-riding hit, "It's My Party," at a friend's birthday party. It sounded so good, someone suggested she cut a demo of the tune. After hearing it, Mercury signed the young singer to an exclusive recording contract. She is daughter of Leo Gore, manufacturer of Peter Pan garments and swim wear. A senior in high school, Leslie plans to enter Northwestern University in the fall. At present she confines her personal appearances to weekends and school vacations. Leslie hopes when she is established as a recording artist, that she can star in a Broadway musical.

LATEST SINGLE: "It's My Party," is No. 26 on the Hot 100 this week.

LATEST ALBUM: Her first album will be released by Mercury shortly.



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TALENT TOPICS

SAN FRANCISCO

The Off Broadway has released its booking schedules for the next three months. Starting off with **Shucky Greene** who succeeds **June Christy** at the club on May 17, succeeding artists include the **Mary Kaye Trio** from June 7; **Frany d'Rone** from July 2, and the **Four Freshmen** from August 9. For 10 days straight starting August 30 through September 8 the **Stan Kenton** ork will play, and will replace the house band consisting of the **John Mosher Trio**.

Roland Kirk

• Continued from page 12

moody with hardly a trace of shrillness, even in his uptempo improvisations (as in the Charlie Parker medley). As for the improvisations themselves, Kirk rarely departs from a harmonic structure which is logical and easily accessible. His feeling for form is dramatic, and there is a subtly built pattern of tension in all of his arrangements which grabs even those who didn't come there to listen.

Best of show was his sensual, earthy rendition of a haunting jazz ballad called "Sweet Flesh" and the show of show was his tour de force pull-out-the-stoppers "Three for the Festival." The latter is recorded by the group on Mercury and is an excellent virtuoso opportunity for them all.

If you've never seen Kirk and company, he's highly recommended—better than that, he's worth a close listen.

BARRY KITTLESON

... A five-year-old drumming protege will be featured May 12 with the big band of trumpeter **Gerald Wilson** at the Ali Baba Ballroom in Oakland. Also on the bill is vocalist **Lil Greenwood**. . . . The only local appearance of **Ray Charles** will be at the Cow Palace on August 9. . . . **Vince Guaraldi**, who made a big local hit with his Fantasy album last year, "Black Orpheus," is currently at the Trident in Sausalito. He goes to New York this fall to be at The Embers. . . . Singer **Helen Forrest** and comic **Stagg McMann** are featured together at Frenchy's in Hayward. . . . The **Cables** may be making a bit hit on records, but they won't be heard on Oakland rock and roll station KEWB. The situation is too touchy, according to station management, because of the existence of rival Oakland station with the call letters of KABL. . . . The **Wilton Jones Trio** is making a big hit in San Jose's sky high Plateau 7. . . . **Caroline Richter** opened at Bimbo's last week (May 9). . . . **Vaughn Meader** had an unassuming beginning for his second engagement at the hungry i—only a half-filled house. The excuse was that he arrived a day early and no publicity had been given out.

DALLAS

A one-night concert was played by the Tommy Dorsey band in the Memorial Auditorium Theater on May 3. This marked the professional singing debut of **Frank Sinatra Jr.** . . . Recording star **Rusty Warren** will make her debut at the Col-

ony Club on May 10 and will appear through May 18.

A quick one-nighter will be made by comedian **Phil Foster**, singer **Fran Warren** and the **Paul Neighbors** band on May 12. They will entertain members of the Southwest Shoe Traveler's Association.

Bob Newhart, the "button down" comic, will appear here on May 18 headlining a show which co-stars **Margaret Whiting** and **Tony Pastor's** band. This is the first appearance here for Newhart and 10,000 persons are expected to turn out for the show at the Southern Methodist University Coliseum.

MEMPHIS

Rick Nelson will be the feature attraction at Arkansas Dairy Festival and Teen Jamboree June 29 at Little Rock. . . . **Elvis Presley**, in Memphis between films, says **Frank Sinatra Jr.** will make his movie debut as Elvis' bodyguard in the upcoming "Viva Las Vegas." . . . Hi Records' **Ace Cannon** is playing an extended engagement in Memphis' Hi Hat Club.

Songstress **Mary Miller**, of Memphis, sweet 16 and very pretty, was big hit at her recent night club debut at Desert Inn in Las Vegas, was signed for two weeks beginning June 6 at Harrah's at Lake Tahoe, may get a film contract. . . . Sun Records' **Jerry Lee Lewis** and wife **Myra** are expecting in September. . . . Their first child, **Steve Allen Lewis**, 3, drowned last year in their swimming pool.

Hi Record star **Bill Black** is taking piano lessons when he

TALENT ON TOUR

(Top record talent in top towns this week)

EAST

Benny Goodman takes the stage of Basin St. East May 13 for three weeks. . . . **Brian Hyland** makes his New York night club debut (15) at **Jack Silverman's** International for three weeks. . . . At the NARAS awards (15), **Count Basie** will be featured. . . . **Earl Wrightson** in for the weekend at Boston's Statler Hilton, while **Gene Krupa** goes into that city's Tic Toc Club (13) for two-week engagement. . . . Booked into the Village Gate for two weeks (16) is **Jimmy Smith** and organ. . . . College dates for the **Highwaymen** this week include Yale (17); Bloomfield, N. J., (18), and New Paltz, N. Y. (19). . . . **Al Martino** opens at Palumbo's, Philadelphia, for nine days May 17.

Bow for Pitney

NEW YORK—Gene Pitney, a solid Musicor Records winner and currently riding high with "Mecca," will make his night club debut at Jack Silverman's International in "Prom-time U. S. A.," which bows in May 15.

gets home to Memphis from one of the nation's top music teachers. Black says it will help him in composing and arranging. . . . **Jimmy Driftwood** was star of the recent Arkansas Folk Music Festival at Mountain View, Ark. It was a big success, will probably be an annual affair.

ELTON WHISENHUNT

SOUTH

Peter Nero makes two college appearances this week in De Land, Fla. (16), and Jackson, Miss. (18). . . . At the Southern Club, Hot Springs, Ark., as of May 16, its singer **Tommy Leonetti** for one week.

MIDWEST

In Minneapolis this week are the **Smothers Brothers** opening for two weeks at Freddie's, May 13, and **Rex Allen**, who plays the Flame Theater Cafe, opening same date. . . . The St. Louis Playboy Club will feature **Mike Clifford** for three weeks as of May 13. . . . **Shelley Berman** finishes his booking at Mr. Kelley's in Chicago Sunday (19).

WEST

Peter, Paul and Mary will share opening night spotlight of the Monterey Folk Festival (17). . . . On May 19, **Della Reese** plays the Los Angeles Paladium. . . . **Sarah Vaughan** is in for two weeks at the Off-Broadway Club, San Francisco, May 14. . . . **Frances Faye** at the Las Vegas Thunderbird May 17 to June 16. . . . Comic **George Kirby** plays Basin St. West, Los Angeles, for the weekend. . . . Two weeks in Seattle's Penthouse (13) for the **Oscar Peterson Trio**. . . . **Louis Armstrong** will be at Salt Lake City's Lagoon May 18.

CANADA

Organist **Earl Grant** will open at Isy's in Vancouver May 15.

PUERTO RICO

Sam Getz will play the Conrado Beach Hotel, San Juan, May 7 through May 22.

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Pianists Need Page 1 Spotlight To Make Big Time These Days

By BARRY KITTLESON

NEW YORK—The field is so crowded with good young pianists today that for one to draw any real attention from classical fans it appears he has to win a contest or get good notices in Moscow. Barring that, he must get in the spotlight through some kind of news break—either planned or accidental.

Why young pianists need attention over and above their ability as performers is because the current crop of hopefuls is staggeringly equipped technically and because competition on the record and concert level is rough indeed. To stand out among their peers, it is imperative for a young musician to bank on extra-musical embellishments.

A recent case in point is 16-year-old Andre Watts from Philadelphia. He was a prime news copy for dailies and magazines when he was asked to substitute for ailing Glenn Gould in three performances with the New York Philharmonic, including a national broadcast over CBS radio. These performances, and the youngster's brilliant work, helped make him nationally known overnight. His first recording on Columbia has become a best seller.

Though other American pianists had preceded him there, Van Cliburn showed how important a Moscow appearance could be to an American pianist when he won the Tchaikovsky competition five years ago.

National Fame

Cliburn became a national hero, now gets fees for his concerts equaled only by Artur Schnabel and has started his own Van Cliburn International Piano Competition in Texas. Since Cliburn, many young pianists have used a Russian trip as a path to new American fame. Bryon Janis made a live recording there with the Moscow Philharmonic, and the Mercury recording became a strong seller. Grant Johannesen recently received a tremendous reception on the occasion of his first recital in Moscow, and right now Malcolm Frager, winner of the Leventritt Award last year, is gaining headlines for his triumphant Russian recital tour.

Glenn Gould, enfant terrible of the younger pianists, has made news through his concerts, not only due to his remarkable keyboard work but also due to eccentricities that made him news.

His original debut recital in 1955, when he was 24 years old, included a daring choice of the Bach "Goldberg Variations." The esoteric work, originally written for two manual Klavier, is a technical finger twister in transcription and Gould's abilities were stretched to the ultimate. His success made national news. In 1957 he was the first North American pianist to be invited to the Soviet Union. Gould has never lost his flair for publicity.

Record Firms In

Record companies have been



LEONARD BERNSTEIN chats with protege Andre Watts, widely heralded new pianist.

signing young piano talent at a prodigious rate. Reason is that pianists sell better than all other instrumental soloists in the classical field, and there are more good pianists around than ever before. Record companies also are very aware of important international piano competitions, and a contest winner can almost invariably anticipate a recording contract. DGG recently packaged the talents of all four winners of the 1961 Liszt-Bartok International Piano Competition (Gabor Gabos, Clark David Wilde, Dino Cianni and Valentin Belczenko) on one LP disk.

Record companies do their

best to make news with their pianists. RCA Victor is recording 19-year-old Lorin Hollander with Erich Leinsdorf and the Boston Symphony on Dynagroove. News of the forthcoming recording has already boosted Hollander's concert bookings. London Records is rushing over recordings by Vladimir Ashkenazy, last year's Tchaikovsky Competition winner, who recently made news with his plans to live in Britain rather than return to the Soviet Union. And John Browning is set to make the first recording of the Samuel Barber Piano Concerto with George Szell and the Cleveland Orchestra.

Classics Arrive in No. Texas

By BARRY CANDY

DALLAS—FM radio is taking the spotlight here in providing cultural music, a big need that has long existed in the North Texas radio music field.

KMAP-FM, a late-comer in the local radio field, presents the classics throughout its full-time operation from 7 a.m. to midnight, a total of 17 hours.

Owned and operated by W. B. Carver, a local businessman whose love of classical music prompted his venture into the broadcast fields purely as a hobby. KMAP-FM went on the air last Sept. 1. George Gregory, who has a background of seven years in broadcasting, is musical and program director for the station.

From a library of more than 1,600 long-play albums which includes the best in classics, played by top artists, the station's program format starts each week day with selections of good listening, through instrumental recordings, occupying the 7 to 10 a.m. period.

This is followed by the planned "Morning Concert" from 10 a.m. to 11 a.m., with more in-

strumental classics presented from 11 a.m. to 4 p.m. From 4 p.m. to midnight all types of classical music are presented, with the exception of Monday evening, when a complete opera is offered each week, with narration by Gregory.

Also devoting full time to the musical classics is WRR-FM, a pioneer in the field. WRR is the oldest municipal-owned station. Classical music has been played on WRR-FM since 1953. In 1958, the station was programming this music from 5 p.m. to midnight, Monday through Saturday. Later Sunday was added and the Saturday and Sunday hours were increased to include 7 a.m. to midnight.

Durward J. Tucker, managing director of WRR and WRR-FM, early in January asked listeners of WRR-FM if they were interested in an increased schedule of classical music programming. In a two-week period over 1,000 letters were received from more than 50 cities and towns in Texas and Oklahoma, all urging the increase to the present 17 hours a day.

Classical music is programmed on other radio stations in this area, though not on such a complete basis as KMAP-FM and WRR-FM. The major network affiliates use simulcast programming on AM and FM frequencies.

Bernstein Plans Sabbatical

NEW YORK—Musical director of the New York Philharmonic, Leonard Bernstein, is planning a sabbatical leave of his conductorial responsibilities during the 1964-1965 season.

Bernstein's schedule for the 1963-1964 will include about half of the orchestra's subscription concerts. This coming season he will conduct 14 weeks of

concerts, while Josef Krips and George Szell will each conduct eight weeks.

Guest conductors to cover Mr. Bernstein's sabbatical leave the following season will be Josef Krips (10 weeks), William Steinberg (12 weeks), Thomas Schippers (six weeks) and Lorin Maazel (four weeks).

Because of the unusual length

CLASSICAL CHATTER

RCA Victor International and WGN-TV (Chicago) are combining efforts to make the "Great Music From Chicago" television series a world-wide attraction. Series, which features the Chicago Symphony Orchestra under Fritz Reiner, as well as guest conductors, is already being shown in Argentina, Canada and Mexico. They have just added Japan to their list of subscribers.

* * *

In keeping with its policy to encourage some of the finest "new" talent, the Minneapolis Symphony Orchestra has engaged young American pianist Ann Schein for her Midwest premiere next season. Other piano soloists to appear are Malcolm Frager, Claudio Arrau, Gina Bachauer, Julius Katchan and Glenn Gould.

* * *

Lincoln Center's president, William Schuman, announced the appointment of Richard P. Leach as executive director of programming. Leach will be responsible for arranging the 12-month International Festival of Performing Arts to be held at Lincoln Center and co-sponsored by the Center and the New York World's Fair in 1964-1965.

* * *

Composer Ezra Laderman, winner of the 1963 Rome Prize Fellowship, is the composer of the film score to the Academy Award-winning feature length documentary, "Black Fox." Laderman recently completed a Ford Foundation Commission for soprano Judith Raskin. His String Concerto No. 2 will have its world premiere at Tanglewood this summer.

* * *

The Cleveland Orchestra closed its 45th season with 10 Children's Concerts last week. The concerts are attended by 100,000 youngsters annually, the second largest such series in the country, and are under the joint conductorship of Robert Shaw and Louis Lane,

CHART SHOWS SURPRISES

NEW YORK—Four issues ago, RCA Victor's recording of Puccini's *Madame Butterfly* became the first operatic album to grace the Billboard Top LP charts, strong this week at positions 40 (S) and 92 (M). Perhaps more astonishing is the listing on today's New Action Mono LP's of London's esoteric operatic release of Wagner's *Siegfried*.

Other classical LP's currently favored on the popularity charts are Ravel's *Bolero* (33, Stereo) and the Mahler *Symphony No. 1* (41, Stereo) both on Victor and Columbia releases, the *Sound of Genius* (45, Stereo, 118 Mono) and Vladimir Horowitz (120, Mono).

who introduce each piece with brief comments. Two of this year's series have been teletaped for rebroadcast by Westinghouse Broadcasting Company for national syndication.

Merc. Launches Expansion of Pub Activities

CHICAGO — Mercury Record Corporation launched a broad expansion of its publishing activities last week with the formation of Westbound Music, Inc., designed to operate as an "independent company within the corporate structure."

Eddie Mascari, general manager of the publishing division, said Westbound will not only make its material available to the Mercury-Philips-Smash triumvirate but to other labels as well.

The new firm will be a BMI affiliate. A national promotion manager for Westbound will be named soon. Mascari pointed out that Mercury's affiliation with the international Philips combine makes available publisher's representatives in every major city of the world, insuring heavy European exposure.

Mascari said the firm was looking for songwriters, new as well as old.

Irwin Wenzlaff, composer-arranger with many years' experience in publishing, has been added to the staff to assist Mascari. Wenzlaff and Mascari were co-authors of such songs as "The Shake" and "I've Got a Wife."

Westbound will concentrate its efforts in the "Top 40" area but will be open to material in all areas of music.

Coming on this page in future weeks:

Next week
Folk Music

June 1 issue
Gospel & Sacred Music

June 8 issue
Jazz



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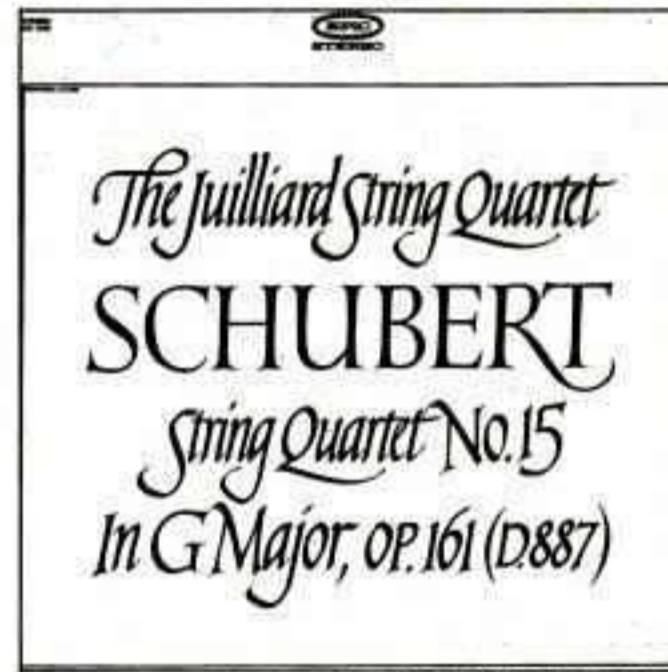
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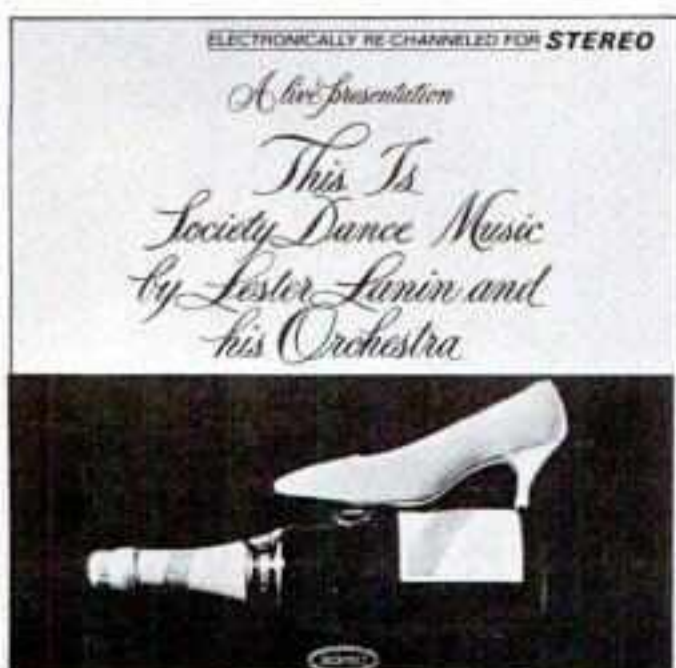
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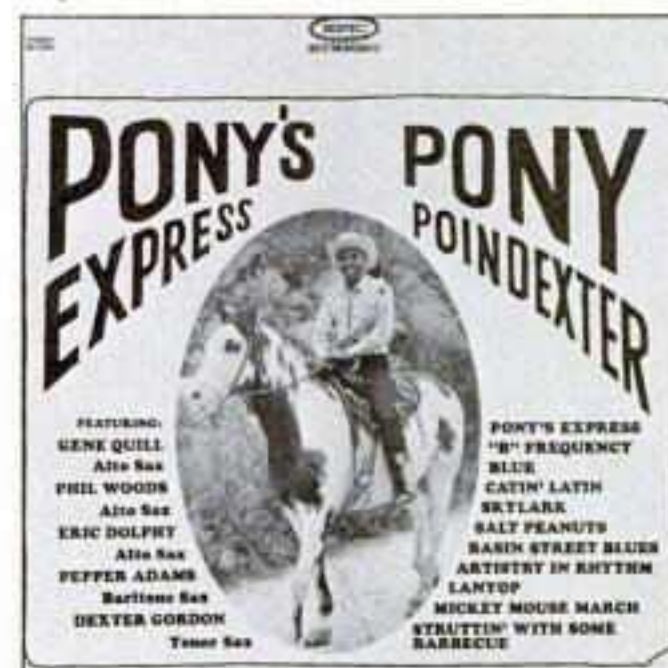
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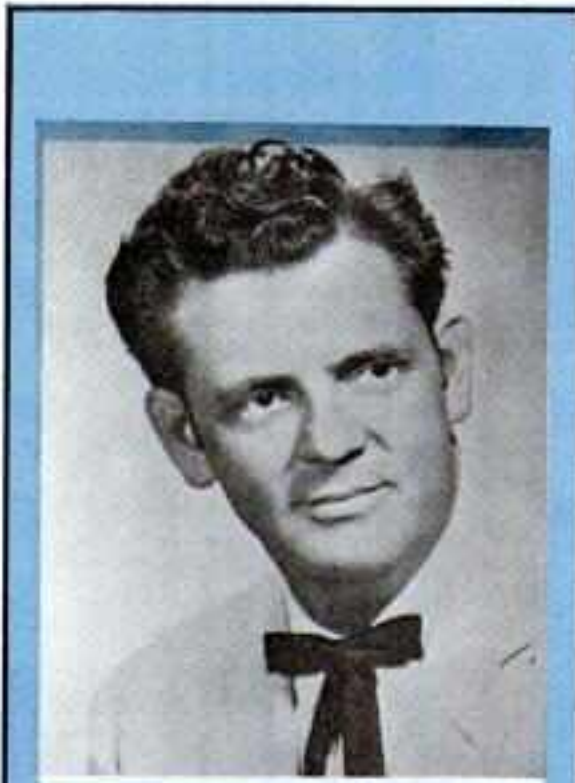
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JIM HADLEY, new c.&w. disk jockey at WSIV, Pekin, Illinois, is cutting a new release at the Bradley Studios in Nashville. Sides are "Crying Your Heart Out" and "The World's Most Adorable Baby." The Anita Kerr Singers will back up Jim's vocal. Record will be released in May.

(Advertisement)

COUNTRY MUSIC CORNER

By BILL SACHS

Members of the Pickin' and Grinnin' Club, comprising country music fans who gather in weekly session at the home of Mrs. M. Jerome Harvey in Meridian, Miss., netted a full-page story and photos in The Birmingham (Ala.) News April 21. Among those pictured in the eight photos accompanying the piece were pickers Barbara Rutherford, Al Hemming, Mrs. Harvey, Darlene Page, Bill Gillette, Kay LeLaurin, John Temple and Pamela Temple. Under the name of Virginia Shine, Mrs. Harvey, a cousin to the late Jimmie Rodgers, has several country tunes to her credit. One of her songs, "The Greenstamp Bossa Nova," was recorded last week by Capa Records, Mobile, Ala. Featured on the disk are Bill Gillette and the Railroaders.

A country music package headlining Carl and Pearl Butler, with Red Sovine and the Gadabouts (4), Connie Hall, Roger Miller, Archie Campbell, Jimmie Skinner and Lanette Harvey, played to two capacity houses at Milt Magel's spacious Castle Farm, Cincinnati, Saturday night (27). It was the second such show sponsored by the Hamilton County Fraternal Order of Po-

(Continued on page 30)

HOT COUNTRY SINGLES

Billboard SPECIAL SURVEY FOR WEEK ENDING 5/18/63			
This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	STILL Bill Anderson, Decca 31458	13
2	2	LONESOME 7-7203 Hawkshaw Hawkins, King 5712	10
3	3	ACT NATURALLY Buck Owens, Capitol 4937	6
4	4	IS THIS ME Jim Reeves, RCA Victor 8127	15
5	5	END OF THE WORLD Skeeter Davis, RCA Victor 8098	22
6	6	YELLOW BANDANA Faron Young, Mercury 72085	12
7	7	WALK ME TO THE DOOR Ray Price, Columbia 42658	12
8	12	WE MUST HAVE BEEN OUT OF OUR MINDS George Jones & Melba Montgomery, United Artists 575	3
9	10	TAKE A LETTER, MISS GRAY Justin Tubb, Groove 0017	6
10	15	THE MAN WHO ROBBED THE BANK AT SANTA FE Hank Snow, RCA Victor 8151	4
11	21	PEARL PEARL PEARL Lester Flatt & Earl Scruggs, Columbia 42755	2
12	9	NOT WHAT I HAD IN MIND George Jones, United Artists 528	15
13	16	THE ONLY GIRL I CAN'T FORGET Del Reeves, Reprise 20158	4
14	23	YOU TOOK HER OFF MY HANDS Ray Price, Columbia 42658	12
15	8	DON'T LET ME CROSS OVER Carl Butler, Columbia 42593	24
16	11	LEAVIN' ON YOUR MIND Patsy Cline, Decca 31455	14
17	17	YESTERDAY'S MEMORIES Eddy Arnold, RCA Victor 8160	4
18	19	MY FATHER'S VOICE Judy Lynn, United Artists 571	5
19	28	GOODBYE KISSES Cowboy Copas, Starday 621	4
20	22	ROLL MUDDY RIVER Wilburn Brothers, Decca 31464	2
21	14	HEAD OVER HEELS IN LOVE WITH YOU Don Gibson, RCA Victor 8144	7
22	27	SHOES OF A FOOL Bill Goodwin, Vee Jay 501	2
23	29	SWEET DREAMS (Of You) Patsy Cline, Decca 31483	2
24	-	DON'T CALL ME FROM A HONKY TONK Johnny & Jonie Mosby, Columbia 42668	1
25	30	SHEEPSKIN VALLEY Claude King, Columbia 42688	9
26	-	OLD SHOWBOAT Stonewall Jackson, Columbia 42765	1
27	13	COLD AND LONELY Kitty Wells, Decca 31457	8
28	24	CIGARETTES AND COFFEE BLUES Marty Robbins, Columbia 42701	9
29	20	PLEASE TALK TO MY HEART Country Johnny Mathis, United Artists 536	10
30	-	YOUR MOTHER'S PRAYER Buddy Cagle, Capitol 4923	1

Davis Spec \$43,280 in Detroit

Continued from page 6

Jackson, Billy Grammer, Ralph Emery, Carl Smith, Jimmy Dickens, Skeeter Davis, Red Sovine, Charlotte Harden and Claude King. Emsee chores were handled by Bob Clark and Bob Station, deejays at WEXL and CKLW respectively.

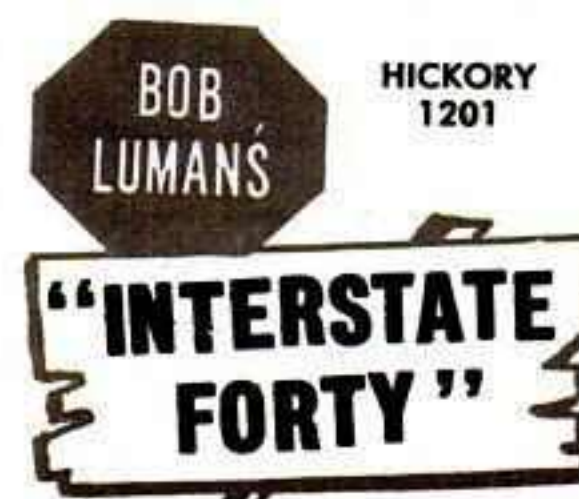
All talent was set through the Jim Denny office, Nashville, and on deck to assist Davis on operations were W. E. (Lucky) Moeller and Jack Andrews, of the Denny office, and Shelley Snyder, who operates his own talent firm in Nashville.

In recent months the Ray Price Enterprises, in which Davis and performer Ray Price are partnered, has produced a number of country music specs to big business, the most recent several weeks ago at the Fairgrounds Coliseum, Indianapolis. Several months ago the firm tramped some 22 performers on 10 one-nighters through Texas and Cali-

fornia to a whopping \$146,000 gross. The jumps were made in a chartered DC 7.

Plans are now afoot for a country music spectacular to be presented soon in Denver, following which Davis and Price will tour a similar spec through Washington, Oregon and Western Canada.

On Route To Being A Hit!



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b/w

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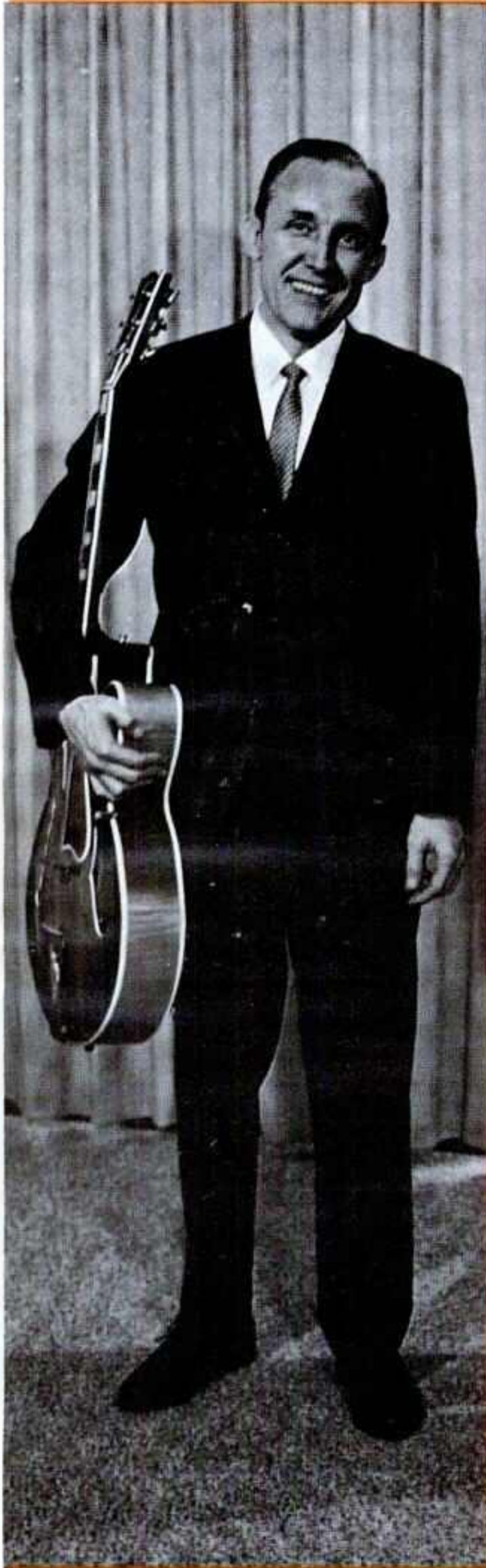
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RHYTHM & BLUES

R & B ROUNDUP

By **NICK BIRO**
(Chicago Office)

Devoting more than a few lines to one man is unusual. But so is **Carl Davis**, Columbia's rhythm and blues a.&r. specialist operating out of Chicago. Carl sums up his basic philosophy in a sentence: "I could move to New York and work with a lot of big names—I prefer to stay here and work with new talent." To date, Carl has

built a reputation doing just that. He discovered **Gene (Duke of Earl) Chandler**, and until recently was his manager. He also discovered the **Dukays, Starlettes, Dutones, Buttons** and **Walter Jackson**.

Both Chandler and the Dukays currently record for Vee Jay, but Carl is hopeful he can bring the Dukays to Columbia shortly. Davis has been with Columbia only two years. He started as a promotion man, later entering the a.&r. field. Before that he worked as a promotion man for local distributors. He started as an assistant with **Al Benson**, the big r.&b. powerhouse here, who incidentally is retiring after several decades on the radio front.

Last week this reporter sat in while Carl cut **Billy Butler** and the **Enchanters**. Billy is the brother of **Jerry Butler**, who coincidentally also records for Vee Jay. It was Billy's first recording session, but if our ears mean anything, he's going to give his brother a run for his money. Friday (10), Carl was slated to cut another new name, **Mary Lou Del Monte**. She's a cute little bundle from McHenry, Ill., who used to be one of the **Mousketeers** with **Annette** (a Mousketeer singing r.&b.) and did local television and radio shows. Mary Lou plans to drop her first name and adopt the stage moniker of **Dawn Del Monte**.

Next Wednesday (15), Carl is taking his sound troupe, part and parcel, into The Bear, newly opened Chicago bistro, with a hot music policy. He'll record **Bessie Griffin** and the **Gospel Pearls**. Another session is also slated for **Major Lance**, Columbia's veteran r.&b. hit-maker. To say that Carl is the best thing to happen to the Chicago recording scene in a long time is too obvious. He's doing too big a job nationally. . . . And since the basis of this column is news about people, let's mention also **Adrian Heyman**, Carl's very capable Gal Friday, who doubles as a.&r. assistant, secretary, and all-around handler of problems.

Chubby Checker's new "Blackcloud" recording on Parkway has an interesting story. Here's the way we heard it. **Bob Cullen**, RCA Victor promotion man in Philadelphia, gave **Don Wright**



BILLY STORM (left), Buena Vista recording artist, stopped in to see **Rodney Jones** at Chicago's **WVON** to say "thanks" for all the action on Storm's latest LP. **WVON** is the new Chess-owned r.&b. rocker in the Windy City.

of Chip Distributors there a copy of the new **Eddie Arnold** LP, which contained "Blackcloud." Wright said it was a great tune. **Reds Richards**, national promotion man for Cameo-Parkway, heard the remark, listened to the record, and told **Harry Chipitz** and **Bernie Lowe** of Cameo-Parkway that it would be a great side for Chubby. They listened and agreed. So did Chubby. So let's watch the side.

Gunther Hauer, Jamie-Guyden national promo man, is making some changes. First of a reported series was the appointment of **Joe Wissert** and **Bob Finley** as heads of the a.&r. department. Wissert was formerly with Cameo and did many of the **Dovells'** past hits. . . . **Al Bates**, Paris representative for Vee Jay and other labels, was a Chicago visitor last week. . . . **Duke Peacock** had its a.&r. wheels in Nashville at the **Bradley Studios** to record **Bobby Bland**. **Don Robey**, president, headed the operation. **Eddie Silvers** supervised the strings, **Gilbert Scott**, brass, and **Gilbert Caples**, rhythm. . . . **Bill Mitchell** tells us that **Duke Peacock** signed a pair of new groups. A group of New Orleans gals, the **Adorables**, are putting out "The Drive" as their first disk on Peacock. **Dave Clark** found the group and Silvers cut them shortly after. The other new group is the **Chains**, Atlanta boys, whose first disk is "I Can Learn," also on Peacock.

Rod (Mr. Big "C") Carson WMID, Atlantic City writes to tell us that his "phone is ringing off the hook on his 10 p.m. to 1 a.m. show for the **Marvellettes'** record of "Forever," flip of "Locking Up My Heart." Other hot sides, according to Carson, are: "I'm Movin' On," **Matt Lucas**, Smash; "Sad, Sad Boy and Girl," **Impressions**, ABC - Paramount; "Wildwood Days," **Bobby Rydell**, Cameo; and "What a Guy," **Raindrops**, Jubilee.

HOT R&B SINGLES

Billboard SPECIAL SURVEY
FOR WEEK ENDING 5/18/63

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	BABY WORKOUT Jackie Wilson, Brunswick 55239	9
2	5	IF YOU WANNA BE HAPPY Jimmy Soul, S.P.Q.R. 3305	4
3	3	I WILL FOLLOW HIM Little Peggy March, RCA Victor 8139	7
4	4	DON'T SAY NOTHIN' BAD ABOUT MY BABY Cookies, Dimension 1008	8
5	6	LOVE OF MY MAN Theola Kilgore, Serock 2004	5
6	2	HE'S SO FINE	12
7	7	ON BROADWAY Drifters, Atlantic 2182	5
8	9	CAN'T GET USED TO LOSING YOU Andy Williams, Columbia 42674	3
9	20	ANOTHER SATURDAY NIGHT Sam Cooke, RCA Victor 8164	2
10	23	IF YOU NEED ME Soloman Burke, Atlantic 2185	2
11	13	PIPELINE Chantays, Dot 16440	6
12	18	PUSHOVER Etta James, Argo 5437	3
13	15	TAKE THESE CHAINS FROM MY HEART Ray Charles, ABC-Paramount 10435	3
14	10	PUFF (The Magic Dragon) Peter, Paul & Mary, Warner Bros. 5348	4
15	12	WATERMELON MAN Mongo Santamaria, Battle 45909	8
16	8	SOUTH STREET Orlans, Cameo 243	12
17	19	PRISONER OF LOVE James Brown & Famous Flames, King 5739	2
18	14	COME AND GET THESE MEMORIES Martha & Vandellas, Gordy 7014	4
19	30	REVEREND MR. BLACK Kingston Trio, Capitol 4951	2
20	17	OUR DAY WILL COME Ruby and the Romantics, Kapp 501	12
21	-	SURFIN' U. S. A. Beach Boys, Capitol 4932	3
22	25	I GOT WHAT I WANTED Brook Benton, Mercury 72099	8
23	16	TWO FACES HAVE I Lou Christie, Roulette 4481	3
24	11	FOOLISH LITTLE GIRL Shirelles, Scepter 1248	6
25	26	DA DOO RON RON Crystals, Philles 112	2
26	24	END OF THE WORLD Skeeter Davis, RCA Victor 8098	10
27	22	YOUNG LOVERS Paul & Paula, Philips 40096	5
28	29	LITTLE BAND OF GOLD James Gilreath, Joy 274	2
29	27	RAINBOW Gene Chandler, Vee Jay 468	12
30	-	IF YOU NEED ME Wilson Pickett, Double L 713	1

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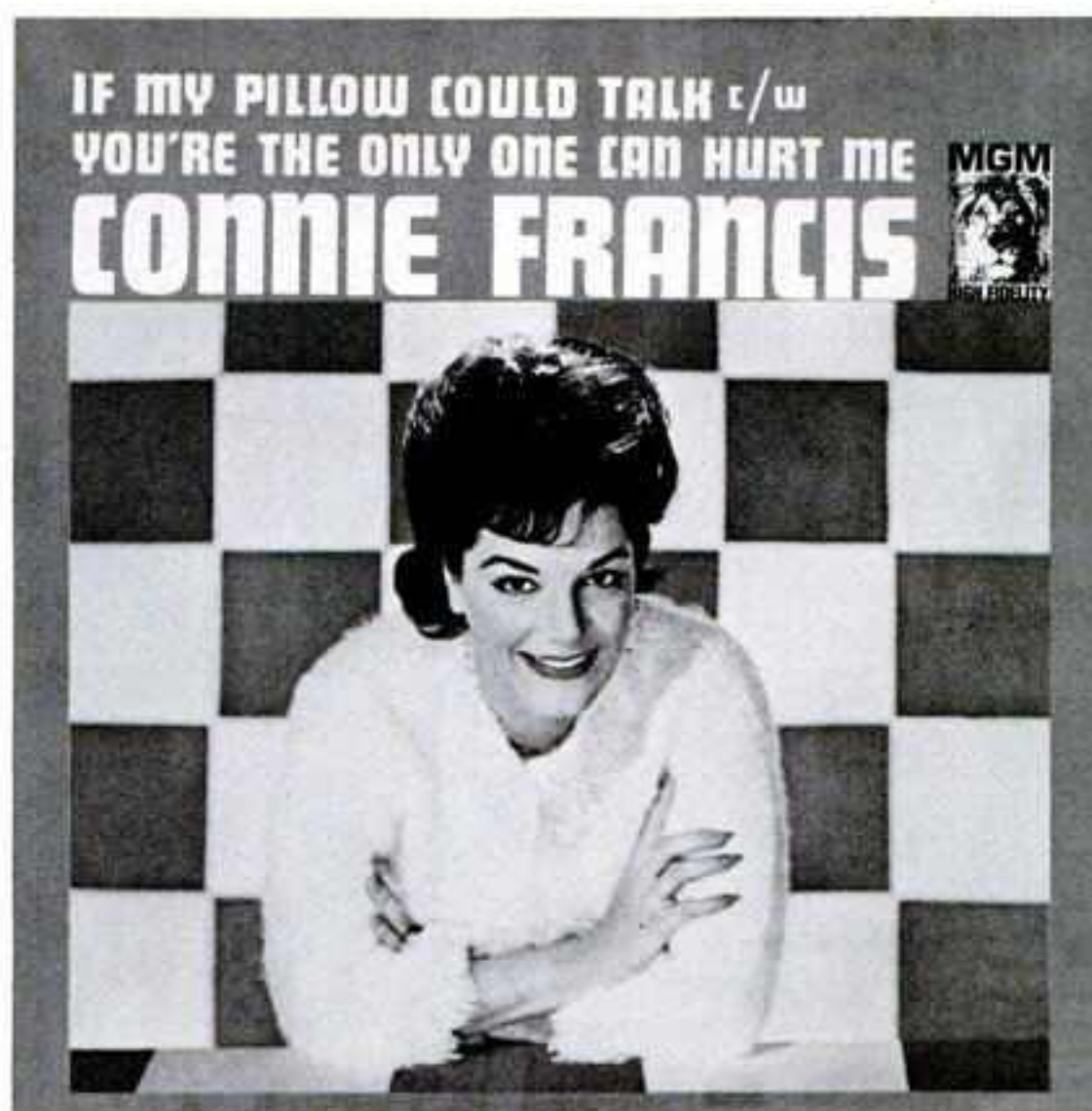
BACKBEAT #537

BACKBEAT RECORDS

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LARRY AND THE CONSERVATIVES, new teen group signed by Like Records, are getting good initial reaction to their "Can You Wobble" disk. The line was just taken on by Potter Distributing Company, Chicago.



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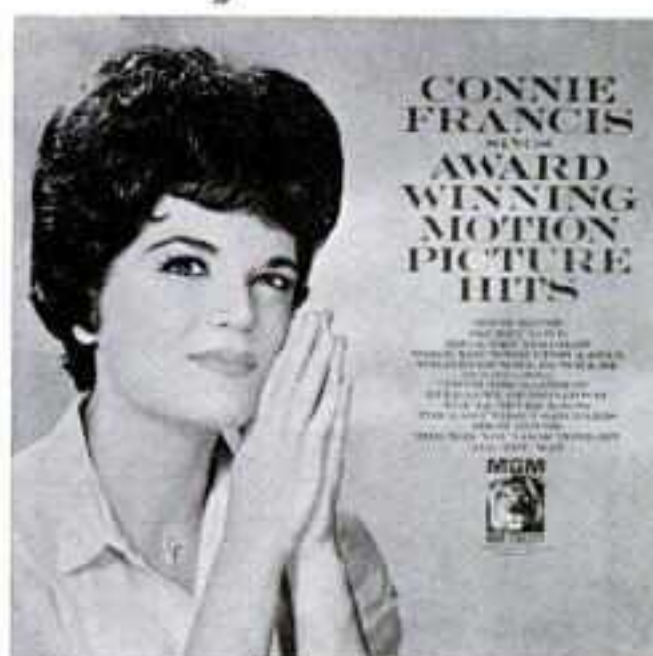
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STAR PERFORMERS—Selections registering greatest upward progress this week.

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

[M] Indicates that 33 1/3 r.p.m. mono single version is available.

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

Table with columns: THIS WEEK, Wk. Ago, TITLE, Artist, Label & Number, Weeks On Chart. Contains top 34 songs.

Table with columns: THIS WEEK, Wk. Ago, TITLE, Artist, Label & Number, Weeks On Chart. Contains songs 35-66.

Table with columns: THIS WEEK, Wk. Ago, TITLE, Artist, Label & Number, Weeks On Chart. Contains songs 67-100.

HOT 100—A TO Z—(Publisher-Licensee)

BUBBLING UNDER THE HOT 100

Large alphabetical list of songs and artists, including entries like 'Ain't That a Shame', 'Hello Stranger', 'Pushover', 'Remember Diana', etc.

Billboard Award



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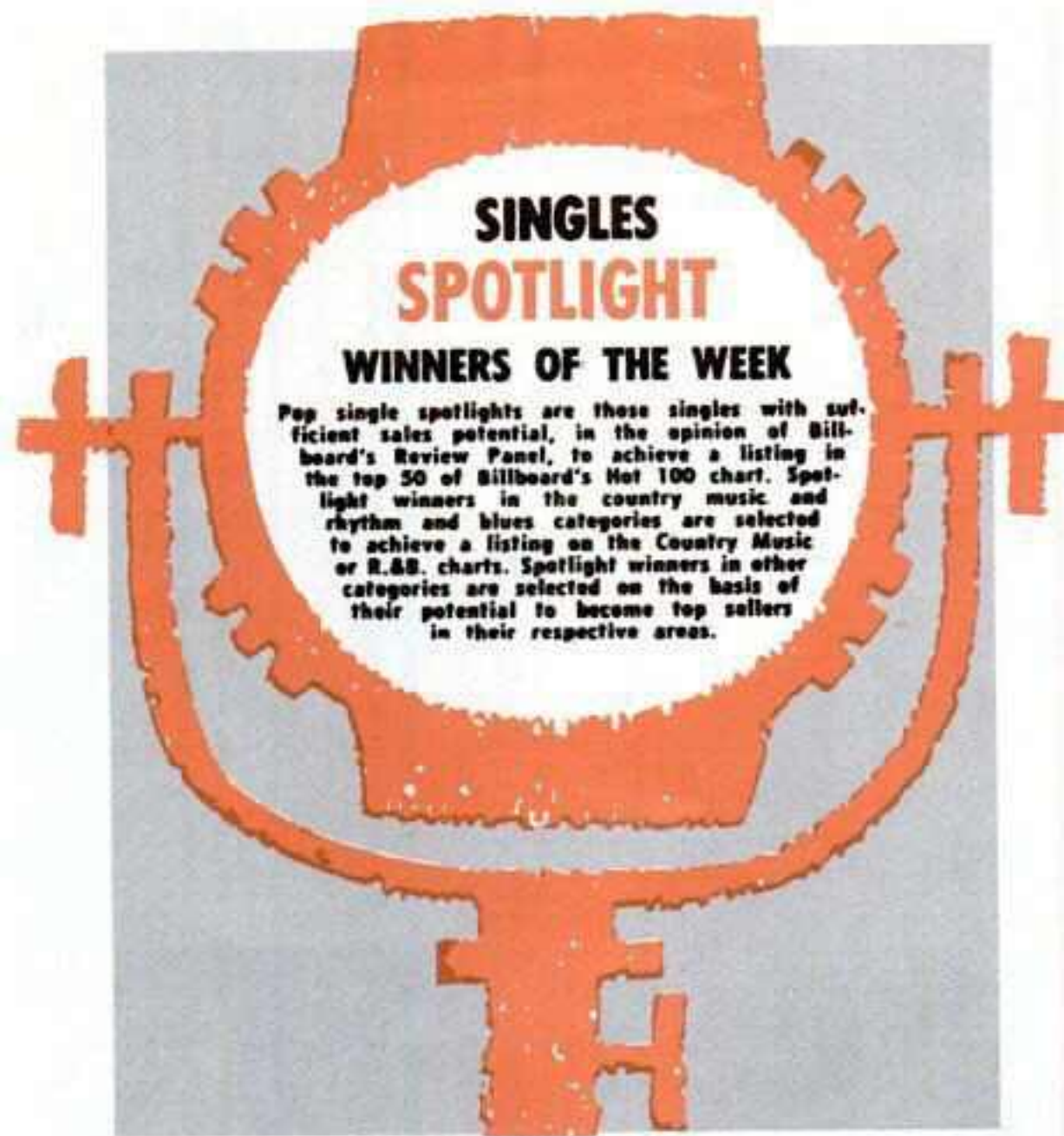
44175

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AMERICAN LONDON GROUP

SINGLES REVIEWS



SINGLES SPOTLIGHT WINNERS OF THE WEEK

Pop single spotlights are those singles with sufficient sales potential, in the opinion of Billboard's Review Panel, to achieve a listing in the top 50 of Billboard's Hot 100 chart. Spotlight winners in the country music and rhythm and blues categories are selected to achieve a listing on the Country Music or R.B.B. charts. Spotlight winners in other categories are selected on the basis of their potential to become top sellers in their respective areas.

SINGLES REVIEW POLICY

Every single sent to Billboard for review is heard by Billboard's Review Panel, and its sales potential is rated within its category of music. Full reviews are presented for Spotlight Picks or Special Merit Picks. All other singles are listed in their respective categories.

POP SPOTLIGHT
RAY PETERSON

GIVE US YOUR BLESSING
(Trio, BMI) (2:55)

WITHOUT LOVE (THERE IS NOTHING)
(Suffolk, BMI) (3:15)—Dunes 2025

Ray Peterson could have a smash with this tragedy saga called "Give Us Your Blessing," about two teenagers who run away to get married and are killed in an auto accident. Some stations may shy away from it, but most won't. Flip also has a chance, a strong version of the old weeper. Two potent sides.

POP SPOTLIGHT
BOBBY BARE

DETROIT CITY
(Cedarwood, BMI) (2:48)

HEART OF ICE
(Sherman-DeVorzon, BMI)—RCA Victor 8183

Here are two fine sides from Bobby Bare, both of which could hit charts. Topper is an answer song about a lad who works in Detroit but wants to return to his friends and kin in the South. Side II is a bright rocker that shows off another touching vocal by Bare. Both could happen.

POP SPOTLIGHT
ALEX NORTH

ANTHONY AND CLEOPATRA THEME
(Robbins, ASCAP) (2:26)

CAESAR AND CLEOPATRA THEME
(Robbins, ASCAP) (2:35)—20th-Fox 408

This is from the original sound track of the flick "Cleopatra" with Liz Taylor and Richard Burton, which should get it a lot of spins right away. The two somber themes are played with warmth by the large Alex North crew, and both sides have a chance for action.

POP SPOTLIGHT
PERRY COMO

(I LOVE YOU) DON'T YOU FORGET IT
(Northridge, ASCAP)—RCA Victor 8186

Perry Como is back with a lively novelty penned by Henry Mancini and Al Stillman and it could be a big one for Perry. He sells the light ditty with his usual happy touch over stylish support. Flip is "One More Mountain" (Roncom, ASCAP) (2:50).

POP SPOTLIGHT
THE BLENDERS

DAUGHTER
Venetia, BMI) (1:58)—Witch 114

This one may not please the kids lyrically but it will interest them rhythmically as the Blenders instruct their daughter to come right home after school and pay no attention to the boys. Bright wax for the dancing set. Flip is "Everybody's Got a Right" (Venetia, BMI) (2:09).

POP SPOTLIGHT
SUE THOMPSON

TRUE CONFESSION
(Acuff-Rose, BMI) (2:23)—Hickory 1217

Sue Thompson has a fine disking here for her many fans as she sings of her shattered romance. She tells the tale in her baby-talk voice, and it's double tracked here and there to good effect. Flip is "Suzie" (Acuff-Rose, BMI) (2:03).

POP SPOTLIGHT
BOBBY RIO

DON DIDDLY
(Madchen-Bonnie-Jill, BMI) (2:07)—Lenox 5569

A hip, teen-oriented record featuring the chanter telling about his girl and her knowledge of the current record scene. It has a lot of gimmicks of current hits. For the young set. Flip is "I Got You" (Madchen-Bonnie-Jill, BMI) (2:12).

POP SPOTLIGHT

LEE CLARK

ALL ALONE IN MY LONELY ROOM

(Cotillion-Dzono, BMI) (2:45)—Atco 6266

This swinging rocker was broken in Philly on the Rejo label, and it could move out all over the country on Atco. It jumps from the opening bars with the combo pounding away while Clark sings well over the beat. Strictly for the teen market. Flip is "As Long As You're in Love With Me" (Cotillion-Dzono, BMI) (2:25).

POP SPOTLIGHT

LINDA MANNING

TURNING BACK THE PAGES

(Pamper, BMI) (2:50)—Gaylord 6429

A solid debut by young Linda Manning on a tune that should interest the young femme set. She tells how she is turning back the pages in her diary to race her broken romance. Touching reading and solid backing from the chorus and combo. Flip is "Hello Little Lover" (Pamper, BMI) (2:26).

POP SPOTLIGHT

JOHNNY MATHIS

EVERY STEP OF THE WAY

(Pauline, ASCAP) (3:21)—Columbia 42799

A groove sound by Johnny Mathis and a solid piece of material by Bob Allen and Al Stillman could turn this into one of Johnny's biggest this year. Warm chanting and lush backing with just a wee touch of country make this a very tasteful disking for both middle of the road and top 40 stations. Flip is "No Man Can Stand Alone" (Elm Drive, ASCAP) (2:39).

POP SPOTLIGHT

JACK AND JILL

VERY FEW HEARTACHES

(Brad-House-Flori, BMI) (1:54)—Smash 1824

This is the record originally issued on Arlen a few weeks ago. It was bought by Smash and has a chance for the big time. Jack and Jill are in the Paul and Paula groove, and they sell the ballad stylishly here. Flip is "Laurie's Love" (Brad-House-Flori, BMI) (2:17).

POP SPOTLIGHT

APRIL STEVENS AND NINO TEMPO

(WE'LL ALWAYS BE) TOGETHER

(Daddy Sam, BMI) (2:24)—Atco 6263

The twosome come up with a warm, soft sound here that is somewhat ethereal and yet haunting. The backing is insinuating enough to help this one catch coins. Watch it. Flip is "Baby Weemus" (Daddy Sam, BMI) (2:10).

POP SPOTLIGHT

JERRY WALLACE

JUST WALKIN' IN THE RAIN

(Golden West Melodies, BMI) (2:54)—Challenge 9195

This is the old Johnnie Ray hit of almost a decade ago, sung in remarkably similar style by Jerry Wallace over bright, catchy backing by the combo. Tune could happen all over again through this bright waxing. Flip is "San Francisco Mama" (4-Star, BMI) (2:17).

POP SPOTLIGHT

WANDA JACKSON

WE HAVEN'T A MOMENT TO LOSE

(Lowery, BMI) (2:25)—Capitol 4973

Here's a mighty warm and tender performance by Wanda Jackson on a strong weeper ballad that has a chance for sales in both the pop and country markets. Very listenable wax. Flip is "This Should Go On Forever" (Jamie, BMI) (2:47).

POP SPOTLIGHT

EYDIE GORME

DON'T TRY TO FIGHT IT BABY

(Aldon, BMI) (2:23)—Columbia 42790

Another smart, stylish disking by the vivacious Eydie Gorme, who sings up a storm on this infectious bossa nova tune. The backings swings cutely and it could be another chart topper for the thrush. Flip is "Theme From Light Fantastic" (Maxana, ASCAP) (2:58).

POP SPOTLIGHT

DAMITA JO

DRAMA OF LOVE

(Sylvia, BMI) (2:22)—Mercury 72121

A dramatic tale is told here with pathos and passion by Damita Jo over big, big ork support. One of the thrush's best records in many a moon and one that could take off. Flip is "Hobo Flats" (Nolsom, BMI) (3:05).

C.&W. SPOTLIGHT

GOLDIE HILL

I'M GONNA BRING YOU DOWN

(Cedarwood, BMI) (2:03)—Decca 31496

Goldie Hill has a real winner here for the country market. The side is bound to be big with juke boxes and c.&w. jocks. It has a sing-along type chorus with Miss Hill walling out the lead in righteous fashion. The flip is "If I Could Hold Back the Dawn" (Peer Int'l, BMI) (2:32).

C.&W. SPOTLIGHT

ROSE MADDOX

DOWN TO THE RIVER

(Bluebook, BMI) (2:29)

I DON'T HEAR YOU

(Bluebook, BMI) (2:28)—Capitol 4975

Two fine, honest sides by the great thrush. First up is a solid rhythm ditty with effective chorus and dual tracking spots. Flip is a weeper, done neatly to a medium waltz beat. Either or both here.

C.&W. SPOTLIGHT

BONNIE OWENS

WHY DON'T DADDY LIVE HERE ANYMORE

(Owen, BMI) (2:38)—Tally 149

Here's a new country thrush who registers here with real impact. The tune is a ballad of tragedy, in which the child's daddy has gone to live with another woman. Real meaning to this. Flip is "Waggin' Tongues" (Owen, BMI) (2:30).

C.&W. SPOTLIGHT

JIMMIE SKINNER

OLD DOLLAR BILL

(Starday, BMI) (2:42)—Starday 627

Jimmie Skinner does a bang-up job on this folksy country item that has enormous pop potential. The tune tells the story of Bill Dollar, his travels and his troubles against that "Walk Right In" guitar sound. The flip is "Trouble Walked In" (Starday, BMI) (2:42).

C.&W. SPOTLIGHT

CARL BUTLER AND PEARL

LOVING ARMS

(Cedarwood, BMI) (2:15)

WHO'LL BE NEXT

(Pearl D.-Window, BMI) (2:14)—Columbia 42778

Carl sings these two fine country tunes with his wife Pearl. The first is a most effective weeper item with the two voices singing nicely against typical backing. The second picks up the tempo but stays in the weeper style. Could go both ways.

SPECIAL MERIT

POP DISK JOCKEY PROGRAMMING

RAY ANTHONY

MEXICAN MARKET DAY

(Roosevelt, BMI) (2:07)

HEARTACHES

(Leeds, ASCAP) (2:06)—Capitol 4972

Two nice contrasting and highly spinnable sides by the crew. First up is an instrumental with strong South African as well as Mexican flavor. Flip is mighty listenable tribute to the late Ted Weems, with the tune done bossa nova style.

SPECIAL MERIT

POP DISK JOCKEY PROGRAMMING

BILL EVANS AND ORK 55 DAYS AT PEKING

(Bronston, ASCAP) (2:35)

ON BROADWAY

(Screen Gems-Columbia, BMI) (2:35) Verve 10293

Pianist Bill Evans turns in a pair of stylish efforts, both of which merit good exposure. First up is the flick theme, played bossa nova style, while the flip is a slick interpretation for piano and ork of the Drifters' recent click. Real nice wax, both ways.

SPECIAL MERIT

POP DISK JOCKEY PROGRAMMING

EDDIE HEYWOOD

CANADIAN SUNSET

(Vogue, BMI) (2:15)—Liberty 55575

Eddie Heywood could jump onto the charts with this hip bossa nova version of his old hit "Canadian Sunset." Good piano work and a bright arrangement sparks the instrumental disking. Flip is "The Good Life" (Paris, ASCAP) (2:49).

SPECIAL MERIT

POP DISK JOCKEY PROGRAMMING

STAN GETZ

SAMBALERO

(Duchess, BMI) (2:07)—Verve 10291

Here's another Getz bossa nova, which features the Getz tenor on some soft and insinuating passages, plus a wordless vocal by thrush Maria Toledo. Listenable wax. Flip is "O Morro" (Corcovado, BMI) (2:54).



FOUR-STAR SINGLES

The four-star rating is awarded new singles with sufficient commercial potential in their respective categories to merit being stocked by dealers, one-stops and rack jobbers handling that category.

POPULAR

JOE HENDERSON

★★★★ My Hands Are Tied (Hill & Range, BMI) (2:28) — ★★★★★ Love Me Sweet (Cramart, BMI) (2:37). TODD 1085

(Continued on page 26)

Hit recording of the
1963 EUROVISION WINNER

Tony Osborne

I LOVED YOU

(Dansevisé)
 9605

LONDON
 RECORDS

San Remo Festival Winner...sung in English

Katyna Ranieri

UNO PER TUTTI

10025
LONDON
 INTERNATIONAL

3 THAT ARE MOVING UP →

The Tornadoes
ROBOT 9599

LONDON
 RECORDS

Will Glahe
SEVEN ROSES 10023

LONDON
 INTERNATIONAL

The Bachelors
CHARMAINE 9584

LONDON
 RECORDS

ANY WAY YOU CUT IT...



**YOUR OLD
STAND BY**

MOTOWN 1042

MARY WELLS



PRIDE AND JOY

TAMLA 54079

MARVIN GAYE

**COME AND GET
THESE MEMORIES**

GORDY 7014

MARTHA AND THE VANDELLAS



FOREVER

TAMLA 54077

THE MARVELETTES



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"FABULOUS MIRACLES".....TAMLA TM 238
"MARVELOUS MARVELETTES".....TAMLA TM 237
"TWO LOVERS".....MARY WELLS, MOTOWN 607

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SINGLES REVIEWS

Continued from page 26



THREE-STAR SINGLES

The three-star rating indicates moderate sales potential within each record's music category.

POPULAR

THE WELLINGTONS—Savage Sam and Me (Wonderland, BMD) (2:00)—Just Say

Auf Wiedersehen (Wonderland, BMD) (2:21), VISTA 421
BILLIE JOE & CHESSMEN—Happy Jack (Vendo-Welton, BMD) (2:07)—The Loaf (Vendo-Welton, BMD) (2:05), WOLFIE 102
CLIFFORD SCOTT—I Will Follow Him (Leeds, ASCAP) (2:10)—Tweedley Dee (Progressive, BMD) (2:30), WORLD PACIFIC 378
THE CONTEMPORARY FOLK GROUP—One for the Money (Cart, ASCAP) (3:15)—Springhill (Stormking, BMD) (2:43), HORIZON 380
DAVID ALLEN—A Swing for Joey (Ard-

more-Beechwood, BMD) (1:35)—Where You At? (Fisher, ASCAP) (1:47), WORLD PACIFIC 374
PETER JAMES—My Hands Are Tied (Hill & Range, BMD) (2:25)—After You (Le-More, ASCAP) (2:40), LIBERTY 55567
THE CRYSTALETTES—We're in Love (Odin, ASCAP) (2:09)—I've Got Everything (Signature, BMD) (2:16), CRYSTALETTE 755
THE HOMESTEADERS—Roll on Columbia (Ludlow, BMD) (2:15)—Railroad Bill (Jazz Standard, BMD) (2:04), RIVERSIDE 4545
VANNI CAPELLANI—Valentino (Franccon, ASCAP) (2:01)—Amado (Jazz Standard, BMD) (2:35), RIVERSIDE 4548
JOHN ANDERSON—Five Steps to the Blues (Travis, BMD) (2:23)—I Gave You Love (Travis, BMD) (2:25), IMPERIAL 5951
THE UNTOUCHABLES—Deacon's Walk (Debbie Anne, ASCAP) (2:08)—Limbo-

Nova (To-Da-Foster-Gates, BMD) (2:00), LAWN 211
KEN ROSSI—Wait and See (Merjoda, BMD) (2:11)—She Loves Me, She Loves Me Not (Merjoda, BMD) (2:19), MERCURY 72116
EDDIE HOLLAND—Baby Shake (Jobete, BMD) (2:35)—Brenda (Jobete, BMD) (2:39), MOTOWN 1043
THE RHODA SCOTT TRIO—Sha-Bazz (Parts I and II), TRU-SOUND 419
JAN DAVIS—Hop, Skip & Jump (Mardon, BMD) (2:01)—Malaguena (E. B. Marks, ASCAP) (2:20), RENDEZVOUS R 205
STEWART SELF—Mary Ellen (Regent, BMD) (1:43)—Tell Me (Regent, BMD) (2:25), ERMINE 46
BRUNO & THE GLADIATORS—Warm Is the Sun (Peer Int'l, BMD) (1:35)—Istanbul (Alamo, ASCAP) (1:49), VAULT 109
MARY JO TROPAY—Blind Date (South-

ern, ASCAP) (2:30)—Talk to Him (Peer Int'l, BMD) (2:00), WORLD 1005
BERNIE WAYNE—38-24-38 (Sing Dong, BMD) (2:36)—Martini (Waymore, BMD) (2:05), RUST 5063
THE DUTONES—It Just Ain't Right (Conrad, BMD) (2:40)—Uh Ooo Ooo Wee (Conrad, BMD) (2:05), COLUMBIA 42789
THE FOUR QUEENS—It's Too Late (W & K, BMD) (2:08)—Black Stockings (Champ-Little Bunker, BMD) (2:04), ABC-PARAMOUNT 10409
TOMMY JAY—Three Roses (Cottontown, BMD) (2:24)—Going Steady Ring (Acuff-Rose, BMD) (2:29), DOVER 5001
TERI THORNTON—Somewhere in the Night (Naked City Theme) (Gower, BMD) (2:59)—You Got to Have Heart (Frank, ASCAP) (2:32), DAUNTLESS 036
RENEE ROBERTS—Nobody Knows I'm Around (Panther, ASCAP) (2:42)—Coo Coo Roo Coo Coo, Paloma (Peer Int'l, BMD) (3:04), FELSTED 8676
THE ENCHANTMENTS—I Love My Baby (Tivoli, BMD) (2:10)—Pains in My Heart (Gladstone, ASCAP) (2:30), RITZ 17003
MOE KOFFMAN QUINTET—Cool Ghoul (Zodiac-BMI of Canada, BMD) (2:30)—Sapphire (Zodiac-BMI of Canada, BMD) (1:50), FALETTE 5106
IRVIN RUSS—Silly Old Man (Cedarlane, BMD) (2:25)—Love Just Laughed at Me Again (Eichelbert, ASCAP) (1:49), BONNIE BEE 504
DANNY WILLIAMS—More (Marks, BMD) (3:00)—Rhapsody West Side, BMD) (3:07), UNITED ARTISTS 601
JIM DOVAL—Good and Bad (Madeira, BMD) (2:36)—Fire Ball (Madeira, BMD) (1:56), DOT 16468
RAY LINN—Trumpeter's Dream (Tallman, ASCAP) (2:18)—The Windows of Paris (Leeds, ASCAP) (2:17), DOT 16471
JOHNNY ANGEL—Hokey Pokey (2:05)—Your Faith in Me (Underwood, BMD) (2:15), PARLIAMENT 777
JUDY HENSKE—I Know You Rider (1:50)—Love Henry (Nina, BMD) (3:37), ELEKTRA 45004
THE DILLARDS—Dooley (Lansdowne-Winston, ASCAP) (2:02)—Doug's Love (Lansdowne-Winston, ASCAP) (2:13), ELEKTRA 45003
JIMMY BOYD—Day Dreamer (T. M., BMD) (1:56)—I've Got It Made (T. M., BMD) (2:00), CAPITOL 4967
THE SHEPPARDS—Pretend You're Still Mine (Cedarwood, BMD) (2:20)—Walkin' (Karian, BMD) (2:18), OKEH 7173
EARL BOSTIC—Cherry Pink and Apple Blossom White (Chappell, ASCAP) (2:40)—Your Cheatin' Heart (Acuff-Rose, BMD) (2:35), KING 5742
ROD LAUREN—Yesterday's Lovers (Debmar, ASCAP) (2:05)—I Know (Debmar, ASCAP) (2:00), CHANCELLOR 1136
BERNA-DEAN—I Wonder (Travis, BMD) (2:17)—The President Says "Walk" (Travis, BMD) (2:30), IMPERIAL 5950
THE MOTIVATIONS—The Birds (Carsey, BMD) (2:17)—Motivate (Carsey, BMD) (2:20), PRIDE 301
CRAZY LUKE—Tea & Rice (May-Dee, BMD) (2:08)—Karate (Chemistry, BMD) (2:07), DOBROOKS 1
DEE ROBB—Bye Bye Baby (Chevis, BMD) (2:20)—The Prom (Vicky, BMD) (3:05), ARGO 5439
BOBBY SMITH & THE SHADES—I Can't Keep From Crying (Kirchstein, BMD) (2:47)—Come Back, Laurie (Kirchstein, BMD) (2:34), CUCA 1126
BILL TAYLOR—I Cried (Tyler, BMD) (2:15)—My Baby's Gone (Tyler, BMD) (2:05), GM 103
BOB DAVIES—With You Tonight (BMD) (2:00)—Rock'n Roll Show (BMD) (2:30), CLICK 14
CAROL THOMAS—Bobby (Conway, BMD) (2:11)—Island of Love (Conway, BMD) (2:29), STARFIRE 0003
MARK JACKSON—Heaven (Conway Music) (1:55)—I Told You Not to Tell 'Em (Dare, BMD) (2:15), STARFIRE 719
LENNY FRANK—Let's Go Steady for the Summer (Dawn, ASCAP) (2:16)—Hey There Little Girl (Dawn, ASCAP) (1:45), A-B-S 214
SONNY ACE & THE TWISTERS—You'll Tear Our Dreams Apart (Epp's, BMD) (2:33)—Oh Marie (Epp's, BMD) (2:10), COBRA 4444
ANITA WOOD—Two Young Fools in Love (Hi-Lo, BMD) (2:38)—Memories of You (Santo, BMD) (2:15), SANTO 9008
RON BAXTER—True Love is a Stranger (Gradick, ASCAP) (2:28)—In Time (Gradick, ASCAP) (2:32), AGON 1006
BOBBY VALE—Two Fast Guns (Claridge, ASCAP) (2:00)—Miss High School U.S.A. (Claridge, ASCAP) (2:04), LAWN 209
THE QUAILS—Over the Hump (Fugus, BMD) (2:30)—I Thought (Tri-Phi, BMD) (2:35), HARVEY 120
MAUREEN EVANS—Pick the Petals (Hollis, BMD) (2:18)—Melancholy Me (Chappell, ASCAP) (2:15), LONDON INT'L 10609
CHARLOTTE O'HARA—Daydreams (Montel-Maravella, BMD) (2:17)—What About You (Sherman-DeVorzon, BMD) (2:30), AVA 126
BUREL MERRITT—Will You Be My Love (Vandenburg-Glad, BMD) (2:32)—Go Ahead and Hurt Me (Vandenburg-Glad, BMD) (2:18), VANDAN 8451
DAVE FLANERY—Tears (Buna, BMD) (2:10)—Someday, Baby (Buna, BMD) (2:09), SKOOP 1055
STAN BEAVER—That Little Old Bomb Maker (Tom-Cat, BMD) (2:05)—I Got a Rocket in My Pocket (Robbins, ASCAP) (2:30), KASH 1006

COUNTRY & WESTERN

JIMMY MURPHY—I Long to Hear Hank Sing the Blues (Sheplan-Mooney-Lee, BMD) (2:30)—Swing Steel Blues (Sheplan-Mooney-Lee, BMD) (1:35), ARK 259
MAC SCOTT—I Created My Own Hell (Tom-Cat, BMD) (2:43)—Gossip of the Town (Tom-Cat, BMD) (2:29), KASH 101005
HANK ROBY—Might as Well Stick With You (Glad, BMD) (2:20)—Wasted Love (Glad, BMD) (2:15), D 1246
CHET WARD & THE RHYTHMAIRES—Hic-I-Dee (PD) (1:58)—Story Book of Love (Peer Int'l, BMD) (2:59), HI-LEE 1809
MERILYN GOLD—A Part of My Heart (Lovers Oak, BMD) (2:49)—If I Carried a Lantern (Lovers Oak, BMD) (2:48), EXCLUSIVE 2264
JIMMY THOMSON—Lady Luck (Tar Heel, BMD) (2:15)—Lovin' Man (Tar Heel, BMD) (2:45), JAY TEE 3527

SPIRITUAL
THE CONSOLERS—Want to Go With Jesus (Excellorec, BMD) (2:34)—Won't It Be Grand (Excellorec, BMD) (2:57), NASHBORO 772
THE SILVER BELLS—God's Done So Much (Excellorec, BMD) (2:25)—God Will Bless You (Excellorec, BMD) (2:22), NASHBORO 773

SACRED
JIMMY MURPHY—Wake Me Up Sweet Jesus (Sheplan-Mooney-Lee, BMD) (2:00)—My Feet's on Solid Ground (Sheplan-Mooney-Lee, BMD) (2:22), ARK 260

GOSPEL
THE GOSPEL KEYS—Crying Lord (C.J., BMD) (2:30)—I Found the Lord (C.J., BMD) (2:10), C.J. 629

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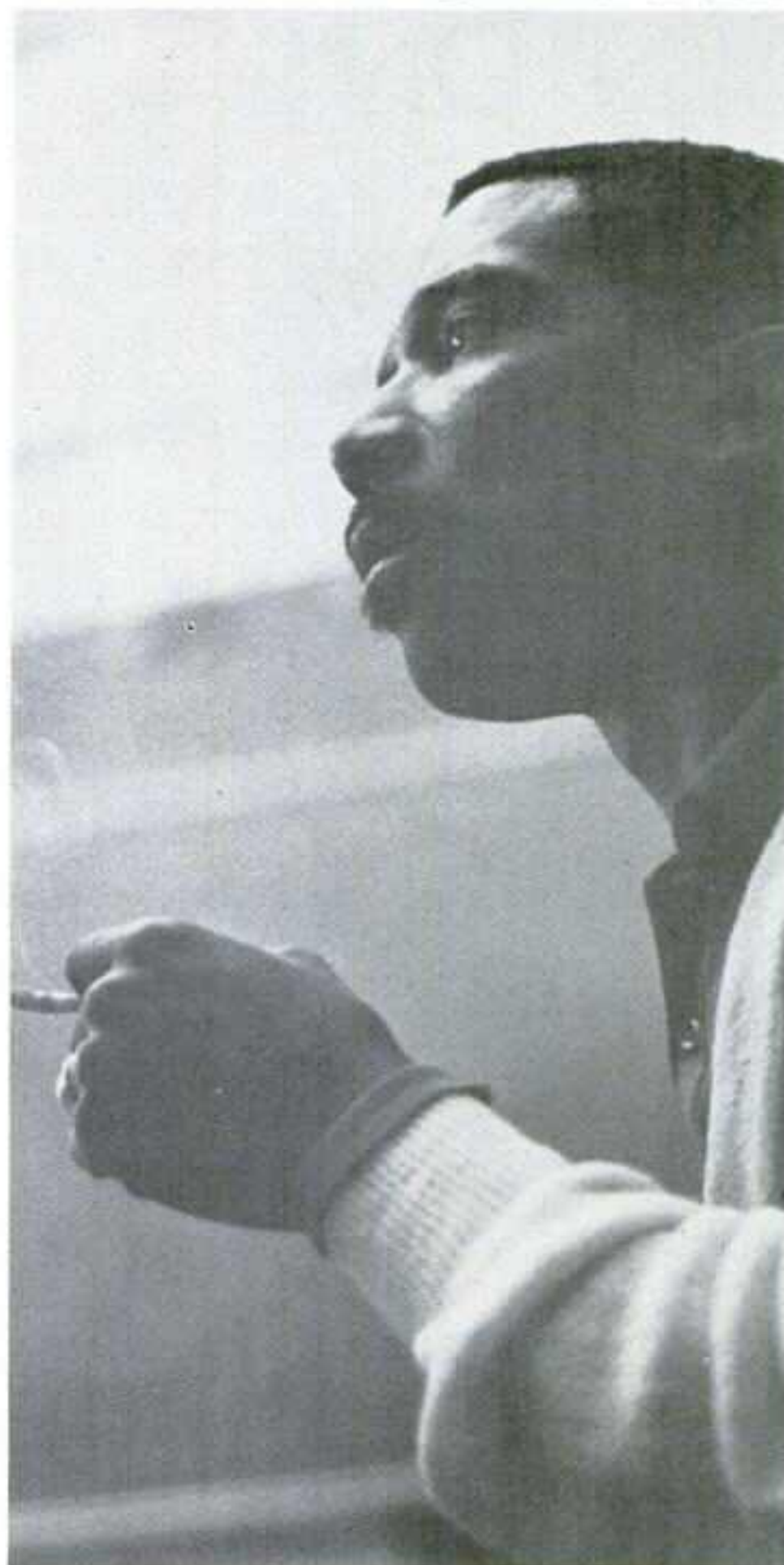
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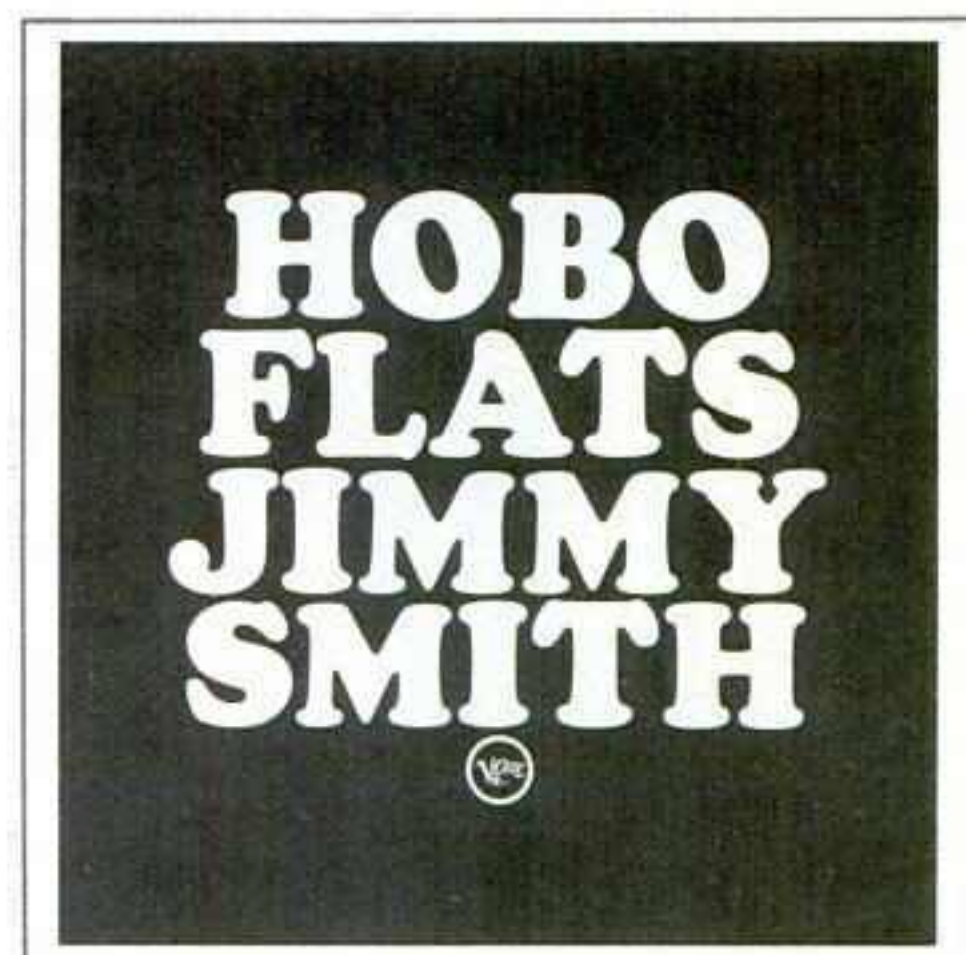
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THE JAZZ OF AMERICA IS ON VERVE

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COUNTRY MUSIC CORNER

• Continued from page 18

lice. The previous show last October drew like business. It is planned to repeat the showing every six months. **Carl Smith** was slated to appear on the April 27 program but was forced to cancel out due to the death of his father in Tennessee.

The **Gospelites**, a new Canadian group of gospel singers c.&w. style headed by **Hugh Wilson**, have been signed to cut an LP for Majestic Records in Cleveland, Tenn. . . . Hickory artist **Ernest Ashworth** was rushed to a hospital in Huntsville, Ala., last week with a ruptured appendix. Mail will reach him at Box 641, Huntsville. . . . **Ray Price** was in Houston on Mother's Day (12) to headline a c.&w. layout along with **Ernest Tubb**, **Doyle** and **Teddy Wilburn**, **Marion Worth**, **Don Helms** and **Billy Deaton**. Show was one of a series of country packages offered each year by all-country KIKK, Pasadena, Tex.

The **Johnny Cash** show's itinerary for this week is as follows: Dade Auditorium, Miami, May 14; Auditorium, Orlando, Fla., 15; City Auditorium, Macon, Ga., 16; Municipal Auditorium, Columbus, Ga., 17; Township Auditorium, Columbia, S. C., 18, and County Hall, Charleston, S. C., 19. The Cash unit has been set to head up another country music spectacular at the Hollywood Bowl June 22. . . . Following a week's booking in the Dallas area, **Frankie ("Blackhand Farmer") Miller** heads for West Texas this week along with **Slim Whitman**, **Willie Nelson**, **Orville Couch** and **George Kent**. . . . **Hank Locklin** is back home in Milton, Fla., after a successful tour of England and Ireland, during which he played to some 37,000 people in seven days. He returns for another swing of the same territory late in August.

Mac Wiseman, currently sporting a new single, "Going Like Wildfire" b.w. "I Like Good Bluegrass Music," is routed through May as follows: Norwalk, Conn., May 14; Quincy, Mass., 15; Bridgeport, Conn., 16; New Haven, Conn., 17; New Britain, Conn., 18; Binghamton, N. Y., 21; Waterbury, Conn., 22; Schenectady, N. Y., 23; Albany, N. Y., 24, and Rochester, N. Y., 25. He plays high school auditoriums at most of the spots. Deejays needing copies of his new singles are invited to write Mac at Box 7006, Nashville 10.

Clyde Beavers Wednesday (15) kicks off a 12-day trek through Texas, Arizona, Wyoming and New Mexico. Tour begins at Victoria, Tex., and winds up at Flagstaff, Ariz., May 26.

"My Bethlehem record of 'Cheer Up' has been at the top of all radio station listings in the Flint, Saginaw and Bay City areas the last several weeks," writes the jumpin' cowboy, **Kenny Roberts**, who continues as a regular on WNEM-TV, which serves Flint, Saginaw and Bay City sector. During a recent swing through New England with **Clyde Joy and the Country Folks**, Kenny appeared on **Bob Clayton's** Boston Ballroom TV show, along with **Robert Goulet** and **Mike Clifford**, to plug his new release. Roberts says he has copies available for deejays who'll write him in care of the above station at either Saginaw or Flint. Put your request on your station letterhead.

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BOBBY VINTON'S
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HIS GREATEST SINGLE SINCE
"ROSES ARE RED"



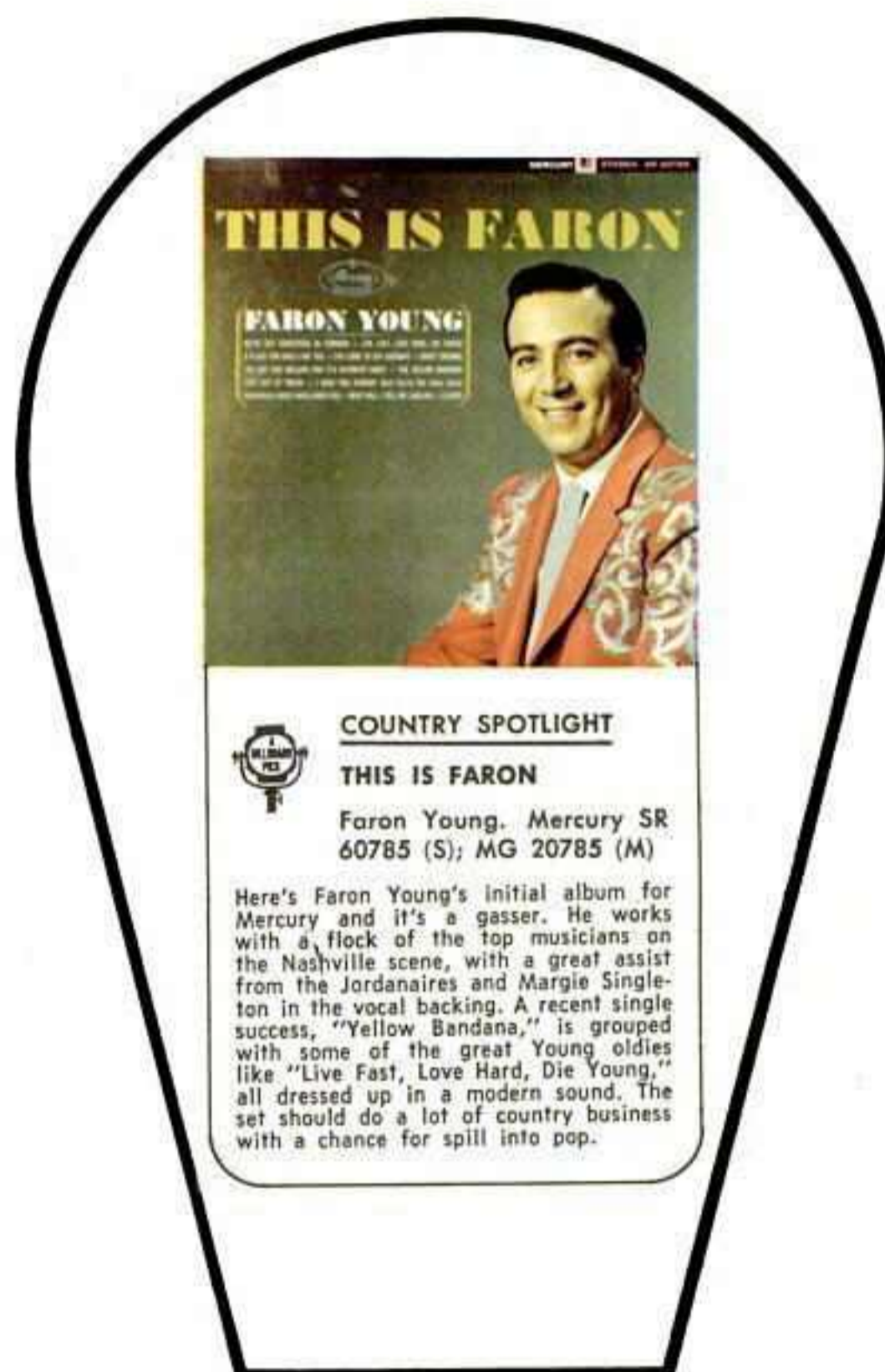
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JACKIE WILSON AND **LINDA HOPKINS**



ALBUM REVIEWS

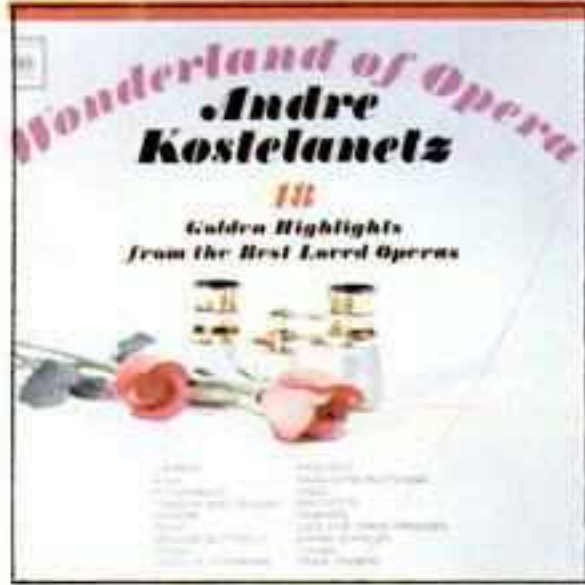


Pop LP Spotlights are those albums with sufficient sales potential, in the opinion of Billboard's Review Panel, to achieve a listing on Billboard's Top LP's charts. Spotlight winners in other categories are selected on the basis of their potential to become top sellers in their respective areas.



POP SPOTLIGHT WONDERLAND OF OPERA

Andre Kostelanetz. Columbia CL 1995 (M); CS 8795 (S)
Always a favorite, Kostelanetz has embarked on a program here which is bound to have broad appeal. The work performs 18 favorite operatic themes from as many operas and does them in reduced-time arrangements, in many cases of about the same duration as the selections on an average pop album. Fine, shimmering performances of familiar items, which are, incidentally, well suited to programming.



POP SPOTLIGHT 4 TO GO!

Andre Previn, Herb Ellis, Shelly Manne, Ray Brown. Columbia CL 2018 (M); CS 8818 (S)
This jazz-oriented LP should do solidly both in the pop and the jazz fields. The combination of Previn, Ellis, Manne and Brown is a mighty potent one, and all of the men get a chance to shine on the set, with Previn coming through with some of his brightest work. Songs are mainly standards.



POP SPOTLIGHT NEW SIDES

Shelley Berman. Verve V 15036
Berman's first album in a spell contains some bright and witty new material from the comedian's sharp and sometimes satiric pen. There are a series of short patter bits like "Flowers" and "Pins in the Shirt," deftly programmed with more extensive items like "Loan Company," "Lost Dog" and "Complete Neuroses." Another quickie, "Credit Card Call," will appeal, particularly to businessmen.



POP SPOTLIGHT OLDIES BUT GOODIES, VOL. 5

Various Artists. Original Sound. LPM 5007 (M)
Volume 5 in Original Sound's "Oldies But Goodies" series should turn out to be another teen smash seller. It contains such sock oldies as "Alley Oop," "Little Star," "Daddy's Home," "Angel Baby," the old "60-Minute Man" by the Dominoes, and "Rockin' Robin." A fine set for the teen collector.



POP SPOTLIGHT COME ALONG WITH THE WAYFARERS

RCA Victor LPM 2666 (M); LSP 2666 (S)
A new folk-oriented group, the Wayfarers, make their disk debut an auspicious one. The four young men, who have played such West Coast clubs as the hungry i and the Ice House, flash a strong group personality and a vitality that is clearly delineated in such items as "Come Along," "Bald Mountain" and "Havenu." The college crowd could jump on this group.



POP SPOTLIGHT DIAN & THE GREENBRIAR BOYS

Elektra EKL 233
This combination of Dian and the Greenbriar Boys (borrowed from Vanguard) is a powerhouse. It shows off the winning style of the young folk-oriented thrush and the bluegrass-styled Greenbriars on a flock of folk, country and sacred tunes that are performed with life and spirit by the four-some. Top sides include "Sally Let Your Bangs Hang Down," "He Was a Friend," "Cannon Ball Blues," and "If I Were Free."



POP SPOTLIGHT VAUGHN MEADER AND THE FIRST FAMILY, VOL. TWO

Cadence CLP 3065 (M); CLP 25065 (S)
Vaughn Meader and his party are in for a solid second term with this one. The group includes Naomi Brossart, Norma MacMillan and Stanley Handelman. The issues are very funny and most timely. Meader takes a different approach on the final cut with an impromptu interview with the children of a New York school. The cut is called "Equal Time."



POP SPOTLIGHT 20 ORIGINAL GOLDEN OLDIES, VOL. 2

Various Artists. Mr. Maestro 1010
There are 20 old rockers in this album, the second volume in this oldies series, and it has a chance to turn into a good seller as the first. A lot of teen collectors should flip over such goldies as "Short Shorts," "The Happy Organ," "Speedo," "Do You Wanna Dance," "A Fool in Love," "I Sold My Heart to the Junkman," "Up on the Mountain," "Baby Blue," and others.



POP SPOTLIGHT TRAVELIN' CHET ATKINS

RCA Victor LPM 2678 (M); LSP 2678 (S)
The taste and style of the Chet Atkins guitar have never been more evident than on this fine collection of songs, played in his usual warm and meaningful style. The songs, played by him for his fans in Johannesburg, Nairobi, Rome and London, include "Wheels," "Calcutta," "La Dolce Vita," "Exodus," "Baubles, Bangles and Beads," and "Volare." A first-rate album.

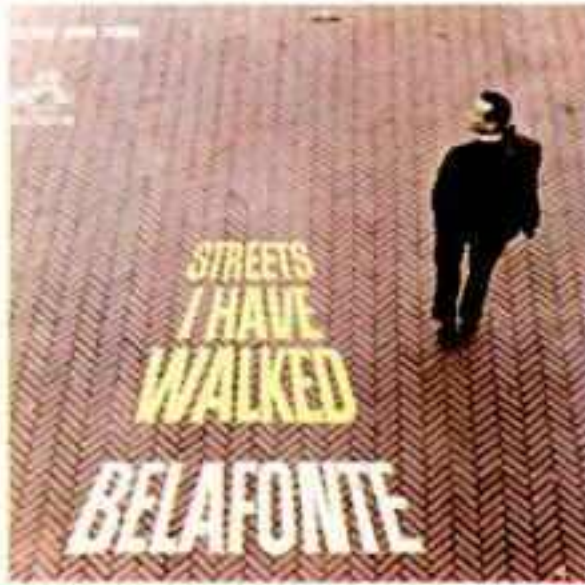
POP SPOTLIGHT STEVE & EYDIE AT THE MOVIES

Steve Lawrence & Eydie Gorme. Columbia CL 2021 (M); CS 8821 (S)
Steve and Eydie together again add up to fine entertainment. The album, with backing by Marion Evans, is called "At the Movies" as all of the songs are movie tunes. They sing four songs each, and Steve and Eydie join forces on four others.



POP SPOTLIGHT STREETS I HAVE WALKED

Harry Belafonte. RCA Victor LSP 2695 (S); LPM 2695 (M)
Belafonte goes the world route on this one, singing native folk tunes of a variety of lands in the broad, dramatic fashion (not without humor) that has brought his popularity across continents. "Sit Down," a Negro spiritual; "Waltzing Matilda" and Japanese, South African, Portuguese and other songs are included. Calculated to be a delight to Belafonte fans. BT: "Sit Down" (ASCAP) (2:24)



COUNTRY SPOTLIGHT I'VE BEEN EVERYWHERE

Hank Snow. RCA Victor LPM 2675 (M); LSP 2675 (S)
Hank Snow is back with another impressive package. This one carries his big country hit of a short time back as the lead item. In addition to the big one, "Springtime in Alaska," "Jamaica Farewell," "Lili Marlene," "Giesha Girl," and "Galway Bay" underline the international aspect of the title tune and album theme.



CLASSICAL SPOTLIGHT VIRGIL FOX PLAYS THE PHILHARMONIC HALL ORGAN AT LINCOLN CENTER FOR THE PERFORMING ARTS

Command CC 11018SD (S)
This is an extraordinary waxing. Virgil Fox's performances of Bach's Passacaglia and Fugue, the Grande Piece Symphonique by Franck, and Messiaen's "Dieu Parmi Nous" are brilliant. Sound is exceptional. A must for classical organ fans and students.



CLASSICAL SPOTLIGHT SCHUBERT: SYMPHONIES NOS. 2 & 3

Berlin Philharmonic Orchestra (Loren Maazel). Deutsche Grammophon LPM 18790 (M); SLPM 138790 (S)
The newest release featuring young Loren Maazel's conducting should achieve a healthy sale because of his growing reputation and his assured guidance of the Berlin Philharmonic through these early Schubert symphonies.



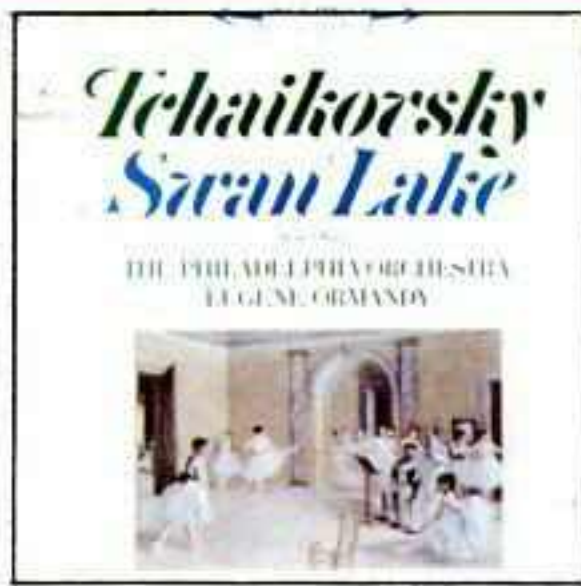
CLASSICAL SPOTLIGHT JOAN SUTHERLAND COMMAND PERFORMANCE

Columbia OSA 1254 (S)
The great soprano has brought back to popularity the recorded program of assorted songs and arias. This newest group has all the earmarks of another strong seller. The 20 items encompassed on these two disks all are brilliant showpieces for Miss Sutherland. They include, besides operatic excerpts, such favorites as "Last Rose of Summer," "I Dreamt I Dwell" and "Home Sweet Home."



CLASSICAL SPOTLIGHT MAGIC VIENNA

Cleveland Orchestra (Szell). Epic LC 3858 (M); BC 1258 (S)
Here's a package that will boost Szell and the Cleveland into the semi-classical pops category. The music here is representative of the basic semi-classical waltz repertoire and should be big among listeners who approve of that broad lush and exciting sound. Some of the tracks that bristle and crackle are "Voices of Spring," "The Blue Danube," "Perpetual Motion" and "Delirium."



CLASSICAL SPOTLIGHT TCHAIKOVSKY: SWAN LAKE

Philadelphia Orchestra (Ormandy). Columbia ML 5837 (M); MS 6437 (S)
A magnificent reading of the "Swan Lake." Ormandy and the Philadelphia Orchestra were never better, and their fans should find this one a prime addition to their collections. Interesting comparison can be made between this and other versions of the work, and listeners will find it holds its own with the best of them.



CLASSICAL SPOTLIGHT MENDELSSOHN: "ITALIAN" SYMPHONY

Cleveland Orchestra (Szell). Epic LC 3859 (M); BC 1259 (S)
This is another Szell 50th anniversary album and as such should be a big seller. The Cleveland Orchestra is in rare form for the Mendelssohn's "Italian" Symphony and the two overtures as well. The electrifying as well as the long, thoughtful qualities of the works comes easily to the surface in these performances.



CLASSICAL SPOTLIGHT GARY GRAFFMAN PLAYS RUSSIAN PIANO MUSIC

Columbia ML 5844 (M); MS 6444 (S)
Graffman has solidly established himself in the front line of the younger generation of pianists. This, his second album for Columbia, can cause as much stir as his first. The program includes Prokofiev's Sonatas, numbers one and two, and seven pieces by Rachmaninoff, including "Barcarolle" and "Prelude in G-sharp Minor." Colorful cover has a strong Russian motif.

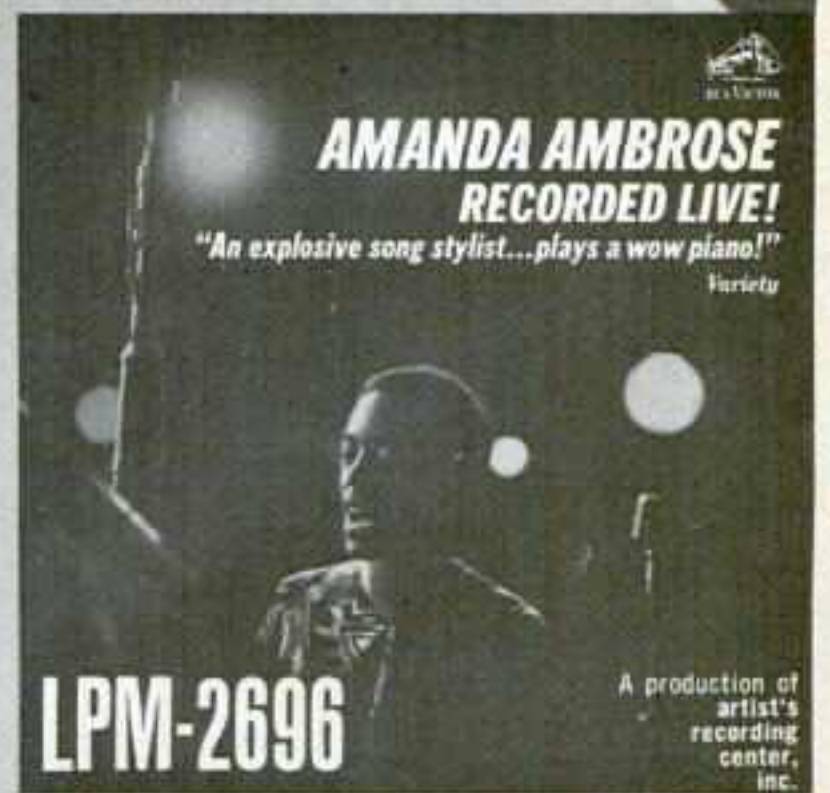


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International NEWS REPORTS



SEVEN'S A CROWD: Married members of the Brothers Four whoop it up in Roman trattoria during their recent trip to the Continent. The lone bachelor in group (sitting on picnic table) seems to be having the last laugh, however.

IRISH LAWS:

Add Protection For Phono Trade

By KEN STEWART

DUBLIN — The Copyright Act 1963 has as its object the adaptation of the law of copyright to modern conditions and to replace by one single statute the previous acts dealing with the subject. Since the Act of 1911, new methods of exploiting literary and musical works on radio and television have been developed, and both the broadcasting organizations and cinema industry have claimed copyright protection.

A copyright has now been established in sound recordings. Under the previous provisions, recordings were given a copyright as if they were musical works. The scope of the copyright in published sound recordings is a right to prevent copying and a right to payment as far as published sound recordings broadcast or played in public are concerned.

A new copyright concept has been set up in sound and television broadcasts and is vested in Radio Eireann. Within the scope of this is a right to prevent the unauthorized recording or re-broadcasting of a broadcast.

The new Act is in accord with the obligations which Ireland has undertaken as a party to the two main international agreements dealing with copyright—the International Convention for the Protection of Literary and Artistic Works (the "Bern Convention") and the Universal Copyright Convention (the "Geneva Convention").

The Act also makes possible the ratification of two international agreements regarding the protection of broadcasts viz. the European Convention for the Protection of Television Broadcasts made under the auspices of the Council of Europe and the wider convention concluded at Rome in October, 1961, under the auspices of UNESCO, the International Labor Organization and the International

Bureaux for the Protection of Literary and Artistic Works.

This latter convention covers the international protection of performers, producers of records and broadcasting organizations. Although Ireland was a signatory to both of these conventions, their ratification has had to await the protection which they afford being provided by Irish law and its benefit being extended to foreign broadcasts, now accomplished.

AUSTRALIA

Marks to Tour Two Continents

By GEORGE HILDER
Kensington, Sydney, N.S.W.
Australia

Frederick C. Marks, executive director of Festival Records, is at present on a five-week overseas tour taking in the United States, England and the Continent. Marks will have discussions with his company's affiliates in the States, particularly ABC-Paramount, Decca, Vee Jay and Atlantic. Atlantic and associate labels will be released under the Atlantic banner. Marks will visit Los Angeles, Chicago, New York and Nashville as well as leading publishing houses, including those associated with Crown Music. He will then move on to Paris for discussions with the Vox organization and then on to London.

W & G Records report a regional breakout on Frank Traynor's "Sweet Patootie," a sleeper for six months. . . . Jacques Lebrecque of KIM Records, Canada, is also planning a release of a W. & G. master,

If You've Got a Hit There's Room in Common Market

By JIMMY JUNGERMAN

MUNICH — The Common European Market may have a headache or two, but the common European music market continues to grow impressively. In this city alone three all-European concerts were presented, two of them touring all parts of Europe.

The TV firm of Neue Fernseh Kunst in Dusseldorf staged a tour featuring a myriad of stars each representing a different country: Robertino Loretto (Italy), Josephine Baker (France), Trio San Jose (Spain), Nana Mouskouri (Greece), Jerry Williams and the Violents (Sweden), Billy Mo (Trinidad), Heinz Erhardt (Germany), Helen Shapiro (Great Britain), Pat Boone (U. S. A.), Sacha Distel and Charles Aznavour (France), Ernst Jager and his orchestra accompanied in Germany; Frank Pourcel and his orchestra in Switzerland and France.

The Bavarian Radio Network arranged a concert called "The Common European Music Market." Under the supervision of Carl Michalski, these European stars appeared: Bobbejaan Schoepen, Belgium; Gitta Lind, Gerhard Wendland, Charlie Tabor and Helmut Zacharias, all representing Germany; Gilbert Beaud and Raymond Bernard from France; Angelina Monti and the Radar Quartet for Italy; Bibi Johns, Svend Asmussen and Ulrik Neumann from Scandinavia. Movie star Margot Hiescher emceed the program.

There is still another show package on the road, this one featuring, among others, former U. S., now German singer Gus Backus, Austrian singers Lolita and Paul Horbiger and Carlos Otero. The orchestra is conducted by Johannes Fehring.

Johnny Chester's album, "Wild Weekend."

Sven Libeak, a.&r. manager for A.R.C., has just completed a new single featuring Adelaide vocalist Jerry Wilder, who previously recorded for the Festival group. Both have been acquired by Joye Enterprises for publication. Disk jockeys Bob Rogers and Ward Austin are on the new Frankie Laine single "Don't Make My Baby Blue." D.j.'s have been spinning import copies.

E.M.I. is rush releasing the new Helen Shapiro single "Woe Is Me," recorded in Nashville. London Records made a single deal with Jubilee for the release of "What a Guy," by the Raindrops. . . . HMV has a single deal with Vault for release of "Torquay" by the Challengers and an album deal from Harmon for the issue of "Roberta Sherwood on Stage."

"The Runround" is being rushed out on the Leedon label by Festival. Lucky Starr has been offered a contract of a 20-week tour of night club spots in Las Vegas, Reno and Lake Tahoe. Starr will leave for America June 5 and open his U. S. tour June 11. While in the States Starr will be managed by Mike Gould. . . . The Universal Record Club will release eight albums each month and for every 10 records purchased one is given free. . . . Dorothy Baker, who scored with a cover version of "I'm the Girl From Wolverton Mountain," which outsold the original by Jo Ann Campbell, has been signed by Parlophone now that she has settled in England and is being managed by Paul Cave.



PRESENTATION: C. H. Thomas (left), former managing director of EMI Records, and H. Olafsson (center), managing director of EMI Iceland distributor Falkinn, look on with Sir Joseph Lockwood at the Icelandic Order of the Falcon presented to Thomas for his work in promoting and stimulating interest in Icelandic music and musicians.

AUSTRIA

Original Cast LP's Lead Pack

By FRED ZILLER
Molwaldplatz 1, Vienna

"West Side Story," "My Fair Lady" (both Philips, original cast sets) and the Austrian production of the Kern Buam's "Kennst Di Aus?" produced by Oscar Drechsler for the Polydor label, are album best sellers here.

Green-Austrian singer George Dimu seems to have picked a good single on Philips "Komm Angelina, Komm," written by Erwin Halletz. . . . "Lass mich gehn Madelaine" is a bright German cover up of "Go Away Little Girl," sung in German by Martin Lauer (Polydor). A new Peter Kraus single called "Ein Souvernier," by Werner Scharfenberger, has lyrics by Kurt Feltz. . . . Erwin Halletz and Hans Bradtke wrote a special waltz for Lolita "Sag nur Drei Worte (Just Say Three Words)," "Kleine Nervensaege Monika," sung by Peter Beil, and the German version of "Hey Paula," starring Paul and Paula (both named titles on Philips) are two other tunes with a good chance.

Grief Halts Pop Radio

By AZARIA RAPOPORT

TEL AVIV—Some 1,735 pop music records were not played on the Israeli networks during the seven days' national mourning that followed the death of President Itzhak Ben Zvi.

For seven days both Kol Israel Broadcasting and the Army Galei Zahal broadcasting station replaced all light entertainment and dance music programs with somber chamber music and symphonies. An average of 11 hours on Kol Israel of pop programming was canceled each day.

Hit charts and broadcasts, which had fallen out of use temporarily because of Passover programming and the national mourning, resumed this week.

BELGIUM

Eurovision Top Three In Lead

By JAN TORFS
Stuivenbergvaart, 37 Mechelen

Only a few songs, coming from the Eurovision Song Festival are having success. The top three songs chosen at this festival are best sellers. "Dansevise," by Grethe and Jorgen Ingmann (in the English version as well as in the original); "Ten was pas," by Esther Ofarim, and "Say Wonderful Things," by Ronnie Carroll, up till now the best seller of them all. Also Francoise Hardy's "L'amour s'en va" is running well.

BRITAIN

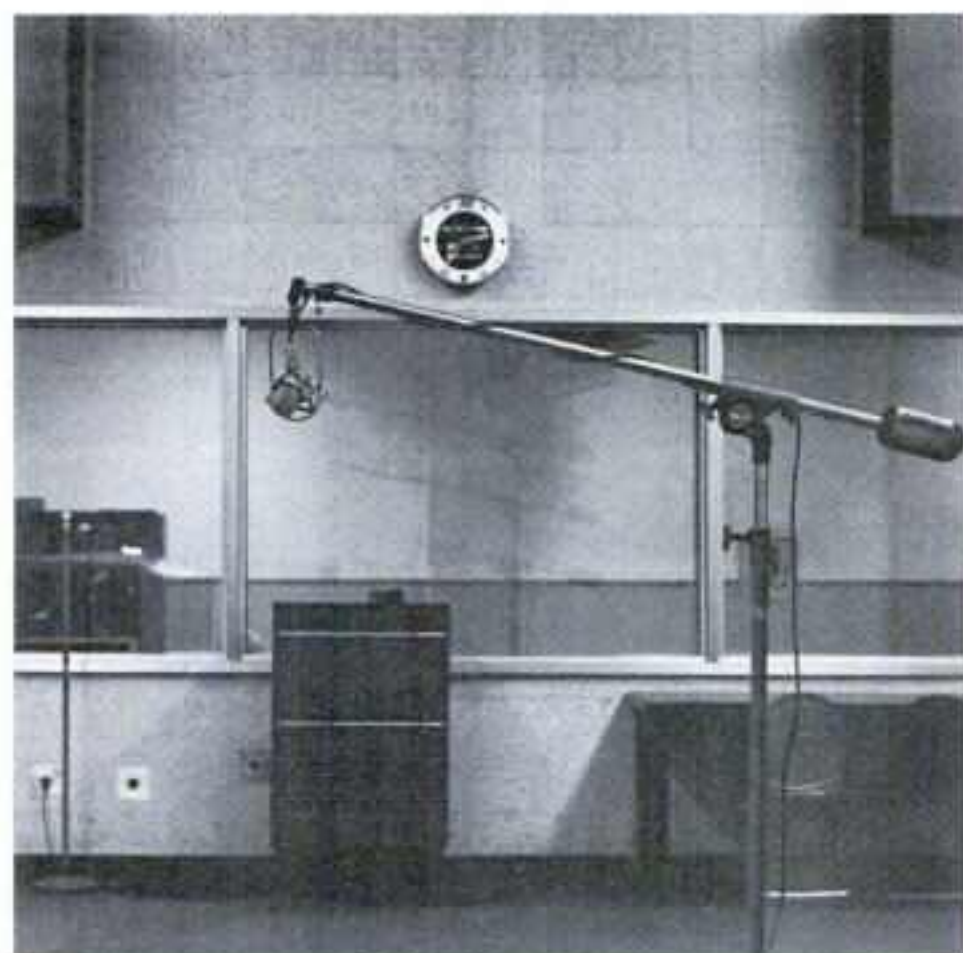
EMI Will Have Charter Catalog

EMI Records will distribute in Britain product of Charter Records — formed earlier this year by Dick Pierce in Hollywood with Lena Horne, Tony Martin and Gogi Grant on its artist roster. The deal was completed during the New York visit last month by Roland Rennie, licensed repertoire manager of

TOP U. S. ACTS DUE IN MAY

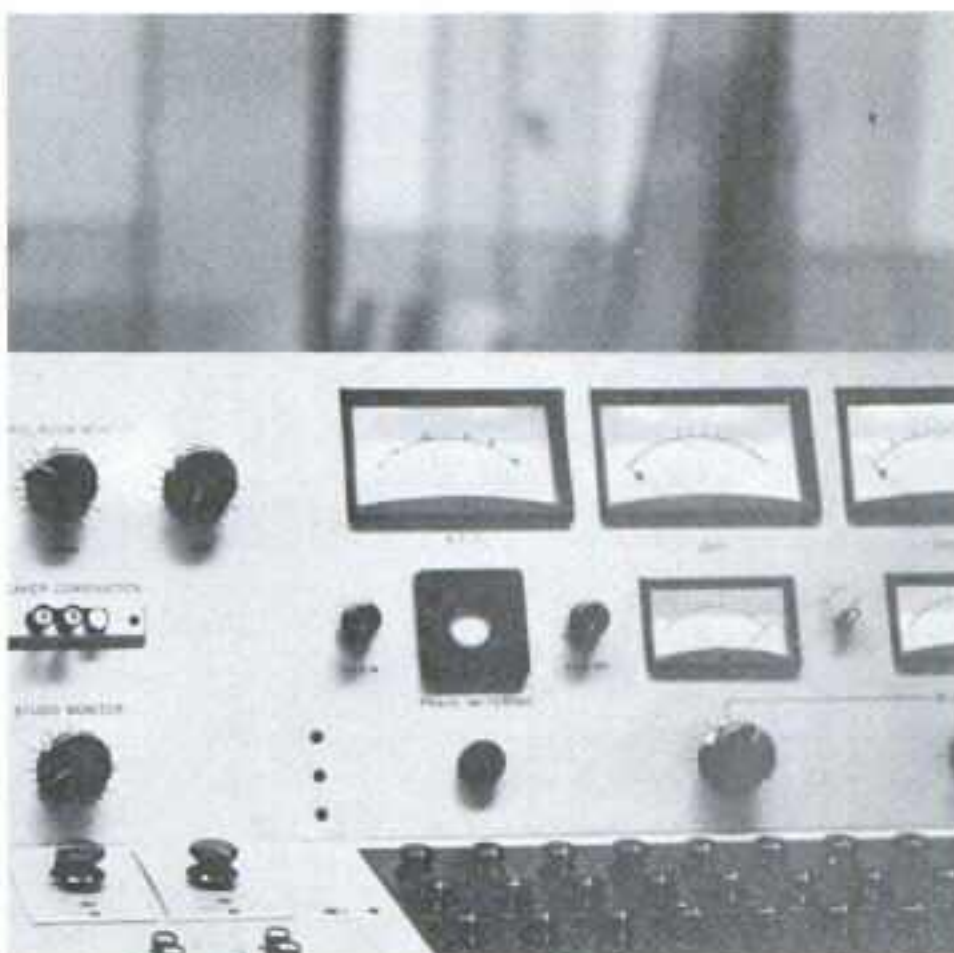
ROME—A powerhouse of American names are due on the Italian scene during May. They include Ray Charles, Bob Shane and the Kingston Trio. The new TV series, "Johnny Seven," which will feature Johnny Dorelli, one of whose guests, Connie Francis, paused 48 hours in Rome to tape her segment after being detained by a contractual squabble in South Africa. The two collaborated on Connie's first Italian special which helped to skyrocket her to the top ranks in Italy.

WHAT'S NEW AT RCA CUSTOM?



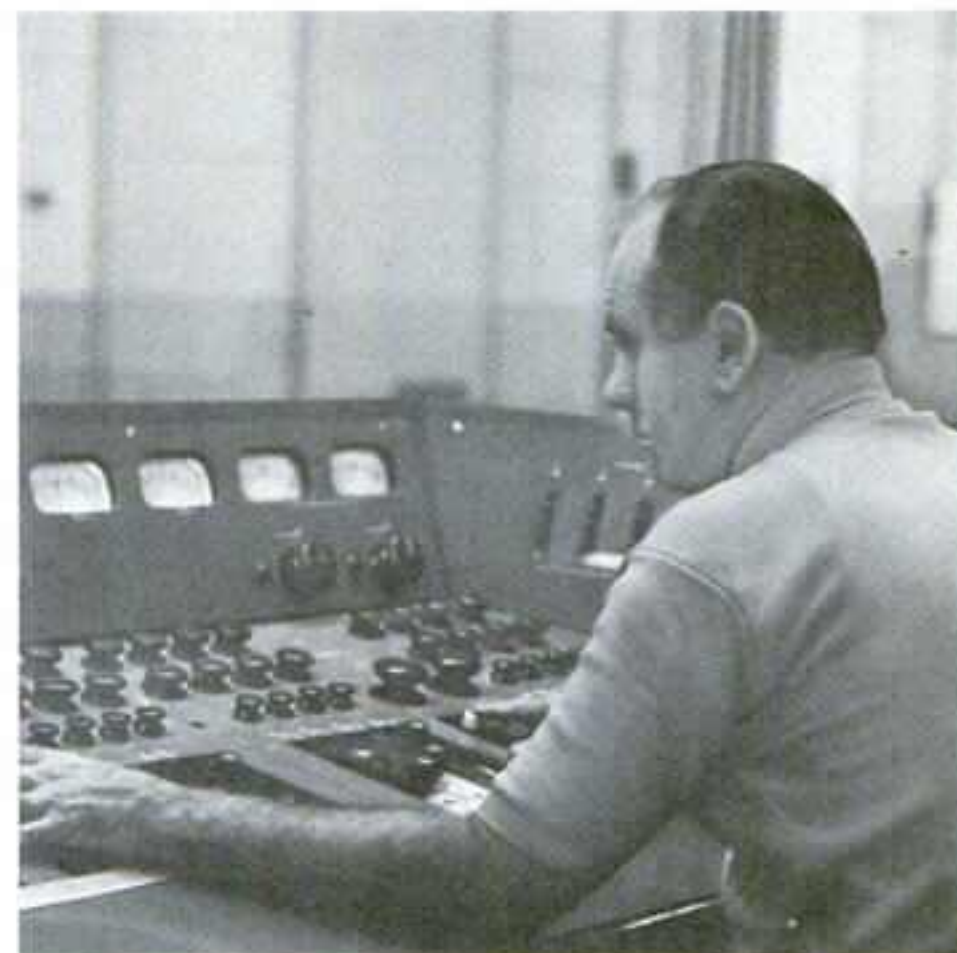
STUDIOS

(newly redesigned, rebuilt, refurbished, re-equipped in New York, Chicago, Nashville, Hollywood)



CONSOLES

(new, ultra-modern, multi-channel consoles can provide up to 16 mike input positions)



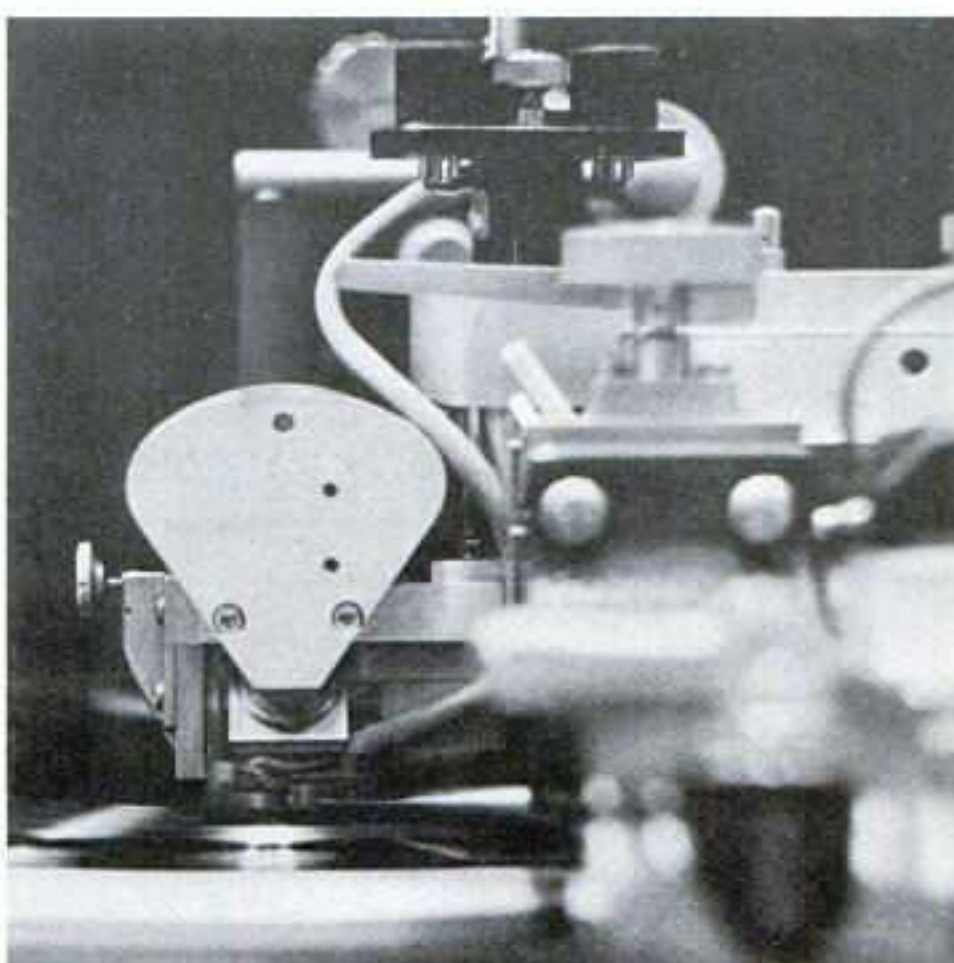
ENGINEERS

(only experts with many year's experience in recorded sound are at the controls)



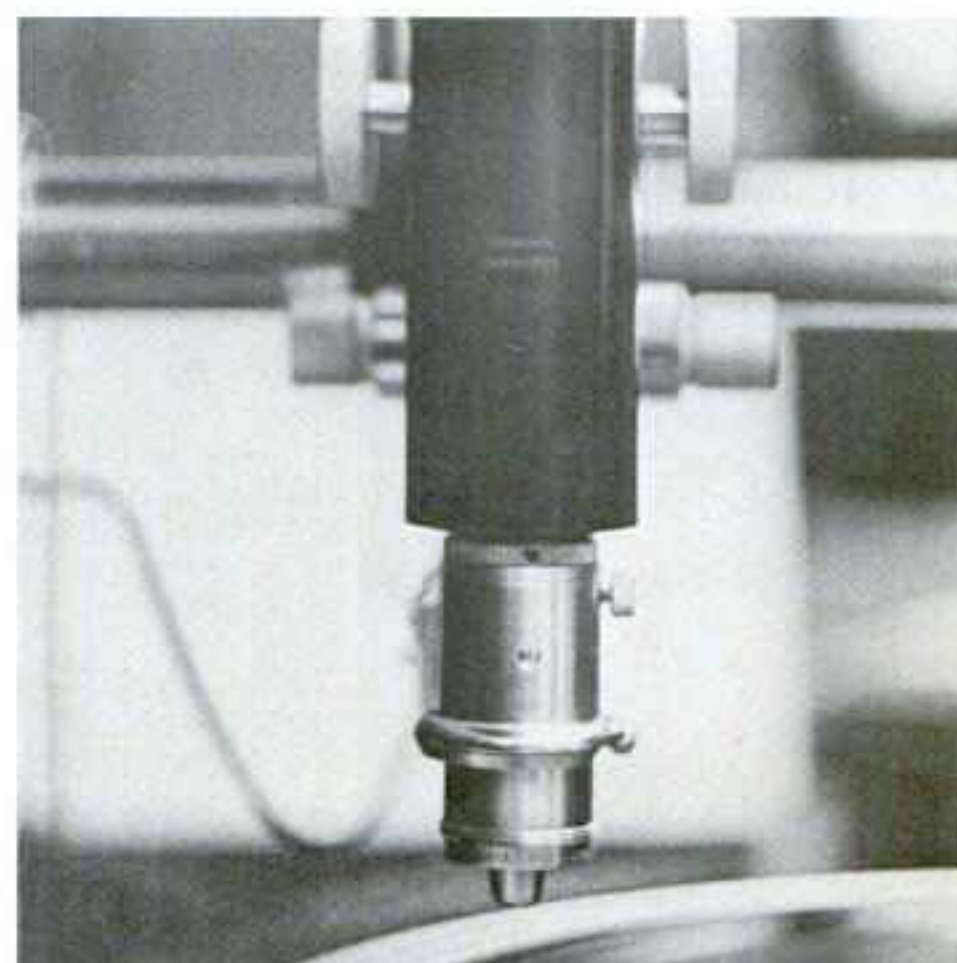
TAPE MASTERING

(new, top-secret RCA-designed equipment offers the absolute ultimate in flexibility)



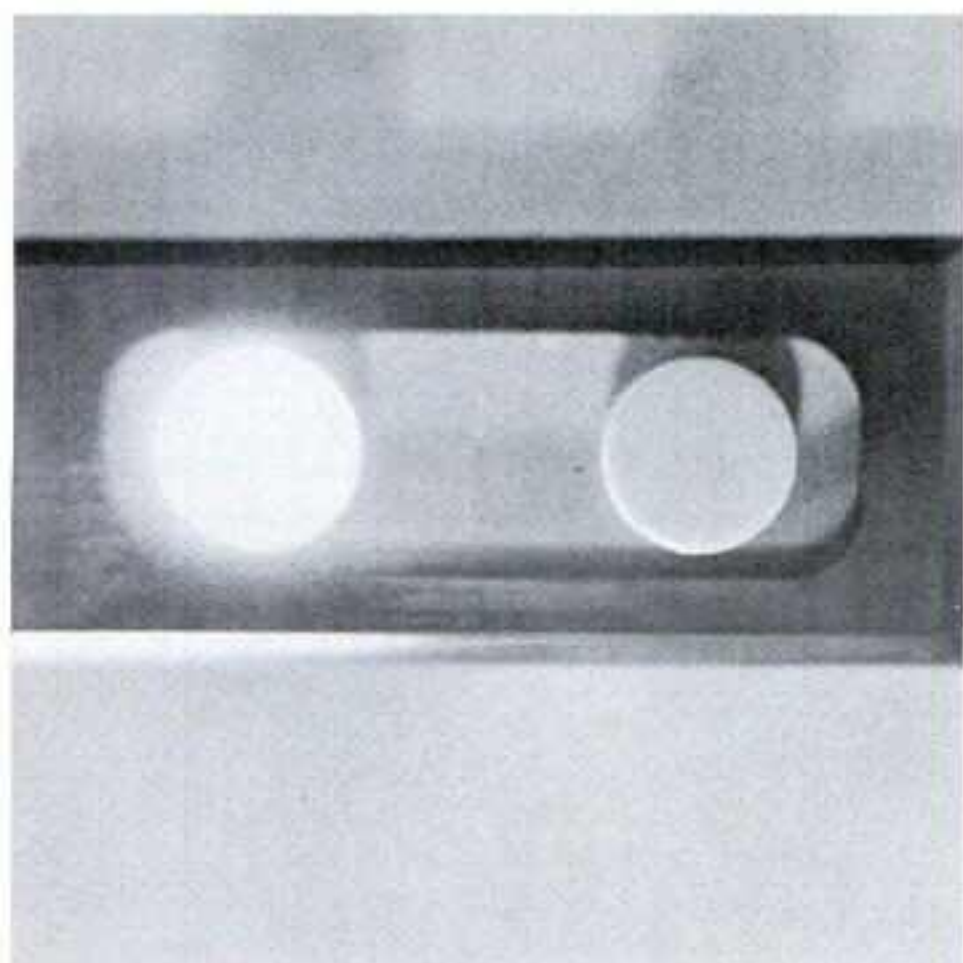
LACQUER CUTTING

(new "thinking" device speeds lacquer cutting and cuts overall recording costs)



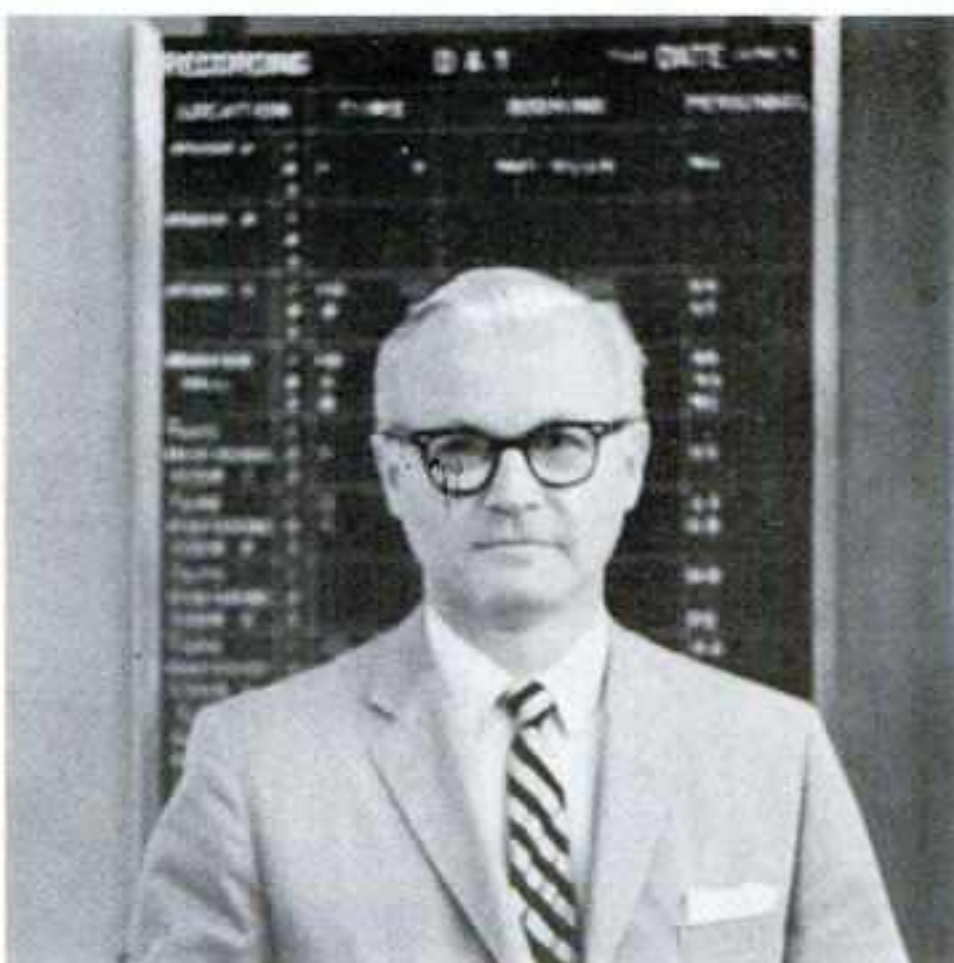
INSPECTION

(a team of experts checks the surface of every lacquer, microscopically inspects every groove)



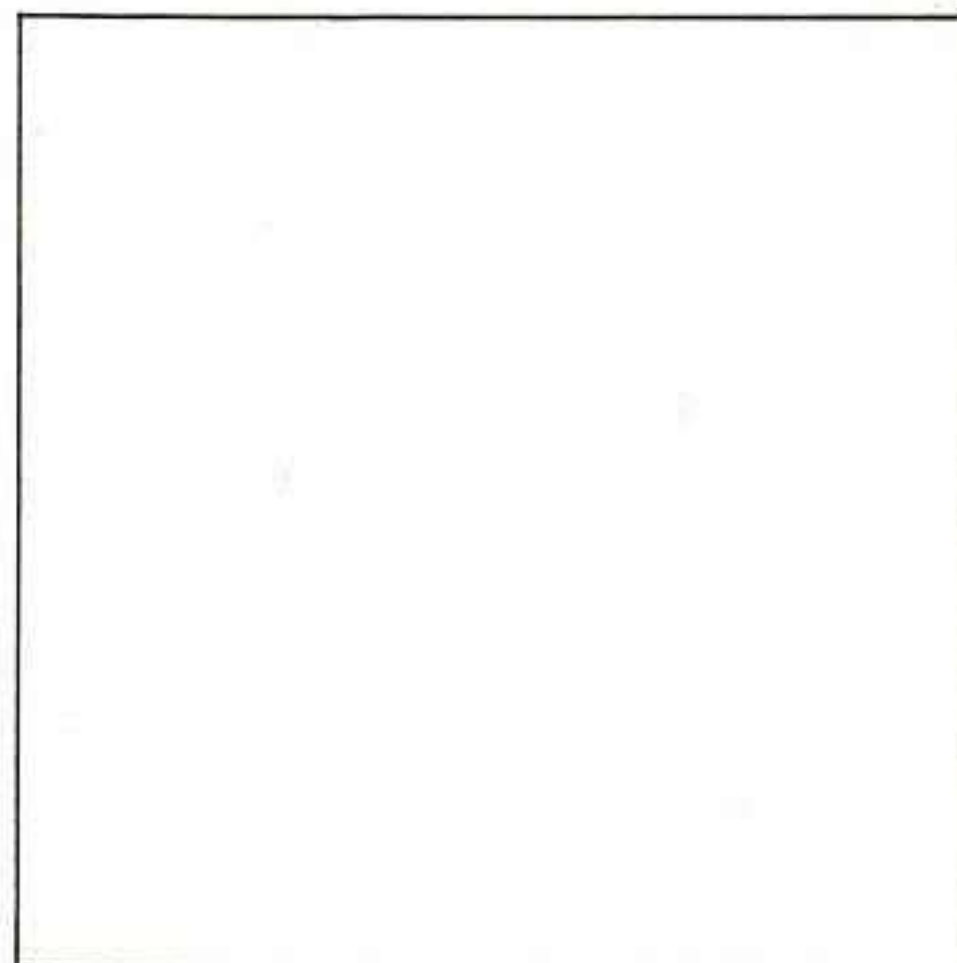
COMPARISON

(RCA-designed consoles make instantaneous A-B comparison between tape source and lacquers)



SERVICE

(new completely personalized service caters to every artist's individual needs)



SOUND

(new! new! new! nothing can show it . . . you've got to hear it to believe its startling presence)

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**"What Have
You Been Doin'"**

#5936

**Berna Dean
"The
President
Says
'Walk'"**

b/w

"I Wonder"

#5950



EMI Records. He also completed arrangements for EMI to issue product from the Charlie Parker label. Both were done in association with MGM Records and the deals will apply to several other countries where EMI distributes MGM repertoire. Both will be issued on the MGM label here.

In New York, Rennie met John Sturman, of EMI Australia, who also acquired the Charter and Parker lines. Another important deal clinched by Rennie during his New York stay was an extension of the pact for Swan Records product to be issued on EMI Stateside label for a further period.

Among British EMI product placed in the U. S. was Rolf Harris' "Tie Me Kangaroo Down Sport" on Epic. The Columbia subsidiary has also acquired the right to issue Andy Stewart disks in the U. S. Rennie brought back with him the tapes of the first Fats Domino ABC-Paramount single which will be issued on HMV.

With Ted Heath unavailable, Reprise recast its plan for the British LP being made by Sammy Davis. Three musical directors were brought in: Peter Knight (Senior), Johnny Keating and George Rhodes (Davis' own conductor). The album theme is "Sammy Davis Salutes the London Palladium."

Christopher Hassal, lyricist of "Story of Tina" and collaborator of many shows with Ivor Novello, has died. . . . After the success of the Julie Andrews-Carol Burnett Carnegie Hall concert program at the Montreux Television Festival, AR-TV announced it was planning another Andrews-Burnett show for London's Royal Festival Hall in 1964.

BBC radio, concentrating its resources to better exploit live pop music, has appointed Donald MacLean as chief assistant in charge of productions in the popular music department which opens in July.

Publishing Business

Thomas Meisal, of Editions Intro, Berlin, spent a week in London before going on to New York for a five-week stay (contactable through Walter Hofer). He then visits Paris for an extended period before returning to his German home base. He expects to be back in Britain in July or August. Meisal spent a considerable amount of time with British publishers including Fred Jackson of Tin Pan Alley Music, Dick James, Sydney Bron, Cyril Shane (Shapiro-Bernstein), Noel Rogers (Dominion) and Roy Berry (Campbell, Connelly). From James he acquired the copyright for Germany, Austria and Switzerland of "From Me to You," the No. 1 British record at the time, and from Jimmy Phillips (KPM Music) he obtained "The Pied Piper."

Visitors

Joe Zerga, of Transglobal, New York, is due in May 20 to see EMI executives and other clients in the U. S. and Europe. . . . Bill Richmond, head of EMI's operation in South and Central Africa and Pakistan, left London May 5 for New York for business discussions. He is due in Los Angeles May 20 and returning to his Johannesburg base from there. . . . John Finney, who launched EMI operations in Hong Kong and the Far East, is back in London for discussions with international division executives and a spell of home leave before taking up another overseas appointment.

Bud Fraser and Lloyd Dunn, of Capitol Records, are in London for the annual spring conference on classical repertoire and wide-ranging matters. . . . Robert Mellin came to London and his visit coincided with the BBC-TV program of the Ivor

Norvello Awards. Mellin received one as publisher of "Stranger on the Shore." . . . Renato Rascell, composer of "Arrividerci Roma" and "Romantica," arrived in London to prepare for the production of his musical, "Enrico." It is the first Italian musical to be presented in Britain within memory.

CANADA

Composers, Radio Team for Push

By DEAN WALKER
57 Yorkminster Road,
Willowdale, Ontario

Composers, Authors and Publishers Association of Canada will join with the Canadian Association of Broadcasters and promise to spend an extra \$250,000 in five years to play and promote Canadian compositions at home and abroad.

Canadian Talent Library, established last July by Standard Radio (CFRB Toronto, CJAD Montreal), has so far made 23 LP's with Canadian singers and instrumentalists, often featuring Canadian compositions. Lyman Potts, longtime Canadian broadcaster, runs the library and 20 stations pay it an annual fee based on their advertising rates. The library's disks, never retailed, are kept strictly for broadcast.

Toronto's Bobby Gimby, whose "Song of the Cricket" made him better known hereabouts than almost any other Canadian pop musician-composer, returned from Malaya where he became equally famous. While working for a tobacco company there, he entered "Malaysia Forever" in a government-sponsored competition for a song to promote the upcoming Malaysian Federation. Being a foreigner he couldn't win, but his number hit the top of the local hit parade. He also wrote "Little People" which is still doing well in the East and may be adopted as the theme for the United Nations Freedom-From-Hunger campaign.

Columbia Records here may make an LP of "Spring Thaw," annual topical stage review. The disc could feature performers from earlier "Thaws" which would make Robert Goulet, Anna Russell, Lou Jacobi and Donald Barron all eligible.

Big Bob and the Dollars of Montreal cut "The Story of Gor-

die Howe," about the big Detroit Redwing hockey star, and it is a hit.

EIRE

**Talent Contest
Vie For Awards**

By KEN STEWART
Dublin Times, Ltd., Dublin

Your correspondent was one of the judges of a nation-wide pop singing contest arranged jointly by the Adelphi, Dublin, and "Sunday Review." During the run of Elvis Presley's movie, "Girls, Girls, Girls," amateur singers who could also accompany themselves on guitar were invited to audition for a chance to win first prize of a tape recorder, recording contract and possible television dates. Result was widespread press publicity for the movie and RCA Victor track LP. Irish Record Factors, Ltd., co-operated by giving several copies of the album to runners up.

Reprise's "Sinatra-Basie" album, released here through Pye, is reported to be one of the fastest selling Frank Sinatra albums ever issued here and is the singer's best seller since he formed Reprise. Another notable release on the label is the two-disk "Sammy Davis Jr. at the Coconut Grove."

Artur Rubinstein will give a recital for the Concert Hall Fund at the Olympia Theater. . . . The latest series of Pye Golden Guineas marketed includes titles by Max Miller and Ronnie Ronalde, besides "Thank Your Lucky Stars," an album including tracks by recent hit-paraders Mark Wynter and Joe Brown, whose combined efforts are available on "Just for Fun," an EP from the forthcoming movie of the same name, which is selling steadily. Sales of the "Lucky Stars" LP are expected to eclipse those of the similar "Honey Hit Parade," one of the 10 top-selling albums for 1962. For the coming summer tourist trade Pye has high hopes for newcomer Maureen Miller's two EPs and particularly an upcoming Michael O'Duffy single, "When Love Is Kind," taken from the singer's latest LP. . . . Pat Boone may make a movie for Seven Arts in Dublin this summer, starring opposite Olive White, a former Miss Ireland, who is currently Kim Novak's

stand-in during the making of "Of Human Bondage" at Ardmore Studios.

FRANCE

**Saury Carries
Flag to Africa**

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

The first French jazz ambassador with a government subsidy, Maxim Saury (Pathe) and his orchestra concluded on May 7 a three-week official tour of the principal African republics: Senegal, Congo, Cote d'Ivoire, Togo, Dahomey and Cameroun.

Visitors

The Shadows and Cliff Richard will play the Olympia on May 14. . . . Ray Charles will play the same theater May 22-29. . . . Andy Williams arrived on April 27 for promotion of CBS releases of "Natacha" and "Si peu de temps" which he sings in "55 Days in Peking" pic, released on May 8.

Richard Anthony will record in London on May 16 under the musical supervision of Norrie Parramor "Too Late to Worry," English version of "Donne moi ma chance." . . . Aretha

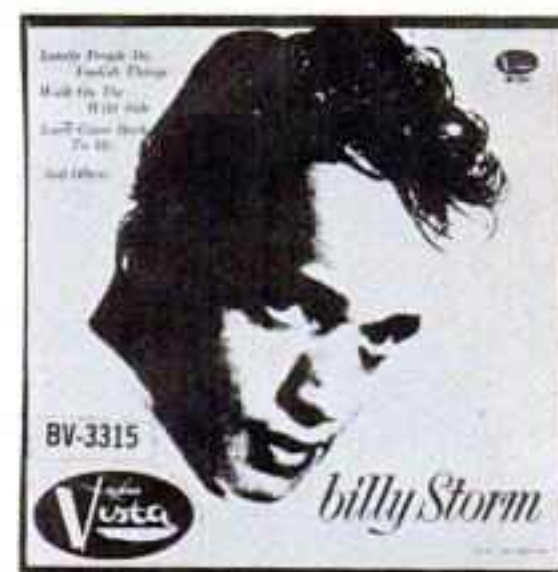
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IN LOVE'**

P 871

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Franklin has her first release in France. . . . **Gerry and the Peacemaker** have been issued with their British hit, "How Do You Do It?"

GERMANY

'One More Time' Lasts 90 Hours

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

The **Charlie Brown Show Band** at the Diamond Club, U. S. Army and N.A.T.O. Club, Regensburg, Bavaria, established the new world record of 90 hours and nine minutes of continuous playing

According to the magazine Musikmarkt, 5,672,978 12-inch albums were sold in Germany in 1962, one million more than in 1961. . . . **Tops** at the Ariola label is "Gaucho Mexicano," with 155,000 sold. Electrola sold 91,000 records of **Rex Gildo's** "Maddalena," and 75,000 of the German version of the U. S. hit "Bonanza," sung by **Ralf Paulsen**. With 50,000, Swedish singer **Siw Malmkvist** is tops at the Metronome label with the German hit "Mr. Casanova." Philips had heavy sales all over West Germany: **Tommy Roe** and "Sheila" is at the 78,000 mark; **Nana Mouskouri** and "Was in Athen Geschah" topped 66,000; the **Blue Diamonds** singing "My Sunny Sunshine," sold 35,000 records, and the Philips album with the Berlin cast of "My Fair Lady" will soon reach the 200,000 mark.

Petula Clark visited Munich to sing a German version of her French hit "Charlot." **Pat Boone** will guest star in a concert tour through Germany. Teldec will have a press conference for Boone in Munich. Boone will be accompanied by **Josephine Baker** and **Billy Mo**.

New Records

Electrola released "How Do You Do" with **Gerry and the Pacemakers**, the British hit, and will make a rush release of the French No. 1 record: "Donne Moi Ma Chance," by **Richard Anthony**. **Max Greger** recorded "Yakety Sax" for Polydor.

New Books

Nymphenburger Verlags Anstalt in Munich published "The School of Jazz," by **Erich Ferstl**. **Koehler & Amelang** in Leipzig, East Germany, published "Nobody Knows," a book on spirituals by **Theo Lehmann**. . . . **Schott's Sohne**, Mainz, West Germany, published "Tenor Banjo School," by **Klaus Buhe**.

ISRAEL

Ben Zvi's Death Dampens Festival

By **AZARIA RAPOPORT**
73 Ahad Haam St., Tel Aviv

Patachou, **Sacha Distel** and **Rika Zaray** headed the lists of artists, Israeli and foreign, who entertained Israeli audiences during the postponed Independence Day Celebrations. The death of President Ben Zvi, on April 23, and the state-wide mourning period of seven days that ensued, caused the last-minute postponement of the celebrations from

Sunday, April 28, to Tuesday, 30.

Josephine Baker, among other International names, couldn't switch her schedule and **Harry Belafonte**, with Miss **Miriam Makeba** had disappeared altogether from the list of promised attractions.

Mass performances in outdoor stadiums in Tel Aviv, Ramat Gan and Jerusalem, suffered by the postponement and fickle weather. Crowds came, just the same, to hear **Alma Cogan**, whose Israeli concert tour is a smash hit by all standards.

ITALY

Special Promos For Colpix Disks

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

Convinced that special promotions are needed to present most U. S. records in Italy, **Bluebell** has prepared several unusual methods of introducing the Colpix disks it distributes.

"Big Wide World," sung by **Teddy Randazzo** in English and Italian, was introduced as "the disk of the lovers" in windows with a lock around it. Only after 15 days of display was the key for opening it distributed. For "Recado" by **Zoot Sims** the **Bluebell** people enclosed instructions for dancing the bossa nova with each record. With their line of **Vee Jay** records they have promoted "Sherry" by the **4 Seasons** by means of a new dance named for the number. The record was released only after the dance had been publicized.

CBS has put out its "record for the summer," **Steve Lawrence** singing "Go Away Little Girl" in English and in Italian. . . . First Italian artist signed by CBS is **Johnny San Giusti**. . . . **Johnny Dorelli** has been chosen his guests for "Johnny Seven" from labels associated with **CGD**, his own. He has recorded shows with **Connie Francis**, **Bobby Rydell**, **Frankie Day** and **Lou Monte**. . . . **Juke Box** label has made deals to handle **Chess**, **Checker**, **Argo** and **Scepter** throughout the peninsula.

Galleria Del Corso has added **Rice Riccardi**, **Franco Godi** and **Mario Perrone** to its stable of artists. **Godi's** "Mink Bikini" is being promoted as company's "summer song." . . . **George Chakiris**, who has just been signed to co-star with **Claudia Cardinale** in "Bube's Girl," is out with two new Capitol disks here: "I Left My Heart in San Francisco" and "Hallelujah Girl." . . . **Gino Paoli** has just cut his first for **RCA**, "It's Enough to Close Your Eyes" and "Tomorrow."

Pietro Garinei and **Sandro Giovannini** will be seen with their shows in New York and London. **Alexander Cohen Jr.** will present "Rugantino" with subtitles next season on Broadway while **Renato Rascel** is now in London to begin rehearsals for "Enrico" in English. **Armando Trovajoli**, who did the music for the former, has just done "Love Pizza" for the film "In Italy It's Called Love," with **Cocky Mazzetti** handling the vocal. . . . **Claudio Villa**, back from 14 concerts in Bulgaria, has joined an **RAI**-sponsored troupe for nine programs in seven days for Italian miners in Belgium. . . . The first five "Audio Fidelity" disks have been released by **Phonogram** which

is also top of the lists with **Paul and Paula's** "Hey Paula." . . . **Roberto Loretti**, 15-year-old Roman lad, whose recordings made in Denmark are a hit in the Soviet Union, is now receiving bids from the companies at home for the first time.

Pesaro's song festival has been set for July 13 and 14. . . . Having conquered the heights in both **Canzonissima** and **San Remo**, **Tony Renis** is about to have his first LP issued by **Voce del Padrone**. . . . The theme song for "The Dream Fair," new TV quiz emceed by American quizmaster **Mike Bongiorno**, has been waxed by **Pino Donaggio** under the title of "Tomorrow Is Ours." . . . **Armando Barrios**, of **Associata Sud Americana**, an affiliate of the **EMI** group of Mexico, was in Milan to discuss use of Italian disks, most of which are by **Maria Callas**, **Renis** and **Katrina Ranieri** in his country.

JAPAN

RCA Preps Big Push for Tamure

By **J. FUKUNISHI**
108 Kakinokizaka,
Meguroku, Tokyo

Nippon Victor has released two LP's, three EP's and five singles at the same time to introduce **Tahitian Tamure** from **Philips** and **RCA Victor** repertoires. The **Golden Akasaka** night club in Tokyo booked **Regal Tahitian Dancers** who are now appearing in Las Vegas to generate a fad for this dance from the South Pacific.


Concert Hall Record Club



the key to our success is

- TEAMWORK by**
- (1) ■ OUR STAFF
 - (2) ■ OUR ARTISTS & PRODUCERS
 - (3) ■ OUR DYNAMIC & ENERGETIC DISTRIBUTORS
 - (4) ■ RADIO STATIONS from coast-to-coast

ON LAND

DYNAGROOVE 

The National Cultural Center
presents



**THE
UNITED STATES
ARMY BAND**
and
The United States Army Chorus

First available L.P. of a hand-picked band that began in 1922. The sound of the famed U.S. Army Band and 30-voice Army Chorus is truly distinguished and inspiring. A vivid listening experience. "Sabre and Spurs," "The Army Goes Rolling Along" plus 9 more. LPM-2685

ON SEA

DYNAGROOVE 

The National Cultural Center
presents



**THE
UNITED STATES
NAVY BAND**
and
The Sea Chanters

First available L.P. of the music that belongs to the U.S. Navy Band and The Sea Chanters. A swashbuckling collection of seaworthy classics. Authenticity right down to bosun's whistle and ship's bell "Anchors Aweigh," "Washington Post March" and 9 more. LPM-2688

IN THE AIR

DYNAGROOVE 

The National Cultural Center
presents



**THE
UNITED STATES
AIR FORCE BAND**
and
The Singing Sergeants

First available L.P. of a band that's called "Incredible"—The Scotsman. The London Daily Mail writes, "The USAF Band is about the best of its kind." This brilliant collection offers you ample reason why. "Seventy Six Trombones," "Liberty Bell" and 9 more. LPM-2686

AND EVERYWHERE

DYNAGROOVE 

The National Cultural Center
presents



**THE
UNITED STATES
MARINE BAND**

First available L.P. The band that's "The President's own." In fact, President Kennedy says, "The Marine Band is the only force that cannot be transferred from the Washington area without my express permission." "Semper Fidelis," "American Patrol"—9 more greats. LPM-2687

THE ORDER OF THE DAY IS

DYNAGROOVE

THE MAGNIFICENT NEW SOUND DEVELOPED BY RCA VICTOR

And most important of all, each sensational album is recorded in DYNAGROOVE—the amazing new RCA Victor recording process that has the entire music world buzzing. This release therefore represents one of the most startling and exciting sound packages in years. The order of the day is definitely DYNAGROOVE records. Act fast, don't wait, call your order in early.

RCA VICTOR 
THE MOST TRUSTED NAME IN SOUND

started distribution of music appreciation records for beginners with explanations given in Japanese language. The schedule includes four LP's respectively embodying "The Life and Works" of Chopin, Beethoven, Bach and Mozart. One record is available every month.

According to the announcement made by Nippon Victor, the firm's business for the last six months (September 21, 1962, to March 20, 1963) reached \$40,326,612. This includes all merchandise. It indicates an increase of 13 per cent over the preceding six-month term. The ratio of each category of merchandise against the total sales is: records, 21 per cent or \$8,466,000, up 18 per cent; television receivers, 34 per cent or \$13,500,000, up 34.8 per cent; radios, 6 per cent or \$2,477,777, up 8.4 per cent; stereo phonographs, 30 per cent or \$12,200,000, up 28.5 per cent, and other items, 9 per cent or \$3,660,000, up 10.1 per cent. Total merchandise exported during the same period is \$6,261,000. The net profit is \$3,266,686, which resulted in an increase of 22 per cent over the last term. The dividend is 20 per cent per annum, which will be approved at the general shareholders meeting to be held May 18.

Marcel Amont, French vocal-



VALENTE ON TOUR: Caterina Valente stands before the moat that surrounds the Imperial Palace in Tokyo on her most recent tour of Japan.

ist, along with Alice Kestler, of Kestler Sisters (Germany) and a quartet are expected May 12 for performances at Sankei Hall May 18, and at Kosei Nekin Hall May 30 and 31. . . . Narcisco Yopez, Spanish guitarist, is here for the second time.

Patti Page is arriving May 20 accompanied by her husband and a trio, and is to appear at Sankei Hall May 22, 23 and 24.

SPAIN

Everybody's Doing It-In Spanish

By RAUL MATAS
32 Av Jose Antonio
Madrid 13

CBS is currently riding high with U. S. hits sung in Spanish. Johnny Mathis ("Gina"), Steve Lawrence ("Lejos de mi"—Go Away Little Girl), Eydie Gorme ("Culpa a la Bossa Nova"—Blame it on the Bossa Nova), Andy Williams ("55 dias en Pekin"—55 Days to Pekin) and Marty Robbins (Quiereme Siempre) are the titles. CBS also announced that the Brothers Four will cut the march from "55 Days in Pekin." Since "Nat Cole's canta en espanol" everybody has been singing in the language. So far Connie Francis has probably been the leader waxing hits in Spanish. Now she has competition.

Hundreds of letters have come to Fonopolis Records from Canada, U. S. and many other countries asking for the new Allan Jones records. Fonopolis will also launch El show de An-



WALTZ & POLKA KING: Ernst Mosch got his second golden record for passing the two million mark in selling waltz and polka disks. Award was given by Teledec's Arthur Waizenegger.

tonio Prieto in Spain, an LP done by the famous "La Novia" performer from Argentina, with the Jazz Singers, and a new idea in recorded entertainment.

Add Names to Fete

The Festival of Madrid will feature big names: Lolita Sevilla, Robert Jeantal (France); Los TNT (Italy and La Plata), Torrebrown (Italy), Tito Mora (Spain), Los Tres Sudamericanos (Paraguay), Salome (Spain), Viviana (Spain) and Alicia Gonzalez (Spain). For the first time in a music festival such as this publishers will not own songs before the contest begins. A drawing at the conclusion of the tournament will determine which publisher gets which tunes.

Francoise Hardy, launched here by Hispavox, and Silvie Vartan, the new RCA star who sings in Paris, could also have a hit in Spain. Francoise Hardy's disk is among best selling records in the country. Silvie Vartan's "Moi Je Pense Encore" a Toi (Breaking Up Is Hard to Do) should also prove a winner.

NORWAY

Iversen Records 3 Pop Talents

By Espen Eriksen
c/o Verdens Gang, Oslo

Egil Monn Iversen this week recorded disks with three best selling artists: The Key Brothers, Wenche Myhre and the Quivers. The 16-year-old singing star Wenche Myhre has also accepted a part in Iversen's film "Elskere" (Lovers), her first break on the screen.

Pat Boone appeared in Copenhagen and Stockholm—but not Oslo—around May 1. Ray Adams appears in the same show in Copenhagen.

SWEDEN

Disk Sales Slip a Bit

By HENRY FOX
Kungsgaten 56, Stockholm

The year 1962 showed record sales slipped a bit, especially in record clubs: 711,000 LP's and 3,783,444 singles and EP's were sold for approximately \$10 million.

Siw Malmkvist is No. 6 this week on the German top list with "Mr. Casanova." . . . Ray Adams will have Ase Wentzel and the Snapshots on his tour. . . . Jan Hoiland, back from Norway, will be accompanied by the Falcons. . . . Kjerstin Deller recorded two songs by Charles Wildman with lyrics by Jimmy Kennedy. "Concerto d' amour" and "All My Life."

Dot Springs Spring Plan

HOLLYWOOD — Dot Records last week launched its Spring Discount Program, offering dealers a 10 per cent discount on mono LP's, 15 per cent discount on stereo packages, and 25 per cent discount on all EP's. Deal also includes a 20 per cent discount on the label's "All-Time Hit" series of albums.

Offer, which expires May 31, includes a 90-day deferred billing arrangement, with the 90-day period starting from the date of purchase. Payments to be made in the usual three-month installments. Deal covers the complete Dot catalog.

Kirby Stone and Durante to WB

HOLLYWOOD — Warner Bros. Records last week signed the Kirby Stone Quartet and Jimmy Durante to exclusive recording contracts. The label's artist and repertoire director, Jimmy Hilliard is currently preparing material for both new talent acquisitions.

According to label president Mike Maitland, "Unique concepts" will be used on behalf of both artists. He also stressed the fact that their addition to his roster will add to its diversification.

when answering ads . . .

Say You Saw It in Billboard

The far-reaching international influence of Billboard grows and grows . . .

You'll find Billboard on the newsstand in these leading hotels in London:

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- Hilton Tower
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Billboard is No. 1 . . . Internationally!

FAVORIET IN HOLLAND IS AMERIKAANSE MUZIEK
(American music is tops in Holland)

ET CA VA AUSSI POUR LA BELGIQUE!
(And that goes for Belgium too!)

Yes, the low countries are certainly high on American music. Belgium, Holland and Luxembourg, which make up the Benelux group of territories, are one of the most densely populated areas of Europe. As the level of prosperity is high, they form an important record market. We know, we have been selling records there for many years.

The E.M.I. company in Belgium is S.A. Gramophone N.V., Brussels, and in Holland, E.M.I. work through N.V. Verkoop Maatschappij Bovema, of Heemstede, Bovema's up-to-date recording studio is pictured below, and their factory is busy turning out records for the ever increasing demand throughout the Benelux area. Many of them are American recordings.

So goes the pattern of E.M.I.'s record business all over the world. That is why E.M.I. records are being pressed today in 40 different countries, and one record in every four sold throughout the world (outside the Communist bloc) is made by E.M.I.

EMI THE GREATEST RECORDING ORGANISATION IN THE WORLD



HEAR IT! COMPARE IT!

DYNAGROOVE is not a single effort to improve upon the recording art since the most significant advance in the recording art since the introduction of the L. P. 100 is the Dynagroove record with its additional equipment for superior performance completely free from distortion.

THREE YEARS IN DEVELOPMENT

The development of the Dynagroove recording process, RCA Victor's latest in the new series of records, is the result of three years' intensive research and development in the RCA Victor Research Center in New York and the David Sarnoff Research Laboratories in Princeton, N. J.

The research had and the resulting breakthroughs developed:

- Fourteen different kinds of superior recording techniques were perfected and incorporated into the record.
- High-powered, ultra-precise, magnetic recording equipment was developed for Dynagroove recording.
- Additional experimental methods for recording speed of original tapes and for producing new methods of transfer.
- Each of these advances by RCA Victor engineers of "live performance" quality. The art of engineering has been virtually perfected. The result is an L. P. record that answers the development of an "electronic brain" which directs the cutting of the groove in the Dynagroove master record.

DYNAMICS OF THE GROOVE

This astonishing "brain" predicts the tracking problems that your phonograph needle will encounter in the receding zig-zags and shocks. For the very first time in the science of recording, your phonograph needle can move in a true dynamic track making the sound from a

Dynagroove recording like a clear window which perfectly reveals all the other excellences of the new RCA Victor record process.

WHAT YOU WILL HEAR

1. **TRUE BRILLIANCE AT ALL VOLUME LEVELS.** In either stereo or monaural, you will hear the original sound of voices and instruments with startling clarity even when played at low volume levels.
2. **PERFECT TONE PRESENCE.** You will have the startling impression that you are right inside the concert hall as recording artists perform—whether you play the new Dynagroove records loud or low or in-between.
3. **GREATER CLARITY.** You will notice orchestral passages of such contrast and scope that it will be like hearing familiar music.
4. **REMARKABLE FIDELITY.** You will hear without distortion—clear, free sound, even near the center of the record, where the diameter becomes smaller and smaller.

Dynagroove records, you do not need special equipment to play it, easy—just play it on the record itself. Secondly, new Dynagroove records are in the same manufacturer's nationally advertised price category. But words can't convince as well as listening.

MAKE THIS QUICK TEST

Play your best recording (any label) and compare the sound with that on any new Dynagroove record!

1. Play both at normal level, then at full volume. (The Dynagroove recording is a stunning experience.)
2. At low level—note the Dynagroove record bass remains full-bodied and the whole spectrum of sound is complete, not thinned out.
3. Play inner grooves—at normal, high and low levels. Note how the magnificent new Dynagroove sound is undistorted—even when you play it at low volume!

DYNAGROOVE
THE MAGNIFICENT
NEW SOUND
DEVELOPED BY RCA VICTOR

HEAR THE FIRST GREAT NEW ALBUMS IN DYNAGROOVE BY RCA VICTOR

FRANK SINATRA Sings "The Voice of His Master" (10 songs)	MARK TWAIN Sings "The Great American Novel" (10 songs)	THE FOUR TOPS Sings "The Four Tops" (10 songs)	LEON STAREVICH Sings "The Sound of Music" (10 songs)	MADAMA BUTTERFLY Sings "Madama Butterfly" (10 songs)
THE BEATLES Sings "The Beatles" (10 songs)	PETER, DINK AND THE BEATLES Sings "Peter, Dink and the Beatles" (10 songs)	THE BEATLES Sings "The Beatles" (10 songs)	THE BEATLES Sings "The Beatles" (10 songs)	THE BEATLES Sings "The Beatles" (10 songs)

EXCLUSIVE! SPECIAL INTRODUCTORY OFFER AT MOST BUICK DEALERS
EXCITING NEW DYNAGROOVE L.P. ALBUM "THE SOUND OF TOMORROW"

The ad in TIME that started things spinning

When RCA wanted to announce its new Dynagroove record ("the newest record development since the LP"), the magazine they chose to start the campaign spinning was TIME. Buick tied into the advertising with a record offer through its dealers making this ad-promotion the biggest in record industry history.

SIX DAY EXCLUSIVE

In the six days that this dynamic promotion was a TIME exclusive, a spot check of RCA and Buick dealers across the nation revealed immediate, satisfying results.

From Atlanta, Georgia: "...people were coming in the day the magazine was on the stand." From Los Angeles, California: "...selling at a pretty good clip." From Boston, Mass.: "...when the ad 'broke' (in TIME) the response was real good and has been increasing right along."

PLEASING RESPONSE

Says RCA Victor Ad Director William Alexander, "Dynagroove is

'The Sound of Tomorrow.' We know that if we can get it into the hands of people who appreciate superb reproduction quality their other records would appear pale by comparison. TIME, to me, seemed to be the straight track to reach a lot of these people in a hurry.

"We at RCA are extremely pleased with the response to date."

And why not? Time and time again, advertisers who want to reach a quality audience who will respond—and respond quickly—to a new product or new idea choose TIME.

RESPONSE IS TIME

No question about it—response is a quality of TIME and TIME's families as well. For TIME families are people with a sharp eye for the new, the bright and improved. They have the higher incomes (\$12,492 on the average) . . . higher education (78% of subscribers are college educated)...and there are a lot of them (2,750,000) families!

What better place to set sales for any quality product or service spinning profitably than before the record audience of TIME?

TIME, The Weekly Newsmagazine

HITS OF THE WORLD

Continued from page 32

PHILIPPINES	
This Week	Last Week
1	1
2	3
3	5
4	2

1 HOW MUCH IS THAT DOGGIE IN THE WINDOW—Baby Jane & the Rockabys (United Artists)—Mareco

2 GIRLS, GIRLS, GIRLS—Elvis Presley (RCA)—Filipinas

3 BLAME IT ON THE BOSSA NOVA—Eydie Gorme (Columbia)—Mareco

4 COLORING BOOK—Kitty Kallen (RCA)—Filipinas

SOUTH AFRICA

(Courtesy Southern African Record Manufacturers and Distributors' Assn.)

This Week	Last Week
1	1
2	5
3	2
4	4
5	8
6	6
7	—

1 FROM A JACK TO A KING—Ned Miller (Renown)—Burlington Music

2 BLAME IT ON THE BOSSA NOVA (CBS)—Aldon Music

3 RUBY BABY—Dion (CBS)—Belinda Music

4 DANCING SHOES—Cliff Richard (Columbia)—Belinda

5 HEY PAULA!—Paul & Paula (Philips)—Tin Pan Alley Music

6 FOOT TAPPER—The Shadows (Columbia)—Belinda

7 ONE BROKEN HEART FOR SALE (RCA)—Elvis Presley Music

This Week	Last Week
8	—
9	3
10	10

8 THE LONGEST DAY—Kenneth McKellar (Decca)—Robbins Music

9 BACHELOR BOY—Cliff Richard (Columbia)—Elstree Music

10 SUMMER HOLIDAY—Cliff Richard (Columbia)—Belinda

This Week	Last Week
5	6
6	9
7	4
8	10
9	2
10	7

5 BALADA GITANA—*Duo Dinamico (Voz Amo)—Del Sur

6 I CAN'T STOP LOVING YOU—Ray Charles (ABC-Hispavox)—Hispavox

7 EL PECADOR—Luchito Gatca (Voz Amo)—Del Sur

8 LIMBO ROCK—Chubby Checker (RCA)

9 MARIA—Andy Williams (CBS)—Del Mundo

10 ESO BESO—Paul Anka (RCA)—Hispavox

SPAIN

(Courtesy Discomania)

This Week	Last Week
1	1
2	3
3	—
4	8

1 FIVE HUNDRED MILES—*Gelu (Voz de su Amo)—Robert Mellin Iberica

2 TOUS LES GARCONS ET LES FILLES—Francoise Hardy (Vogue-Hispavox)

3 CARINOSA—*Duo Dinamico (Voz Amo)—Del Sur

4 RETURN TO SENDER—Elvis Presley (RCA)—Aberbach

SWEDEN

This Week	Last Week
1	2
2	1
3	3
4	4
5	5
6	—
7	8
8	6
9	—
10	9

1 BLAME IT ON THE BOSSA NOVA—Eydie Gorme (CBS)—No publisher

2 HEY PAULA—Paul & Paula (Philips)—Sonora Musikforlag

3 FROM A JACK TO A KING—Ned Miller (Karusell)—Palace Music

4 GREENBACK DOLLAR—Kingston Trio (Capitol)—Reuter & Reuter

5 DE TUSEN SJOARS LAND—*Ray Adams (Fontana)—Gehrmans

6 FOOT TAPPER—The Shadows (Columbia)—Gehrmans

7 *GULLE DEJ—Siv Malmkvist (Metronome)—Edition Odeon

8 KISS ME QUICK—Elvis Presley (RCA)—Belinda

9 AMAPOLA—The Spotnicks (Karusell)—Reuter & Reuter

10 SUMMER HOLIDAY—Cliff Richard (Columbia)—Gehrmans

URUGUAY

(Courtesy La Manana)

This Week	Last Week
1	1
2	3
3	2
4	4
5	5
6	8
7	9
8	—
9	7
10	10

1 LIMBO ROCK—Chubby Checker (RCA); Jackie y Cielones (CBS)—Fermata

2 ET MAINTENANT—Gilbert Becaud (Odeon); Los 5 Latinos (CBS)—Smart

3 PORQUE LA QUISE TANTO?—Hugo del Carril (Serenata-Antar); Mariano Moros (Odeon); Jose Basso Music Hall-Sondor); Los Senores del Tango (CBS); Virginia Luque (Dimsa-Clave)—Newman

4 ESO BESO—Paul Anka (RCA); Roberto Cortez (CBS)—Fermata

5 DAME FELICIDAD—Enrique Guzman (CBS); Siro San Roman (Music Hall-Sandor)—Korn

6 LA NOVIA DE ENERO—Hnos Silva (RCA); Hugo Marcel (CBS)

7 ADIOS MUNDO CRUEL—Enrique Guzman (CBS); Aki Aleong (Reprise-Sondor)—Fermata

8 LECCION DE TWIST—Caterina Valente (London-Clave); Red Caps (RCA); Jackie y Cielones (CBS)—Fermata

9 ESPERANZA—Pedrito Rico (RCA); Los 3 Chispitas (CBS)—Fermata

10 EL CIGARRON—Hugo Blanco (Polydor); Bobby Bell (RCA); Amadeo Monjes (CBS)—Fermata

YUGOSLAVIA

(All disks on Jugoton label)

This Week	Last Week
1	1
2	2
3	3
4	4
5	5
6	6
7	7
8	8
9	9
10	10

1 MASKARE—Gaby Novak (SY-1217)

2 OPROSTAJ SA GITAROM—Dusan Jaksic (EPY-3244)

3 LORA, JA TE VOLIM—Miodrag Jexremovic (SY-1177)

4 CORINNA, CORINNA—Miodrag Jevremovic (SY-1192)

5 YES SIR, THAT'S MY BABY—Ljiljana Petrovic (EPY-3218)

6 KAD DODJE KRAJ—Olivera Markovic (EPY-3156)

7 NE KOSTA NISTA—Dusan Jaksic (EPY-3264)

8 BALA PERDIDA—Trio "Tenori" (EPY-3113)

9 PRODAVACICA LJUBICICA—Anica Zubovic (EPY-3149)

10 SPEEDY GONZALES—Dusan Jaksic (SY-1211)

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| Polyethylene Bags | Miscellaneous |
| Pressing Plants | |

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- | | |
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- Record Manufacturers
 - Music Publishers
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 - Importers & Exporters
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 - Recording Studios
 - Tape Manufacturers
 - Trade Organizations

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City _____

In which business classification should you be listed _____

Name of Company _____

Street address _____

City _____ Postal Zone _____ State (If U. S. A.) _____

Telephone, Area Code, If U. S. A. _____ Tel. No. _____

Top executive's name _____ Title _____

If you are a record manufacturer outside the U. S. A., please give us name of:

Top executive for A&R: _____

For Sales: _____ For International: _____

DISTRIBUTORS, PLEASE NOTE: If you are a U. S. or Canadian record distributor, please include with this questionnaire a list of the lines you handle, typed ALPHABETICALLY.

TO BE INCLUDED, YOU MUST AIR-MAIL THIS COUPON IMMEDIATELY

Sacred Music Week Set at Winona Lake

WINONA LAKE, Ind.—The week of August 3 through August 9 will be devoted to sacred music at Winona Lake. Under the sponsorship of the Rodeheaver Company, students of sacred music will have the opportunity of working closely with leading teachers. The week-long program culminates Friday, August 9, with a "Festival of Music" including band, choir and soloists as the Billy Sunday Tabernacle.

MUSIC AS WRITTEN

Connie the Best

HOLLYWOOD—Connie McCauley, secretary to Capitol President Alan Livingston, last week was selected as the "Outstanding Secretary" at the annual luncheon of the Hollywood Chapter of the National Secretaries Association. She was picked by a panel of judges from secretaries from throughout Southern California.

NEW YORK

Miss Ray Gordy has been put in charge of the Jobette publishing office in this city, opened last week. The office is in the

Brill Building and Jobete, of course, is the pub firm associated with **Berry Gordy's** Tama-Motown Records. . . . **Bob Gans**, president of the Ad Lib and Lenox labels, is on the road promoting the company's product; specifically new **Bobby Rio** and **Bonnie Greer** singles. . . . Two foreign record executives were in town last week. **Roland Rennie**, personal assistant to **L. G. Wood**, EMI managing director, and **John Sturman**, a.&r. manager for EMI Australia, were in for talks with Columbia, MGM, Laurie, Scepter and other firms. . . . Melbourne Records has a new one, "Pakistan" (originally recorded in Australia for the parent W&G label) getting some attention.

Harriet Wasser is no longer with the **Bob Crewe** office and is currently investigating a number of offers. She has not decided on a deal as yet. . . . **Michael Aaron** died in Miami Beach April 29 at 64. . . . New artist, **Gino**, is being released on Parnaso Records. . . . Jimskip Music is the publisher of **Patti Page's** new one on Columbia, "I Knew I Would See Him Again." . . . Get-well wishes of the trade go to **Stan Lewis**, recuperating from an operation in Shreveport, La. . . . **Norman Rosemont's** new company, Rosemont Enterprises, has offices at the Plaza. . . . **Paul Tannen** of Tannen Music married to **Nance Ann Loffmin**. . . . Arrawk Records has signed singer **Patti Russo**. The same label is now being distributed by Alpha in N.Y.C. and Essex in Newark.

Laurie Records has signed a new male singer, **Les Ledo**. . . . **Cleffer Norman Gimbel** ("I Will Follow You,") and wife **Eleanor**, became the parents of a boy, **Anthony Seth**, last month, their first. . . . **Dave Usher** is back in the record business after a sabbatical in the marine oil business. His new label is Red Anchor, and his first release is an LP featuring violinist **Joe Kennedy** called "Strings by Candlelight." Distributor in Chicago is Summit, and in Detroit, Music Merchants.

Mainline Distributors in Philadelphia has increased its promotional activities with the addition of **Steve Schulman** to its promotion staff. . . . **Clyde Beavers** was in New York last week on a business trip. The singer-composer, now recording for the Tempwood label, has started a label of his own with **Tom Reeder**, his manager, called Kash. He and Reeder also have a publishing firm, Tom Cat Music. With **Buddy Harmon**, Beavers has another publishing firm, Jackpot Music. Beavers will soon start a 12-day tour of Texas and New Mexico with a country package after finishing his tour with the **Ferlin Husky** show.

JACK MAHER

Screen Composers Give Scholarships

HOLLYWOOD—The Screen Composers Association last week bestowed \$2,000 upon the University of Southern California for music scholarships. The funds will be used for deserving students during the two school years starting September, 1963 and 1964. USC's School of Music will select the scholarship winners.

The Screen Composers Association is headed by **Miklas Rozsa**, president; **David Butolph**, vice-president; **Arthur Morton**, secretary, and **George Duning**, treasurer.

Capitol Signs Jean Hoffman

HOLLYWOOD—Capitol Records signed jazz vocalist-pianist **Jean Hoffman** to a recording contract, and recorded a live LP with her and singer-trumpeter **Jack Sheldon**.

Album was recorded at Capitol's studio here before an invited audience. Miss Hoffman is well known in the San Francisco area for her appearances at the Jazz Workshop, one of the Bay Area's jazz bistros.

Costello Better

SAN FRANCISCO—Del Costello has returned to Columbia Records as regional promotion manager after a serious illness.

Subsids Share

EMERYVILLE, Calif. — Pic a Tune rack jobbers has moved to Park Avenue, Emeryville, to share location with its affiliated firm, Western One Stop. Both are subsidiaries of Handy Spot, Inc., jobbers for drugs and sundry items.



BIG PITCH: Dizzy Dean, the Falstaff Beer man, auditions for **Oscar Davis**, dean of country music promoters, during a visit to Davis' mammoth country music spec at Cobo Hall, Detroit, Sunday, May 5. To display his wares, Dizzy gave a rendition of his famous "Wabash Cannonball." Unimpressed, Davis probed further with: "What else do you do, and what's your background?" No deal yet.

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THE NATION'S TOP TUNES HONOR ROLL OF HITS

TRADE MARK REG.

FOR WEEK ENDING MAY 18

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

This Week	Last Week	Tune	Composer-Publisher	Weeks on Chart
1	1	I WILL FOLLOW HIM	By Altman-Gimbel-Stole-Roma—Published by Leeds (ASCAP)	7
2	4	IF YOU WANNA BE HAPPY	By Guida-Royster—Published by Rockmasters (BMI)	4
3	2	PUFF (The Magic Dragon)	By Yarrow-Lipton—Published by Pepamar (BMI)	8
4	3	PIPELINE	By Spickard-Carman—Published by Downey (BMI)	7
5	9	SURFIN' U. S. A.	By Wilson—Published by Arc (BMI)	5
6	7	FOOLISH LITTLE GIRL	By Miller-Greenfield—Published by Screen Gems-Columbia (BMI)	5
7	5	CAN'T GET USED TO LOSING YOU	By Pomus-Shuman—Published by Brenner (BMI)	8
8	12	LOSING YOU	By Renard-Sigman—Published by BNP (ASCAP)	4
9	8	REVEREND MR. BLACK	By Wheeler-Peters—Published by Quartet-Butterfield (BMI)	4
10	18	HOT PASTRAMI	By Roziner—Published by Sherlyn-Pent (BMI)	3
11	25	I LOVE YOU BECAUSE	By Payne—Published by Fred Rose (BMI)	3
12	19	TWO FACES HAVE I	By Herbert-Christie—Published by Painted Desert-RTD (BMI)	3
13	17	TAKE THESE CHAINS FROM MY HEART	By Rose-Heath—Published by Milene (ASCAP)	4
14	6	HE'S SO FINE	By Mack—Published by Bright-Tunes (BMI)	11
15	26	ANOTHER SATURDAY NIGHT	By Cooke—Published by Kags (BMI)	3
16	13	MECCA	By Nader-Gluck Jr.—Published by January (BMI)	6
17	—	YOU CAN'T SIT DOWN	By Upchurch-Clark-Muldraw-Sheldon—Published by Dasher (BMI)	1
18	23	KILLER JOE	By Russell-Elgin-Medley—Published by Mellin-White Castle (BMI)	2
19	14	CHARMS	By Greenfield-Miller—Published by Screen Gems-Columbia (BMI)	5
20	16	WATERMELON MAN	By Hancock—Published by Hancock (BMI)	5
21	—	DA DOO RON RON	By Spector-Greenwich-Barry—Published by Mother Bertha-Trio (BMI)	1
22	10	BABY WORKOUT	By Wilson-Tucker—Published by Merrimac (BMI)	9
23	21	DAYS OF WINE AND ROSES	By Mercer-Mancini—Published by Witmark (ASCAP)	4
24	24	LITTLE BAND OF GOLD	By Gilreath—Published by Beak (BMI)	3
25	29	STILL	By Anderson—Published by Moss Rose (BMI)	2
26	11	ON BROADWAY	Weil-Mann-Leiber-Stoller—Published by Screen Gems-Columbia (BMI)	6
27	—	IT'S MY PARTY	By Wiener-Gluck-Gold—Published by Arch (ASCAP)	1
28	28	THIS LITTLE GIRL	By Goffin-King—Published by Screen Gems-Columbia (BMI)	3
29	30	AIN'T THAT A SHAME	By Domino-Bartholomew—Published by Travis (BMI)	2
30	22	TOM CAT	By Taylor-Ceraci-Darling-Svanoe—Published by Ryerson (BMI)	4

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

RECORDINGS AVAILABLE

(Best Selling Record Listed in Bold Face)

- I WILL FOLLOW HIM**—Petula Clark, Laurie 3156; Rosemary Clooney, Reprise 20145; Betty Curtis, CGD 10903; Georgia Gibbs, Epic 9585; Jackie Kannon, Stage 518; Little Peggy March, RCA Victor 8139; Frank Pourcel, Capitol 4916; Clifford Scott, World Pacific 378; Joe Sentieri, Vesuvius 1068.
- IF YOU WANNA BE HAPPY**—Jimmy Soul, S.P.Q.R. 3305.
- PUFF (The Magic Dragon)**—Peter, Paul & Mary, Warner Bros. 5348.
- PIPELINE**—Chantays, Dot 16440.
- SURFIN' U. S. A.**—Beach Boys, Capitol 4932.
- FOOLISH LITTLE GIRL**—Shirelles, Scepter 1248.
- CAN'T GET USED TO LOSING YOU**—Andy Williams, Columbia 42674.
- LOSING YOU**—Don Costa, Columbia 42785; Brenda Lee, Decca 31478.
- REVEREND MR. BLACK**—Klimgston Trio, Capitol 4951.
- HOT PASTRAMI**—Dartells, Dot 16453; Joey Dee & the Starlifters, Roulette 4488.
- I LOVE YOU BECAUSE**—Al Martino, Capitol 4930.
- TWO FACES HAVE I**—Lou Christie, Roulette 4481.
- TAKE THESE CHAINS FROM MY HEART**—Lloyd Arnold, Memphis 106; Ray Charles, ABC-Paramount 10435; Hank Williams, MGM 11479.
- HE'S SO FINE**—Chiffons, Laurie 3152.
- ANOTHER SATURDAY NIGHT**—Sam Cooke, RCA Victor 8164.
- MECCA**—Gene Pitney, Musicor 1028.
- YOU CAN'T SIT DOWN**—Dovells, Parkway 867.
- KILLER JOE**—Rocky Fellers, Scepter 1246.
- CHARMS**—Bobby Vee, Liberty 55530.
- WATERMELON MAN**—Xavier Cugat, Mercury 72108; Herbie Hancock, Blue Note 1862; Jon Hendricks, Reprise 20167; Mongo Santamaria, Battle 45909; Lonnie Satin, Scepter 1251.
- DA DOO RON RON**—Crystals, Philles 112.
- BABY WORKOUT**—Jackie Wilson, Brunswick 55239.
- DAYS OF WINE AND ROSES**—Pat Boone, Dot 16438; Eddie Cano, Reprise 20147; Four Saints, Warner Bros. 5335; Wayne King, Decca 25593; Henry Mancini, RCA Victor 8120; Joe Pass, Pacific Jazz 367; Dick Roman, Harmon 1012; Andy Williams, Columbia 42674.
- LITTLE BAND OF GOLD**—James Gilreath, Joy 274.
- STILL**—Bill Anderson, Decca 31458; LaVern Baker, Atlantic 1104.
- ON BROADWAY**—Drifters, Atlantic 2182.
- IT'S MY PARTY**—Lesley Gore, Mercury 72119.
- THIS LITTLE GIRL**—Dion, Columbia 42776.
- AIN'T THAT A SHAME**—Pat Boone, Dot 16028; Fats Domino, Imperial 5348; 4 Seasons, Vee Jay 512.
- TOM CAT**—Rooftop Singers, Vanguard 35019.



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Switch: Station Salutes Public



CHAIRMAN OF THE BOARD and president of Metromedia, Inc., John W. Kluge (l.); Cleveland Mayor Ralph S. Locher (center) and Jack Thayer, vice-president and general manager of WHK, pose in front of a giant reproduction of the station's Public Service Award shield at WHK's First Annual Public Service Awards Luncheon.

CLEVELAND — WHK, the Metromedia station in Cleveland, has pulled one of the most gigantic switches in broadcasting with a mass salute to the community's public service organizations.

Today, more than ever, radio stations are receiving awards and citations for their efforts on behalf of public service organizations. WHK in turning the tables—did so with more than 250 community and civic leaders seated at tables at the Statler Hotel to witness the presentation of awards to 11 of their fellow workers.

Winners were selected on the basis of creativity, local application, co-operation and interest and the usage of the radio medium. The judges were culled from government and industry leaders.

Jack Thayer, vice-president and general manager of WHK, said he hoped that the First Annual Public Service Awards Luncheon would "act as an incentive for organizations and individuals to make better use of radio in the performance of their public service efforts."

Mark Evans, vice-president of Public Affairs for Metromedia, Inc., was the guest speaker at the luncheon.

Court Backs WQXR—But Also Hedges

WASHINGTON — A good music station such as New York's WQXR may soon find it harder to claim protection and keep out new competition in periphery areas—just because its programming is "unique."

U. S. District Court of Appeals gave WQXR the right to protest Federal Communications Commission grants to two new AM stations that will edge into its coverage—but at the same time, the Court advised the FCC to look into the whole question of "delays produced by a large and well-financed station" in protesting grants to new applicants.

The two applicants in this case, Patchogue Broadcasting Company of Riverhead, L. I., and Grossco, Inc., of West Hartford, Conn., are on their second go-around in their individual

WIND RE-SIGNS TOP CHI JOCK

CHICAGO—Howard Miller, still rated the city's No. 1 deejay, renewed his contract with Westinghouse's WIND for three more years.

Miller will continue to hold down his 6 to 10 morning slot plus a Sunday evening 9:30-to-midnight stanza.

LATE SHOW DISK GOES FOR \$1

NEW YORK—WCBS-TV is offering to the public for \$1 a special record album of "Music From the Late Show." The LP commemorates the 12th anniversary of the program on the CBS outlet.

Recently the station awarded prizes to 24 advertising agency media buyers—winning entrants in a contest conducted by the station requiring the identification of the 12 motion pictures musically depicted in the album.

contests with WQXR. The first Appeals Court decision upheld WQXR in its right to be heard as party in interest. FCC reconsidered the case, but reaffirmed its grants on the premise that public interest was better served by the two new stations than by ruling them out to protect a portion of WQXR contour.

The court has sent the case back to the FCC again, with apparent reluctance, because the agency did not give its factual reasons for the public interest decision. The court finds that its own decision, while legally necessary, tends to re-establish FCC's abandoned "Unique Service" rule. The latter was deleted in 1957, when it was found to discourage new stations if the "unique" service station demanded protection under the rule. The Court suggests that the FCC revive its arguments against the "Unique Service" rule and use them in the present case.

Ella Very Warm For May Air

NEW YORK — WHN, the Storer outlet here, has been filling the airwaves with two-hour interview - with - music spectacles aired 7 to 9 p.m. during the week.

Thursday (9)—after being touted by aggressive newspaper promo ads—I spent two finger-snapping hours with Ella Fitzgerald and WHN host Gene Sheppard over transistor and earphone.

America's First Lady of Song responded in kind to Sheppard's warm mike-side manner. (She even twice endorsed the sponsor's product without any prodding from Sheppard). The program took the listener on a verbal and musical tour of Ella's life. Sheppard's interviewing technique, while warm and unassuming, is punctuated with pointed questions aimed at ferreting out guests' inner feelings.

Short interview cuts are used between the records, giving the show a fast pace, thus avoiding getting bogged down in a sea of words. The Ella Fitzgerald special was well produced with

(Continued on page 52)

Radio-TV

PROGRAMMING

• READY-TO-GO PROGRAMMING • VOX JOX
• PROGRAMMING NEWSLETTER

programming newsletter

By **BILL GAVIN**

Billboard Contributing Editor • Publisher, Bill Gavin's Record Report, 114 Sansom St., San Francisco.

OUR READERS ARE ASKING: What are the leading top 40 stations doing? How many records are they playing? Do they have weekly staff meetings to pick the music? Do they list instrumental extras for fills to news time? What are some of the new trends in improving "formula" programming? And so on.

In considering individual station operations, let's take a few that I know best to illustrate certain policies and trends.



KFWB-LOS ANGELES: Top 40, plus about 50 other sides, including hot comers, former discoveries, picks, instrumental fills to news, plus one discovery that receives hourly play. The sales survey is made on Monday and is tabulated on Tuesday. The deejay staff meets on Wednesday to audition new releases, which have been screened and submitted by the music director-librarian. A two-thirds majority is necessary for placing a new record on the playlist. Each jockey selects the music for his own show, being required to include a substantial majority of survey tunes. Old hits are regularly featured, with their heaviest concentration on weekends. One noteworthy feature of the KFWB operation is the amount of time each jockey spends in advance preparation for each show. All gags, gimmicks and other special features are carefully planned and rehearsed, with often as many hours spent in preparation as on the air. As far as ratings go, the station is a solid No. 1 in the market.

WLS-CHICAGO has one of the most powerful signals in the nation, along with WLAC-Nashville, WSB-Atlanta, KFI-Los Angeles and KOB-Albuquerque. WLS programs are a rating factor in cities 200 miles away. The playlist is top 40 plus a very limited number of picks and extras—about 25. Any new record added to the list must show a high degree of demonstrated hit potential. The program director has sole authority for selecting new picks, although in practice he is frequently guided by the advice of other jockeys. The station uses three album picks—two for adult time segs and one for teen time—and deejays program about one LP band every hour. Old hits, called "Treasure Tunes," average one per hour.

KYA-SAN FRANCISCO has recently undergone a drastic change in program policies. Where a year ago the chart showed 60 sides, with sometimes as many as 50 extras, the station now features a top 30 plus only some 20 extras. At the time the change was made there were dire predictions that ratings would suffer badly. At present, however, the KYA share of audience is better than ever. Top jockeys Tom Donahue and Bob Mitchell, both formerly with WIBG-Philadelphia, do much to maintain the station's prestige with listeners. The system for selecting new releases is probably unique in American radio: The program director screens the offerings, but final approval must come from owner-manager, Clint Churchill. The required play ratio of hits to extras is two to one, which means that almost the entire top 30 is repeated every three hours.

KJR-SEATTLE is now the only top 40 station in this market. As may be expected, its share of audience is far above any other station in the area. In fairness, however, KJR's enviable No. 1 rating was not achieved in a vacuum, but against vigorous competition from two other top 40 operations that have recently shifted to other music policies. There are regular and frequent jockey staff meetings at KJR, but they have nothing to do with picking new records. This is the responsibility of the program director. Staff meetings concentrate attention on ideas and techniques. The ratio of hits to extras varies according to the time of day, with the strongest hit concentration coming in mid-day, and the most extras after 9 p.m. There is also careful control of the kind of music played at different hours, with close attention paid to pleasing adults, of whom the listener surveys show a larger percentage than any other top 40 station that I know about.

WHK-CLEVELAND has recently modified its music policy by eliminating all picks and "hot comers" with the exception of a pick of the day. There are 50 sides listed on its chart, with the bottom 10 reflecting mostly action that would make them "hot comers" in conjunction with a conventional top 40 chart. The change was made after noting that the station's largest share of audience came in a jockey slot where only the top 50 were played. The music director is responsible for all new picks, under supervision of the program director. WHK is a comfortable No. 1 in the market.

WIBG-PHILADELPHIA is the only top 40 voice in this important market and enjoys top ratings. Though the published chart lists 98 sides, three out of four plays must come from the top half of the chart. In addition, some 20 new sides are tried out during the week, with those that are most promising appearing on next week's chart. The music director and program director jointly select new material for the playlist. Credit for the station's continued success must go in part to a top-notch deejay staff, including old pros Joe Niagara, Jerry Stevens and Hy Lit.

WDRC-HARTFORD, top rated in the market, is notable in one special respect: Every deejay show is programmed, not by the jockey, but by music director Bertha Porter and her assistant. The top pick is known as the "V.I.P.," which stands for "very important

(Continued on page 52)

Focus on the Deejay Scene



TASTY STUFF: Perc Allen, host of Canadian CHML's Open Line, offers a late lunch to his special guest, Jayne Mansfield. The blond beauty was flown in from the U. S. in the CHML helicopter and more than 20,000 persons lined the route to catch a glimpse of the star.

Jayne Mansfield is one of a long string of show business personalities who have come to Hamilton, Ontario, just for the Perc Allen Open Line Show. These include Faye Emerson, Phyllis Diller, Andy Williams and Arlene Francis. Jayne is holding gold cigaret lighter presented by the station.

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Say You Saw It in Billboard

Seattle Station KING of the Hill

SEATTLE — Radio KING's on top! . . . or soon will be when the 50,000-watt station will begin broadcasting from the top level of the 550-foot Seattle World's Fair Space Needle.

Bill Clark, manager of KING, said that beginning June 1 the station will broadcast Frosty Fowler's 6 to 10 a.m. show Monday through Friday from the sky-high studio.

Ella Very Warm

Continued from page 51

an exceptional continuity job done by Sheppard and associates in integrating and relating Ella's top record performances with the interview cuts.

WHN, as any smart station should, went heavy on outside promotion for its "Sound of Danny Kaye" special aired Tuesday (7).

For a number of reasons this one lacked the impact of the Fitzgerald show. Kaye sounded somewhat annoyed with the whole thing and did what he could to fluster the almost unflusterable Sheppard.

Kaye's famous records sounded for the most part outdated and the effort to achieve the smooth relationship and continuity between guest artist and his recorded material was lacking. In several instances the records came in on such a tight cue that it sounded as if Sheppard couldn't wait to get off mike. WHN's vast record library saved the night.

GIL FAGGEN

READY-TO-GO PROGRAMMING

Program directors and disk jockeys will find this material a ready source from which to build weekly programming periods. All that's needed are the disks from the station's record library.

BEST TRACKS FROM THE NEW SPOTLIGHT LP'S

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

STEVE & EYDIE AT THE MOVIES—Steve Lawrence & Eydie Gorme (Columbia CL 2021, CS 8821) "To the Movies We Go"

TRAVELIN'—Chet Atkins (RCA Victor LPM 2678, LSP 2678) "Wheels" (BMI) (2:28)

DIAN & THE GREENBRIAR BOYS—(Elektra EKL 233) "Sally Let Your Bangs Hang Down (2:20)

4 TO GO!—Andre Previn; Herb Ellis; Shelley Manne; Ray Brown (Columbia CL 2018, CS 8818) "Bye Bye Blackbird"

COME ALONG WITH THE WAY-FARERS—(RCA Victor LPM 2666, LSP 2666) "Havenu" (2:00)

POPULAR

STREETS I HAVE WALKED—Harry Belafonte (RCA Victor LSP 2695; LPM 2695) "Sit Down" (ASCAP) (2:24)

MIDDLE-ROAD SINGLES

Not too far out in either direction, the following singles, selected from the current Hot 100, are the most popular middle-road records of the week. Rank order here is based on relative standing in the Hot 100.

This Week	Last Week	From this week's Hot 100	Weeks on Hot 100
		TITLE, ARTIST, LABEL	
1	1	PUFF (The Magic Dragon), Peter, Paul and Mary, Warner Bros. 5348	9
2	3	LOSING YOU, Brenda Lee, Decca 31478	6
3	2	CAN'T GET USED TO LOSING YOU, Andy Williams, Columbia 42674	11
4	8	I LOVE YOU BECAUSE, Al Martino, Capitol 4930	6
5	6	TAKE THESE CHAINS FROM MY HEART, Ray Charles, ABC-Paramount 10435	5
6	4	MECCA, Gene Pitney, Musicor 1028	8
7	5	CHARMS, Bobby Vee, Liberty 55530	7
8	11	STILL, Bill Anderson, Decca 31458	5
9	12	DAYS OF WINE AND ROSES, Andy Williams, Columbia 42674	9
10	7	WATERMELON MAN, Mongo Santamaria, Battle 45909	9
11	14	DAYS OF WINE AND ROSES, Henry Mancini, RCA Victor 8120	16
12	10	YOUNG AND IN LOVE, Dick and Dee Dee, Warner Bros. 5342	9
13	16	THOSE LAZY-HAZY-CRAZY DAYS OF SUMMER, Nat King Cole, Capitol 4945	1
14	9	YOUNG LOVERS, Paul and Paula, Phillips 40096	9
15	17	THE GOOD LIFE, Tony Bennett, Columbia 42779	1
16	19	I'M SAVING MY LOVE, Skeeter Davis, RCA Victor 8176	1
17	13	THE END OF THE WORLD, Skeeter Davis, RCA Victor 8098	16
18	18	SWEET DREAMS (Of You), Patsy Cline, Decca 31483	4
19	—	DON'T MAKE MY BABY BLUE, Frankie Laine, Columbia 42767	2
20	—	GRAVY WALTZ, Steve Allen, Dot 16457	4

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 ten years ago this week. Here's how they ranked in the Billboard's chart at that time:

POP—5 Years Ago May 19, 1958

- All I Have to Do Is Dream, Everly Brothers, Cadence
- Witch Doctor, D. Seville, Liberty
- Wear My Ring Around Your Neck, Elvis Presley, RCA Victor
- Twilight Time, Platters, Mercury
- He's Got the Whole World in His Hands, L. London, Capitol
- Return to Me, D. Martin, Capitol
- Looking Back, N. K. Cole, Capitol
- Book of Love, Monotones, Argo
- Tequila, Champs, Challenge
- Johnny B. Goode, C. Berry, Chess

POP—10 Years Ago May 16, 1953

- Song From Moulin Rouge, P. Faith, Columbia
- Doggie in the Window, P. Page, Mercury
- I Believe, F. Laine, Columbia
- April in Portugal, L. Baxter, Capitol
- Pretext, N. K. Cole, Capitol
- Ruby, R. Hayman, Mercury
- Anna, S. Mangano, MGM
- Say You're Mine Again, P. Como, RCA Victor
- Tell Me a Story, F. Laine-J. Boyd, Columbia
- The Ho Ho Song, R. Buttons, Columbia

RHYTHM & BLUES—5 Years Ago—May 19, 1958

- | | |
|--|--|
| <p>All I Have to Do Is Dream, Everly Brothers, Cadence</p> <p>Witch Doctor, D. Seville, Liberty</p> <p>Twilight Time, Platters, Mercury</p> <p>Looking Back, N. K. Cole, Capitol</p> <p>Johnny B. Goode, C. Berry, Chess</p> | <p>Book of Love, Monotones, Argo</p> <p>He's Got the Whole World in His Hands, L. London, Capitol</p> <p>Wear My Ring Around Your Neck, E. Presley, RCA Victor</p> <p>What Am I Living For! C. Willis, Atlantic</p> <p>For Your Love, E. Townsend, Capitol</p> |
|--|--|

PROGRAMMING NEWSLETTER

Continued from page 51

platter." It alternates play every two hours with the "Spotlight" pick, which is always a quality record in good musical taste. This emphasis on a smoother sounding side is made deliberately to balance the rougher tougher sounds that seem to pervade top 40 programming. As a result of perceptive evaluation of quality sounds, WDRC has frequently been first in the nation to break a smooth-sounding side for hit action.

WPGC-WASHINGTON, heads its Top 40 chart with this reminder: "This listing is not intended to reflect the records' popularity, either in sales or reaction, and is used for the sole purpose of programming WPGC." Actually, it is a very sharp chart and accurately reflects record popularity, whether or not such is the intention. Music policy at WPGC emphasizes heaviest play on a record before it reaches top sales volume. The theory is that after the listener has bought the record he'd rather hear it at home than on the radio. This policy means a higher than ordinary concentration of plays on the extra list, which numbers from 35 to 40 items, plus about 10 instrumental fills.

VOX JOX

NEW SPRING SOUNDS for WJBK, Detroit, were introduced through a new musical signature package produced in Dallas. . . . WVMC, Mount Carmel, is running promotions and giveaways in conjunction with its new "modern sound." Bob Sandidge, program director, has put out a call for give-away albums in exchange for promotional cross-plugs. . . . WINS director of community affairs Bert Cowlan has Robert Gore (leader of the CORE "Freedom Walkers") reporting directly by beep phone to WINS from Alabama's DeKalb County Jail. Cowlan arranged for the leaders of the 10-man CORE delegation to place calls to the station twice daily.

WCUE, Akron, realized a 13-year dream this week when the "Wonderful Music" station began operating full time. Joel Rose is p.d. . . . Joe Mulvihill, latest addition to WWSW's staff, has introduced a request-by-mail program from midnight to 6 a.m., Monday through Friday, on the Pittsburgh indie.

Meanwhile, back on the Coast, KHJ's Mort Crowley has been honored by the UCLA Associated Students for his emcee stanza at the UCLA Mardi Gras held for underprivileged children.

WLAN, Lancaster, Pa., is originating again this year "ABC Dance Time" as the web moves its mikes into Hershey Park's Starlight Ballroom for a live pickup of Si Zentner's ork. The feature, presented every Saturday night by ABC-Radio, kicks off May 18. . . . Walter Bales, WIXI-Birmingham, has info on Walter Bales. . . . Dale Kirby, who does the 3 to 7 p.m. show on WFLA, Tampa-St. Petersburg, recently went all the way to establish rapport with his "drive-home audience." With police protection the deejay directed traffic on one of the city's busiest intersections. . . . KAYO, Seattle, under p.d. Chris Lane, is now programming full-time c.&w.

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• BEST SELLING PHONOS • DISK DEALS
• EQUIPMENT NEWSLETTER

V-M Sales Unveils 4 Portable Phonos, Audio Components



V-M Model 359 space-saver portable phono



V-M FM-AM radio tuner, stereo amplifier, Model 1467

BENTON HARBOR, Mich.—V-M Sales reps attending a sales conference here last week, were shown four new portable phonos and two new additions to the company's audio components line, first introduced last year.

The portable phonos include Model 351, a "personal" stereo unit at \$99.95 with a sleek look described as "long, low and beautiful," by V-M sales chief Bud Cain; Model 359, a space-saver portable with a swing-down changer, up-front controls and detachable twin speaker, pegged at \$109.95; Model 325, a unit designed for competitive pricing and step-up selling with no suggested list price and Model 212, a monaural model, designed for the youth market at \$29.95.

New components introduced include Model 1467 FM-AM tuner and stereo amplifier, and Model 42 component speaker system. The 1467 combines four functions in one housing, and at the suggested tag of \$179.95, is designed to hit with those buyers who have assumed that components are out of their budget range, according to Cain.

The Model 42 speaker system, designed for limited space applications, measures only 20 inches high, 15 inches wide and four inches deep. It can stand on feet provided, be wall-mounted or be wall-recessed.

AT LAST, SALES ON FLOOR GET A KIND WORD

CHICAGO—The retail salesman, an almost forgotten man in some industries, has been given a solid boost by S. R. Herkes, marketing vice-president of Motorola, Inc. In a letter mailed to 28,000 retail salesmen last week, Herkes said, "It's high time critics stopped hanging crepe and provide the man on the floor the selling support he needs to perform his valuable function."

Personal retail salesmanship may have vanished or be on the way out in the drug, grocery and cosmetics fields, Herkes noted, "but the real challenge of creative selling in the consumer electronics appliance field has barely begun."

Deploring the increasingly

heavy accent on price as a sales lure, Herkes said, "If the growing practice of another store down the street selling the same appliance for less continues, then salesmanship flies out the window. All you need is an auctioneer with the low bid."

The exec remarked that he notes with increasing distress that many so-called experts are "shunting to the scrap heap, retail salesmen of stereo, radio, TV and appliances." A TV set, a stereo unit or an auto is certainly not like a cake of soap or a box of cereal, he said, adding a forceful note against "those manufacturers who have been scared silly by the so-called revolution in marketing,"

(Continued on page 54)

Staff, Training the Pivot: Woyda

(EDITOR'S NOTE: Following is an extended summary of a speech made by Walter Woyda, head of the record division of Keith, Prowse, one of Britain's largest chain of record stores, on "The Importance of Staff Selection and Staff Training," given at the recent GRRRA convention in London.)

By WALTER WOYDA

LONDON — Staff selection and training is the central pivot around which the whole of the retail trade revolves. It can be dealt with under three heads—selection, training in salesmanship and training in salesmanship of gramophone records specifically.

The selection of the right staff is of primary importance. I realize in the retail trade we have new handicaps facing us. We demand of staff long hours, a 5½-day week and short holidays. Even salaries do not compete with industry.

However, the wrong staff can be the ruination of the business. Therefore, I cannot overemphasize the importance of selecting the right man or woman.

Salespeople should be neat in appearance, a matter which is often overlooked; they should have a pleasant manner but, above all, they should be genuinely interested in selling. They must also be confident, ambitious, full of enterprise and must love dealing with people.

I feel that we often overemphasize the need for teen-age appeal. To cater to the teen-age market we put behind the counter staff who are quite unsuitable for the art of real salesmanship.

Should Know Stuff

Furthermore, it is important, unless one has a specialized business, to make sure that staff bear no prejudice to any particular field of business and, in fact, have a basic interest in—if only a bare knowledge of—all facets of music.

The second point, training in salesmanship, is often overlooked by retailers. I realize that multiples and stores are usually in the fortunate position of having general staff training courses, but there is no reason why even small retailers should not be able to attach importance to the subject.

Many evening colleges and trade colleges have easy but efficient courses in this subject, and money spent on sending new staff to such courses is invariably recouped by increased sales and efficient salesmanship.

Too many still have the take-it-or-leave-it attitude toward customers left over from the war years. I am personally a firm believer in the maxim "the customer is always right."

Skip Falseness

A salesman must be trained in his company's objectives, but he should at all times resist selling products which he feels to be unsound. A customer senses false salesmanship and once having experienced this will never revisit this particular shop.

On the other hand, a salesman must never forget his responsibility to move stock which he holds. Only in this way can it be kept up to date and of interest to his customer. Training in salesmanship is a continuing process. Improvement in technique is always possible.

In line with this, of course, goes also the art of presenting the goods in the most attractive and convenient way to the customer. There must be continuous

(Continued on page 54)

equipment newsletter

By DAVID LACHENBRUCH

Billboard Contributing Editor • Editorial Director, Television Digest

TRADE-INS: I have an old monaural phonograph in the bedroom closet, a tape recorder in the attic and a three-inch Pilot television set in the basement. The three-inch TV is coming back into style, so I shall probably dust it off, adjust the horizontal drive and put it back to work. But what about the obsolete phono and tape recorder?



We could put a doily on the folded-up phonograph and use it as a night table, take the works out of the tape recorder and pack a pair of socks and a clean notebook in it for my trip to the Parts Show and still not lose any money on them. Being close to the industry, I may have a tendency to change equipment more often than most people.

But how about the average consumer who is stuck with a mono phonograph, an old tape recorder? He wants one of the stereo units with all the new features, the better fidelity. Can he afford to waste the equipment he already has in the house? Chances are he's gotten far more than his money's worth out of it—but psychologically he's not prepared to throw away, or give away, something that still works. So he'll defer his purchase until his present equipment develops real trouble.

When you buy a new car you don't throw the old one away. The dealer might junk it, but the owner doesn't. How many new cars would be sold today if no trade-ins were offered?

HOW MANY SALES of new phonographs or tape recorders are lost by lack of an efficient and widely publicized trade-in program for used equipment? There's no way of knowing, of course. The phonograph market is more than three-quarters saturated. The tape recorder market is nowhere near saturation, but we know that owners of recorders are the biggest boosters—and we might be able to sell a mono owner a de luxe stereo unit if he could figure out what to do with his old one.

Giving out free doilies is no solution. It's true that many dealers have trade-in programs—but why is it kept so secret? The average American is schooled to detest waste, and he still feels guilty about that Atwater-Kent in the attic. Where would the auto industry be today if we had to keep our old Locomobiles and Stanley Steamers in the garage?

If we're going after the replacement market, shouldn't we make a real effort to replace rather than add? At best, when a new phono is purchased, the old one goes into the kids' room—eliminating the necessity of buying a modern-design kiddie phono.

How about taking a leaf from the appliance industry, which conducts an annual old stove round-up? A concerted trade-in advertising drive, perhaps during the slower spring season, might produce amazing results.

WHAT DO YOU DO WITH TRADE-INS? There are all sorts of formulas. Some can be reconditioned and sold at prices which don't compete with new merchandise. Others can be reconditioned and donated to hospitals and other institutions, and the legitimate costs of these donations deducted from income tax. The less worthy sets can be junked.

Remember—no consumer wants to be stuck with a houseful of old phonos and tape recorders. As long as he has difficulty disposing of the old set, he's going to think twice about buying a new one. As time goes by, this is going to become an increasingly troublesome problem. It's time a meaningful trade-in program received some very serious thought.

(And while we're at it—what do I do with more than a thousand 78 r.p.m. albums?)

RECORDER MAKERS RANKED. The statistical chaos in the tape recorder market allows plenty of room for conjecture as to how many units are sold annually, and who's biggest in the field. Recently Home Furnishings Daily undertook to survey the field to determine the relative size of the various manufacturers and importers, depending on the companies' own estimates where available, and making its own guesses where the firms wouldn't talk.

I don't vouch for the accuracy of the results, but they're interesting enough to quote:

Taking into consideration only recorders priced at more than \$50 retail, the publication estimates 1,198,400 were sold in the United States (presumably in 1962). According to the trade paper, Webcor sold the greatest number, or 122,000 (the publication's own estimate). No. 2 was Sony, with 110,000, followed by Wollensak and Revere with 100,000, V-M with 90,000 (estimate), Telectro with 60,000 (including private label), Grundig 52,000, Phono Trix-Korting-Conferette 49,000, followed by Concord, Geloso, Norelco (estimate), Pentron (estimate) and RCA (estimate) with 40,000 each.

RIDDLE OF RADIO: Radio sales have taken something of a dive this year. The only available statistics cover domestic brand-names and they show distributor-to-dealer sales about 14 per cent below last year for the first 16 weeks of 1963, with transistor sets suffering most.

We recently surveyed radio manufacturers, and they were at a loss to explain the situation. The blame was placed on imports, lack of profit, saturation, even bad weather during the first quarter—but the consensus was that there is no single explanation.

One possible reason which sounds convincing is that dealers no longer push radios—particularly low-end transistor radios. With only a buck of profit in them, there's not much reason to sell hard, and therefore fewer and fewer dealers are making any effort to sell radios which are in the mass-market category.

Phonograph sales, on the other hand, are doing well so far this year. January sales were 44 per cent ahead of last year, and February's rise was 38 per cent, on the distributor-to-dealer level, for a two-month increase of better than 40 per cent.

Staff and Training the Thing

• Continued from page 53

change in presentation to attract customers to your establishment; for example, special seasonal display or tie-ups with special events.

I must emphasize too that a good salesman will only remain good if the owner of the store is at all times keenly interested in his progress and activity. An owner must be able to listen to and implement worthwhile suggestions put forward by his staff.

The most important part of training is in the selling of records. We in Britain are fortunate that one of the major companies provides an extremely able course. But it is also important that after staff return from this particular course, they should be made once again aware that other labels have equally good recordings available.

Learn Stock First

I feel it wrong and undesirable to place any person behind the counter to sell records as soon as he or she is employed.

It is absolutely essential that at the very minimum they should be conversant with makes, labels, prefixes, catalogs and prices and particularly, with the stock the

shop carries.

This sounds like a tall order but many a customer is lost through lack of knowledge on the part of the assistant.

It is important to impress upon new staff that if they lack the necessary knowledge they make sure that the customer is not made aware of this.

Staff should be interested in the customer's purchase and be able to recommend other records to him.

The staff undoubtedly have a duty to educate the customer into buying the finest article available. This must particularly apply to classical sales, which unfortunately are vastly underrated by the average retailer. Because a person buys a pop or a light record it does not mean that he may not be interested in a well-known classical work if the proper way is found of introducing it to him.

While browsers undoubtedly are of benefit to the customer, they cannot at any time take the place of personal service and personal introduction. This is seldom realized.

Also, accessories can be as important from the sales point of view as records themselves. The number of customers who have satisfactory storage accommodation for their records or who have the right equipment to treat them with care is minute.

It is important for the staff to keep up to date with trends and releases of records. They should be asked to listen to records, and I do not mean, here to listen only to records which appeal to them or are known to them.

It is possible to enjoy a record which is completely unknown. They should be asked to take note of all the new release information which is issued regularly. They should read record reviews regularly and should keep in touch with information about the industry and recording artists.

Finally, they must at all times tie in with displays promoting local events, shows and films in the district, artists' appearances, etc.

I submit that on the importance of staff selection and training depends the whole success of record retail output.

Sales on Floor

• Continued from page 53

and are so anxious for business on any basis that the only thing they can think of is price.

"Ask a person who purchased a TV, stereo or appliance some time ago exactly what he paid for it," Herkes said. "Chances are he'll be vague about it. But ask the kind of performance he has received and he will unleash either much praise, a so-so response or a torrent on 'that lousy product.' This will prove quickly that price is soon forgotten, but satisfaction never.

"All this boils down to the fact that to the retail salesman, worthwhile product features that contribute to better performance, more convenience and longer life, mean far more in the long run than does bargain pricing."



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- how can you make the stereo "rig" look so attractive ALL members of the family will approve? (many illustrations)
- what are some of the problems and promises of stereo broadcasting and reception?
- how can you improve reception in fringe areas?
- what are the trends in cartridges, arms, turntables?
- what's the best way to select a stereo amplifier?

- what's new in speaker systems?
- what's the future of tape?
- what's new in stereo kits?
- what are the year's outstanding stereo discs and tapes?

There's much more, of course, but this gives you an idea of the scope of this 128-page publication, same size as HIGH FIDELITY. For one dollar can you afford to be without the information and ideas this authoritative annual will generate for your home music system?

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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.

MOTOWN—Expires May 31, 1963. Started May 1, 1963.
One album titled "Motor Town Revue" featuring various artists. One free for each three purchased.

CAMEO-PARKWAY—Expires May 31, 1963. Started April 15, 1963.
A 12½ per cent discount on all LP's in catalog.

DOT—Expires May 31, 1963. Started May 1, 1963.
Spring discount program offers a 10 per cent on mono LP's, 15 per cent on stereo LP's, 25 per cent on EP's. Covers entire catalog. Special deal of 20 per cent on label's "All Time Hit" series of albums. A 90-day deferred billing in three installments from date of purchase.

LIBERTY—Expires May 31, 1963. Started April 15, 1963.
A 15 per cent cash discount on all April releases. A 100 per cent exchange privilege after September 1. One-third payments due first of July, August, September. Deal also covers all Bobby Vee LP's and all Ventures LP's on Dolton. Also 15 per cent discount and six-month deferred billing, with full exchange on three recent LP's by the Ventures. Dave Peil and repackaged Marketts set.

PRESTIGE—Expires May 31, 1963. Started April 1, 1963.
Special 15 per cent discount on the label's Top 10 national best sellers known as the Prestige Giants. Also 10 per cent discount on remainder of Prestige material.

NEW JAZZ—Expires May 31, 1963. Started April 1, 1963.
A 15 per cent discount on catalog merchandise for duration of the period.

STARDAY—Expires May 31, 1963.
On the Music Industry Salutes Cowboy Copas and Bluegrass Album Sale, dealers get two free for each 10 purchased under both sales plans.

CADENCE—Expires June 26, 1963. Started May 1, 1963.
Coinciding with release of "First Family, Volume II" album, label is offering three free albums for each 20 purchased. Deal includes entire catalog as well as new "First Family" set. Available to all qualified dealers.

TRU-SOUND—Expires June 30, 1963. Started May 1, 1963.
A 15 per cent discount on all product on Tru-Sound, Tru-Sound Gospel and Tru-Sound Latin American lines.

EPIC—Expiration indefinite. Started April 1, 1963.
A 15 per cent discount on 11 new LP releases and 37 specially selected catalog LP's.

CAPITOL—Expiration indefinite. Started April 1, 1963.
Capitol-of-the-World German-Austrian LP catalog of 27 LP's. One free album for each two purchased. Includes two new April releases.

DOOTO—Expiration indefinite. Started May 1, 1963.
On all Dooto album product—buy five, get one free.

BEST SELLING

PHONOGRAPHS, RADIOS & TAPE RECORDERS

These are the nation's best sellers by manufacturers based on results of a month-long study using personal interviews with a representative national cross-section of record-selling outlets (only) that also sell phonographs, radios and/or tape recorders. A different price group is published in the space each week. Each category appears approximately every 14 weeks.

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

PHONOS LISTING BETWEEN \$101 and \$150

This Issue	POSITION		BRAND	% OF TOTAL POINTS
	2/16/63 Issue	11/17/62 Issue		
1	2	1	Magnavox	32.5
2	6	7	Decca	10.7
3	4	5	RCA Victor	8.5
4	1	2	Voice of Music (V-M)	7.9
5	11	7	General Electric	7.4
6	8	7	Zenith	6.8
7	4	—	Masterwork	5.5
8	—	—	Philco	5.0
9	8	3	Motorola	4.6
10	7	6	Webcor	3.5
			Others	7.6

Since this chart is based on the previous month's sales, it is conceivable that certain brands will appear at one time and not at another because of many influencing factors. Thus it does not indicate that the above ranking applies for any period other than the previous month. Those brands that appeared in previous issues for this category and do not happen to merit a listing above are shown below with their rank order in the issue indicated in parenthesis.

2/16/63 Issue: Phonola (3); Symphonic (8).

11/17/62 Issue: Symphonic (4); Capitol (10); Phonola (10).

"BIRDS, BEES AND BUGS" "KEEP YOUR EYES ON MA" FRANK RECORDS

Cooperstown, N. Y.

Leonard Smith Dist., Albany, N. Y.

Heller Dist., Philadelphia, Pa.

Thornell-Lundeen Distributors, Midland, Texas

Changer Units



Pictured above are two new record changer units announced by Zenith Sales Corporation. Top photo shows the Stereo Professional, replacement unit for use in late model home player system. Micro-touch, two-gram tone arm and "free-floating" ceramic cartridge are features. Pictured below is the Stereo Precision changer, which in addition to the Microtouch tone arm, carries a de luxe 11-inch turntable, heavy-duty induction motor and idler-wheel drive.

Hartstones' Distrib Open In Cleveland

CLEVELAND — Lee and George Hartstone have announced the opening of Cleveland Distributing, Inc., with Godfrey Dickey as vice-president and general manager. Dickey has moved from his post as divisional sales manager at Mutual Distributors in Boston to head the indie distributorship.

DOT ACQUIRES SURFER PAIR

HOLLYWOOD — Dot Records last week purchased the masters to two promising surf singles here. From Eddie Davis' Linda Records, Dot acquired "Surf Funny," performed by Gene Gray and the Stingrays. Dot also took over the Princess Records' master to "Surfer Joe" b-w "Wipeout" featuring the Surfairs (label belongs to Richard Dely and John Marascalco).

WATCH FOR GREEN MONKEY
Garnell Cooper & The Kinfolks
 Jubilee 5445
 Nationally distributed through
JAY-GEE RECORD CO., INC.
 318 W. 48 St., N.Y. 36, N.Y.

R & B One-Stop HEADQUARTERS
 Just ask for it. We've got it. Write to be put on our mailing list. Free Title Strips for Ops.
MUSIC BOX ONE-STOP
 1301 W. 79th St., Chicago 20, Ill. Phone: AB 4-3600
 2524 W. Pico Blvd., Los Angeles 6, Calif. Phone: DU 5-2915

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 Is the Leader in Penna., New Jersey & Delaware.
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 Ralph & Pattie & Naturals—Tribute Records
 (Dist.: Some Territories Open)
"DENISE"
 Randy & Rainbows—Rust
"SUSY"
 Sue Thompson—Hickory
HELLER DIST. CO.
 665 N. Broad Philadelphia 23, Pa. PO 5-1010
 Penna. Largest Dist. for Country & Western Records
 Oldies But Goodies Records
 Rhythm & Blues Records

HAYDN SOCIETY RECORDS

ARE NOW AVAILABLE TO QUALITY DEALERS FROM COAST-TO-COAST
 Send for current catalog
ESOTERIC, INCORPORATED
 P. O. BOX 1799
 HARTFORD, CONN.
 National Distributors for HAYDN SOCIETY RECORDS

Our #1 Album Sensational New LP Release
"THE OLD PUMP ORGAN"
 on Wrangler WR1010 by Naomi Barfield
 It's the New Craze. It's Completely Different.
 Contact
Clarksville Record Sales
 Who. Dist. Country & Gospel
 P. O. Box 474 Clarksville, Ga.

LIST \$3.98—YOURS FOR \$2. NEW 14-song L.P. album, Paul Bostic Melodies, Vilma Musie, 7637 W. Indigo St., Miramar, West Hollywood, Fla.

RECORD DEALERS: RECENT HITS—ASSORTED

100-249 25c ea.
 249 and over 23c ea.
 All appeared on Billboard's Top 100 within the past 1 1/2 years. C.O.D. only.
 Any and all returnable for cash refund if shipped back to us within 48 hours.
 Foreign Inquiries Invited.
BLUE NOTE SHOP, INC.
 156 Central Ave. Albany, N. Y.

RAYMAR'S MEMORY LANE GOLDEN (400) CIRCLE

We are in a position to supply you with 400 of the greatest Rock & Roll hits. List upon request.
 100 assorted new 45 RPM's, \$9.00; \$80.00 per 1,000.
RAYMAR SALES CO.
 170-21 Jamaica Ave. Jamaica 32, New York Olympia 8-4012

RECORD MFG. SERVICES, SUPPLIES AND EQUIPMENT

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 NO JOB TOO SMALL — QUALITY pressing. Low cost. Special bonus with this ad only. No charge for shipping anywhere in the U. S. or Canada. "The House of Wax," 1697 Broadway (C. B. S. Theatre Bldg.), N. Y. C. CI 7-2159. np-ap18

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 Record Artists Representative
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 Suite 264 55th St. at 7th Ave.
 New York 19, N. Y.
 Phone: JU 6-6935

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BROWSER RECORD DIVIDERS
HEAVY FIBRE BOARD EMBOSSED
 Assortment of 6 Day-Glo Colors. Any Titles—Any Groups. Stereo or Monaural. Price list and sample on request.
Le-Bo Products Co., Inc.
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BUSINESS OPPORTUNITIES

GOING BUSINESS—MUSIC AND APPLI-ance store, radio and television services, juke box route. Inventory worth \$60,000 or more. Will sell at \$50,000. Terms. Health reason for selling. Call Gene Goss, Atty., 1876, Cumberland, Ky. my25
THE COMPANY THAT REALLY GOES after more business can get more business. Consistent advertising in this Classified Mart is a proven economical way to arouse interest, make valuable contacts and increase sales and profits. Handy order form printed below for your convenience. ch-mp

MISCELLANEOUS

D-I-S-T-R-I-B-U-T-O-R-S

Of The **REVOLVING or FLASHING HOLLYWOOD GLAMOUR UNITS**
 Spots-Lites, Color-Balls, Beauty-Lites, TV-Lamps and outdoor Flashy-Lites.
 Write for FREE details.
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IMMEDIATE DELIVERY

Used Capitol Projector **AUTO TESTS (Auto-Driver Trainers)**
 Two years old, excellent condition. Completely overhauled and refurbished. Proven money-makers in all market areas. Priced to sell \$450 in domestic market and \$600 in Northeast European nations, plus duty charges.
 Write for complete information.
BOX A-262
 The Billboard Publishing Co. 1520 N. Gower St., Hollywood, Calif.

OFFICE RENTALS — CONNECTING two-room suites, \$75; more space available. Heat, light, janitor service. 1617 El Centro, Hollywood 28, Calif. HO 4-2220 or HO 3-1048.

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D.J.'S SOUNDVIEW HOME FOR RENT. 14 months at \$350 per month. 7 rooms, new house. Boat moorings, 50 feet to water. Enclosed yard for midjets. Call in N.Y.C., TT 5-2376. my25

1564 BROADWAY N.Y.C.
 Times Square Office Space for Rent. 8700 Square Feet. Central Air Conditioning. Very Reasonable Rental.
 Contact **KENNETH LAUB** of Collins Tuttle & Co. 261 Madison Ave. New York 16, N. Y. Telephone: Murrayhill 2-4020

30,000 PROFESSIONAL COMEDY LINES! Monthly topical gag service too! Free catalog. Robert Orben, 3536 Daniel Crescent, Baldwin Harbor, N. Y. mh15-64

EMPLOYMENT SECTION

HELP WANTED

CONTROLLER FOR PROMINENT N.Y. Phonograph-Record Mfr. Exp. in field desirable. Send detailed resume and salary req'd to Box #491, Billboard, 1564 Broadway, N.Y. 36, N.Y.

REPRESENTATIVES WANTED — Nationally known budget record line seeks good, qualified reps. All territories open. Contact Specialties Record Sales Corp., 366 Broadway, New York, N. Y.

SITUATIONS WANTED

ARTIST—FREE LANCE, DESIGNS, LAY-outs. Experience includes designing of record album covers, promotion and advertising for Columbia and Epic Records. Designed promotion pieces for N.B.C. Contact Box #493, Billboard, 1564 Broadway, N.Y. 36, N.Y.

SEEKING EMPLOYMENT IMMEDI-ately. 15 years' experience South East Asian market; Phonograph Records, Radio Receivers and Allied Lines Buying and Selling and Administration. 5441 San Vicente Blvd., Apt. 9 Los Angeles 19, Calif., or Phone: WE 6-4590.

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Per Insertion				
	1/2"	1"	2"	Each Additional Inch
Manufacturers Advertisers	\$9	\$15	\$25	\$9
Distributors & Employment Advertisers	\$5	\$9	\$15	\$5

- Minimum size sold is 1/2", approximately 35 words; 1" 70 words. All rates are for EACH advertisement, EACH time. Advertisements 2" or larger set in boxed style.
- If box number is used, allow 10 words for number and address. Box number service charge, 50c per insertion.

USE THIS HANDY AD ORDER BLANK

Please insert the following ad for _____ consecutive issues.
 Classification: _____ Size: _____
 Set regular classified style. Set boxed classified style.
 Amount enclosed _____
 Copy: _____

 Company Name _____ Authorized by _____
 Address _____
 City _____ Zone _____ State _____
 Please enclose your payment. We do not bill for classified ads.

BILLBOARD BUYERS AND SELLERS CLASSIFIED MART

1564 Broadway New York 36, N. Y. 1520 N. Gower St. Hollywood 28, Calif. 188 W. Randolph St. Chicago 1, Ill.

MOA Planning Pool Tourney At Convention

CHICAGO—Music Operators of America is shooting for a national pool tournament to be held in conjunction with its fall convention here.

As planned, the tournament would be sponsored by State associations around the country. Eliminations would be held and each State association would send a contestant to the national playoffs.

Robert Blundred, MOA managing director, said that he felt considerable public relations value could be drawn from such an event.

Blundred said that he has had informal contact with associations in Nebraska, Illinois and Wisconsin and that the initial reaction was good. Blundred said he had also received a favorable reaction from one pool table manufacturer.

One aim of the national tournament would be to foster competition in individual game locations around the country. Such contests and promotions have often been held in the past but never on a national basis.

The Omaha Operators Association drew national attention some months ago with a tournament that was locally televised each Saturday.

Blundred said MOA would undoubtedly attempt to draw on the experience of the Omaha group. The tournament there was generally considered a big success.

If adopted, the MOA tournament would be handled by an independent promoter.

Coin Machine

OPERATING

MUSIC MACHINE PROGRAMMING • DOUBLE PLAY DISKS
RECENT STEREO RELEASES • BULK VENDING

EUROPEAN NEWS BRIEFS

Seek Trade Unity

HAMBURG — A movement to unite German arcade owners into a single cohesive organization is being pressed by Lars K. Skriver, elder statesman of the German trade.

Skriver is seeking to join arcade proprietors in an "all for one, one for all" group in the trade's relations with authorities. Arcade owners are the perpetual targets of public criticism, most of it uninformed and some of it deliberately malicious.

Skriver, whose Hamburg property is generally rated as a trade model, believes coinmen themselves have contributed to their current difficulties by their failure to keep solidarity.

A case in point is the recent trade effort to relax stringent regulation of payouts. However, the trade defeated itself (so numerous operators believe) by failure to agree on objectives and press for the agreed objectives as a united organization.

Instead, one faction plumed for an increase in the number of permitted payouts from two to five, while another faction wanted the maximum play raised from one mark (25 cents) to two marks. Authorities quashed both proposals.

Italian Trade Grows

ROME — Italy is developing a lush re-export trade to the Mediterranean areas, the Middle East and Africa.

Called by some trade figures the "Antwerp of the Mediterranean," Naples is becoming the major transshipment point for this brisk trade based on equipment imported into Italy from West Germany, France and miscellaneous reconditioned U. S. equipment.

Italy also contributes equipment produced by Notomat in Leghorn and the AMI licensee in Turin.

Diskeries Spurn Ops

FRANKFURT — West German diskeries are cold-shouldering overtures from the coin machine operators to join the Central Organization of Operators (ZOA).

In the light of the dreary experience in this country, there is keen interest on the part of German operators to the efforts of Music Operators of America in this direction.

German diskeries are sticking to the position that records are records and juke box operation is just that, and never the twain
(Continued on page 59)

Juke Box Statistics Depend on the Side

WASHINGTON—Statistics on songwriter and juke box operator income given at last week's hearings on the Celler anti-exemption juke box bill varied according to which side was quoting them. But all who testified agreed that cost of setting up the Performing Rights Administration office suggested to manage juke box fees in the bill would easily consume the first year's estimated take of \$2 million on the \$5 per box licensing basis.

Most thorough breakdown was given by Perry Patterson, representative of juke box manufacturers, and member of the Washington office of the firm of Kirkland, Ellis, Hudson, Chaffetz and Masters.

\$2,500,000

Patterson said an estimated 500,000 juke boxes in 50 States would produce a gross return of \$2,500,000—if all of them applied for the \$5 license, a highly doubtful prospect. An estimate of 80 per cent, producing about \$2 million was generally more acceptable.

It is generally calculated that 50,000,000 records are played per year on juke boxes in this country, but Patterson estimated closer to 100,000,000, with the number of plays totaling between one and 10 billion per year. The majority of the machines play 80 to 120 disks, or 160 to 240 selections.

To police this vast number of plays on this number of machines would cost a minimum of \$1,000,000 annually in field operations alone, Patterson said. (This job would go to the performance rights organizations, while the Administrator's office would handle distribution on the basis of their survey.)

200 Clerks

Patterson noted that ASCAP counsel Herman Finkelstein had in 1959 reported employment of 200 clerks to tabulate performance of ASCAP's li-

censed music. If clerks averaged \$5,000 annually, this would mean another \$1,000,000 cost. Bringing it up to date, during present hearings ASCAP coun-

(Continued on page 57)

Chi Coin Bows 'Strike Ball,' Puck Bowler



STRIKE BALL

CHICAGO — A new trip-relay bank for easy servicing, an "inner" cashbox and redesigned stainless steel backglass are featured in Chicago Coin's new Strike Ball puck bowler.

Six can play and games include: Beat-The-Champ, Strike Ball, Dual Flash, Super Strike, Flash-O-Matic and Regulation.

The new trip-relay bank can be removed with two screws for fast servicing. The coil, arma-

(Continued on page 66)

Trade Feels Mfrs. Will Exhibit

CHICAGO—The long game of poker between Music Operators of America and the juke box manufacturers is about to end. The betting is in favor of MOA getting all or at least a majority of the manufacturers to exhibit at its fall convention.

MOA President J. Harry Snodgrass had previously told Billboard he expected definite word from the manufacturers by May 15. As the day approaches, it looks like MOA's face-lifting program has paid off.

Although no official word has been released by either MOA or

the manufacturers, the feeling in the trade is that the manufacturers will come through.

Seeburg paved the way with its announcement that it would exhibit several weeks ago. The firm had not exhibited at the previous two MOA conclaves. Neither had Wurlitzer or Rock-Ola.

The trade is now betting that Wurlitzer and Rock-Ola will follow the Seeburg lead. This would leave only Rowe-AC Services and United. Both of the latter firms were exhibitors during the last two conclaves.

Although a Rowe-AC spokesman had previously indicated the firm had not planned to exhibit, a favorable decision by the other manufacturers would be a very compelling reason for Rowe-AC to reconsider.

With the five juke box manufacturers in the convention, MOA would be in an excellent position to go after some very important record manufacturer support.

This, together with the game manufacturer support it already has, would be an excellent found-

(Continued on page 66)

WOG CHIPS IN FOR BILL FIGHT

PORT CHESTER, N. Y.—The board of directors of the Westchester Operators Guild Tuesday (7) voted to donate \$200 to the Music Operators of America to assist that organization in "fighting unfair legislation." MOA is currently attempting to stop passage of H.R. 5174, a measure which would levy a \$5 per machine annual fee on juke boxes for performance rights royalties.

See Juke Box Bill Getting to Floor

By MILDRED HALL

WASHINGTON—It is beginning to seem inevitable that some sort of legislation to repeal the juke box performing rights exemption, with or without government surveillance, will emerge from the House Judiciary Subcommittee on Patents, Royalties and Copyrights. This is no guarantee of passage by Congress, but it is a reversal of a decade in the previous record of the Willis (D., La.), subcommittee.

The new trend became apparent during last week's hearings on the Celler (D., N. Y.) anti-exemption bill. The bill would set up a Performing Rights Administration in the Copyright Office, which would license juke boxes at \$5 per box annually for performance royalty on coin-operated music.

The new Administrator would collect and distribute the money, at an estimated cost of between \$1.5 and \$2 million. Collections are not expected to exceed \$2 million at most, the first year, at the \$5 per box ceiling.

\$5 Ceiling

Major performing rights groups representing the songwriters at the hearing reluctantly agreed to the \$5 ceiling set in the bill, but only as an interim, experimental proposition.

Juke box industry witnesses were utterly stunned to hear Copyrights Subcommittee Chairman Willis urge

music operators to accept legislation to end the stalemate on this matter, either by outright repeal of the exemption in the 1909 Copyright Act, or by repeal with government administering and "protecting" the juke box industry.

Willis said: "I wish to associate myself with Chairman Celler, in invoking a spirit of compromise between songwriters and the juke box operators, who have enjoyed total freedom from payment of performance royalties on the music played in the machines."

2-1 Favor Repeal

Further, Willis said that over the years, the Register of Copyright has been in favor of repeal of the exemption—making it two to one against the juke box stand for retaining it. "I'm not tipping my hand—but something needs to be done."

Willis sympathized with small business problems of individual operators, but warned against the attitude that the industry "got by all these years and nothing ever happened. I'm trying this time. . . . This legislation is not inspired by anybody. It is an honest effort to try to reach a middle ground."

Register of Copyrights Abraham Kaminstein was willing to go along, but was frankly apprehensive about the magnitude of the undertaking. The new Administration Office would have to distribute royalties from an estimated one to ten billion juke box plays of copy-

righted tunes per year, on 500,000 boxes, in 50 states.

10-Year Repayment

A staff of 30 would be required to start, and any money appropriated before collection was made would have to be repaid to the government over a 10-year period.

The Register said the hardest part of the Performing Rights Administrator's work would be getting performance royalty groups to agree on fair distribution of the fund. The major performance royalty organizations, ASCAP and BMI, would have to sample, survey and check on juke box performances at their own expense, and distribute their share of the fund to the membership.

At the hearing, juke box interests put up a strong fight to pay songwriters additional money for juke box play by doubling the mechanical royalty from the statutory 2 cents per copyrighted tune to 4 cents. They proposed specially labeled disks for use in juke boxes as distinguished from private use. They argued that this was the only safe way to make sure songwriters who write music for juke box play would get the money. Also, it would safeguard juke box operators from annual push for higher rates by powerful performing rights organizations.

Choice Offered

Subcommittee member Roland Libonati (D., Ill.),
(Continued on page 57)

See Juke Box Bill Getting to Floor

• Continued from page 56

champion of the cause of the juke box operator over the years, backed the mechanical royalty suggestion to the hilt. Although Subcommittee Chairman Willis said he did not altogether rule out the possibility, he insisted that the question was one of "performing rights," not "mechanical rights." Insistently, he offered operators the choice between outright repeal and repeal with government guardianship.

By the close of the second day of hearings, Representative Libonati was urging juke box operators and manufacturers to sit down and bargain with copyright proprietors and performance rights groups and voluntarily reach some agreement, to avoid legislation.

"I fear Congress will do something drastic," he warned, "if the stalemate continues." He also reminded juke box interests that this 88th session of Congress was only a few months old and had nearly two years to run. This would give Congress plenty of time to choose between three Celler bills before the subcommittee: one for outright repeal, one for a trusteeship to handle the funds, and the present bill. (H.R. 1046, H.R. 1045, and H.R. 5174.)

During the first day of hearings (May 2), Judiciary Committee Chairman Emanuel Celler said failure to resolve this issue would "take the steam out of the whole revision program." The Register of Copyrights' report on the revision has asked that the juke box issue be resolved separately.

Rough Draft

The full-scale copyright revision now underway, with a rough draft of the law slated for presentation to the Willis Copyrights Subcommittee and Congress by 1964, will be a powerful factor in the juke box exemption repeal. The eyes of Congress, of all U. S. copyright interests, and of the whole world, will be watching the course of copyright legislation. Millions of dollars in copyright-based industries will be riding on decisions made in the revisions set down in the final law.

Representative Celler said the songwriters had softened their opposition to his bill to achieve at least a start in resolving the juke box performance stalemate. The juke box interests themselves were agreed that some payment should go to songwriters for use of their music on coin-operated machines, it was pointed out.

"The songwriters are going a long way here," in accepting a fee so low cost of administration would absorb all of the money, said Celler. "They have made a serious concession that could affect them in other areas. They have swallowed a bitter pill here. . . ."

Foot in Door

Representative Libonati agreed with juke box spokesmen that the songwriters, and especially the American Society for Composers, Authors and Publishers, and Broadcast Music, Inc., were shedding crocodile tears. "The \$5 per box is just a foot in the door, and they will be back asking for \$25 as soon as the first year of the experiment is up."

Representative Libonati angrily warned performance royalty organizations that they might very well fear too much government interest in performance royalty. Libonati said that the antitrust history of ASCAP and BMI, plus court fights now raging over their distribution and charges, plus close ties with motion picture and broadcast interests, plus delving by government might "coagulate" into complete takeover of performance rights administration by the government.

Second witness for the bill, after Representative Celler was Register of Copyrights Abraham Kaminstein. The Register said his office had always favored outright repeal of the exemption, but now felt this might work too great a hardship on the juke box operators. The \$5 fee proposed is not a permanent solution, and can be justified only as an experimental measure, he said.

Play Reports

Burden of surveying will go to performance royalty organizations—but juke box operators can be called on for reports on play once every several years. Failure to co-operate would forfeit their license.

Juke Statistics Depend on Side

• Continued from page 56

sel said it cost ASCAP \$1,300,000 to survey and police 4,500 radio and TV stations.

To do the same for half a million juke boxes, or 9,000 operators, would cost at least as much, said Patterson. This sets basic costs of the Administrator's office at \$2,000,000 minimum, with nothing left over for songwriters on the \$5 per box basis.

Also, the bill provides that any appropriation to get the new bureau working must be repaid over a 10-year period—all out of the juke box performance royalty collection. This would mean a \$200,000 annual debt coming out of the fees for 10 years, said Patterson.

Having disposed of songwriter prospects under the bill, Patterson turned to the juke box operators. He said average operator must have at least 100 machines to survive. Average profit has been quoted as \$5,000 annually, but Patterson said small operators who make up 62 per cent of the field make only about \$3,600 annually. A \$500 license fee out of this "speaks for itself."

Patterson also claimed that under ASCAP distribution, top writers choose not to be paid on the basis of "current performances" as provided in the 1961 decree amendment. So they can draw royalties from the general fund, where as little

Herman Finkelstein, ASCAP counsel, compared the proposed \$5 rate with that in other countries: \$90 in Brazil; \$65 in France; \$36 in England, and \$25 in Germany. But committee member Robert Kastenmeier (D., Wis.) said the systems operated so differently in different countries that the comparison was not fair.

The ASCAP attorney compared music fee rates to other users: 3.5 per cent of radio time sales; 3 per cent of TV time sales; 5.5 per cent of gross sales of background music, with minimum of \$20 to \$30 per year. In contrast, the \$5 juke box fee would bring less than two tenths of one per cent of the user's revenue, he said.

Wurlitzer Ads Cited

The ASCAP counsel quoted freely from Wurlitzer advertisements for its new juke box with 50-cent charge for top-ten tunes at one push of the button. Finkelstein estimated gross annual take of such boxes from \$2,860 to \$6,240 each.

For once on the same side of the business fence as ASCAP, Chairman Sidney Kaye of Broadcast Music, Inc., said his organization could support a modified H.R. 5174, but only as an interim measure for two or three years. He said the bill should provide for a thorough study of the situation, by the Administrator, and come up with a reasonable performing rights fee for juke box music.

Kaye was careful to point out that BMI licenses the tunes which receive a "very high proportion" of juke box play. Whatever the "experiment" disclosed, "ultimately, the pay must follow the play," and take into account repeated play of popular tunes at their peak, and the heavy regional play of certain selections.

BMI Attitude

BMI would prefer a straight repeal bill, with an impartial board of arbitration set up, something like the trustee board representing government, juke box and songwriters interests proposed in Representative Celler's H.R. 1045, introduced earlier this session.

Leon Kellman, counsel for the American Guild of Authors and Composers (AGAC), favored simple repeal, but in principal approved the Celler bill. AGAC counsel said the fee was set far too low, however, and the organization could not support the bill unless the fee were at least \$25.

In the second day of hearings, strong presentations against subjecting the juke box industry to performing rights pressures were made by Perry Patterson, of the Washington office of Kirkland, Ellis, Hudson, Chaffetz and Masters, representing manufacturers Wurlitzer, AMI, Rock-Ola and Seeburg; and by a tandem team of Music Operators of America president George Miller, and MOA counsel Merrill Armour, of the Washington firm of Armour, Herrick, Kniepple and Allen. Armour said Nicholas Allen, who customarily handled the juke box issue for the firm, did not have sufficient notice (the subcommittee gave all witnesses a month's notice) to change a prior commitment.

Miller Statement

Rep. George Miller (D., Calif.) sounded the opening gun for the opponents with a blast at performing rights organizations in general, as wanting a stranglehold on the small businessman in the juke box operation. Subcommittee Chairman Willis was sympathetic about the individual operator, but said the time had come when the long contest between operators and performance royalty organizations had to be resolved, to give the songwriter some payment for use of his music on the boxes. "This bill is not out to ruin operators," he said. "We will make a serious effort to be reasonable and have some sort of legislation in this session."

Same Amount

Perry Patterson, for the manufacturers, said raising mechanical royalties would give songwriters about the same amount as the Celler bill's \$5 per box fee. Patterson said juke boxes buy between 25 and 30 per cent of all records, and a simple raise in royalty would bypass the costly bureau which everyone had testified would eat up the proceeds of the license fee.

as 10 per cent is related to juke box plays.

In argument for switching to mechanical royalty increase, Patterson said records bought for juke box play pay an annual average of \$2,000,000 in mechanical royalties. A raise in the statutory rate (he did not suggest raise applicable to juke box disks only) would give the money directly to authors of music played on the boxes, without any administrative costs.

When the license fee is raised at behest of the performance rights groups—as it must be—to \$15 or \$25, Patterson estimated that an operator with 70 machines would have to pay from \$1,050 to \$1,750 a year. Out of an estimated \$3,000 to \$6,000 a year, this would be ruinous he said.

The whole industry is shrinking, government statistics show.

(Operators testified the shrinkage was partly due to the extremely high costs of modern machines). From 61,000 machines in 1953, the number has dropped to 45,000 machines in 1961. Fewer operators have to have more machines to make the business pay.

In rebuttal, according to ASCAP figuring, Counsel Herman Finkelstein said juke boxes have approximately 10 billion plays per year, of copyrighted music, on which there is no royalty. Broadcasters pay \$15,000,000 a year for aired records of ASCAP music.

Finkelstein figured that operators with the new juke boxes, especially with 50-cent play of top 10's, could double previous earnings to gross revenues of from \$3,000 to \$6,000 on one box, annually, as the advertis-

Patterson felt it unnecessary to ask record manufacturers to single out juke box disks, but would raise mechanical royalty on all records. The subcommittee did not look kindly on this idea of raising "private" sale disk mechanicals as well as juke box disks.

Patterson said costly performance fees which were undoubtedly going to be sought by performance organizations would wipe out operators and manufacturers of juke boxes.

Individual juke box operators were to testify that average weekly take in regions involving depressed areas was as low as \$14, or \$7 net for the operator after split with location owner. In other areas, average weekly take per box was given as \$24 with net of \$12 to the operator.

The team of MOA's George Miller and counsel Armour urged the subcommittee to experiment with the mechanical royalty raise if they had to experiment.

Neither Acceptable

Chairman Willis again put the question of choice: outright repeal or repeal with government supervision. MOA spokesmen could not accept either and argued that mechanical royalty on juke box disks would go directly to songwriters without a costly bureaucratic set-up.

At this point, Representative Libonati urged a third course: voluntary arbitration. "You're in a very difficult situation here. I'm afraid the Congress may do something drastic—and on the basis of your own reports on juke box earnings." The government would look at the large figures, not the individual operator's ups and downs. "The government has eliminated business by taxation," he said bluntly.

MOA president protested passionately that while ASCAP could afford \$6 million administrative costs and steep legal fees out of its \$35 million take, operators do not have even \$100,000 for this need. "We can't come in year after year. All these bills are for one year, then revise upward. We can't be lulled into false security by a low start."

About Face

Willis, with a startling about-face from previous years, said operators "exaggerated the monopoly powers of the performance rights organizations. They are under Consent and you can go to court. They are not completely unrestrained. . . . All industries pay for their raw material—why not the juke box industry?"

Miller said they did not object to payment—but to the manner of payment. Unlike broadcasters and other users, the approximately 1,100 members of MOA are marginal operators. Out of average \$12 per week per box to the operator come costs of maintaining the machine and all expenses. Operator must have 80 to 120 boxes to survive. New boxes now cost up to \$2,000, and operators realize very little on investments of \$90,000 worth of machines.

Angriest blasts at the performance rights organizations came from former BMI songwriter Gloria Parker, a stormy petrel in litigation with the performing rights group and broadcasters for the past seven years. And from one Barney Young, a would-be performance rights organizer himself, head of the now defunct "Music Operator's Music."

Miss Parker and Barney Young said raising mechanical rights on disks used in juke boxes would be the only way songwriters would ever see the money. They said the Celler bill would only benefit "two giant monopolies, ASCAP and BMI, both with a shocking history of antitrust violations."

In line with growing interest in performance royalty questions, the subcommittee questioned both carefully on allegations against the performance rights groups. Young said songwriters contracted "under duress" because they haven't the resources to battle the giant organizations in court.

Chairman Willis asked Young why he did not appeal to Justice Department against the alleged shut-out by ASCAP and BMI, and offered to consider any corrective antitrust legislation Young could present to cover the alleged abuses by the major performing rights organizations.

ing claims. On a machine grossing \$60 weekly, the \$5 performance fee would mean (if there were no administrative costs) 2/10 of a cent per week to the publisher, and one tenth of a penny each to the author and composer of the music, for play of a top tune the public gives \$6 to hear on the box. ASCAP counsel said if the tune stays on 5 weeks, the take would be \$30 to users for that one disk.

Hoffman Expands

COLOGNE—The O. J. Hoffmann firm, a major payout producer, is expanding into a full line of games.

It is introducing soccer, two-pocket billiards and golf billiard game and a seven-pocket billiards.

NO PINS IN MAP

Europeans Strike Out in U.S.

By OMER ANDERSON

BONN—At the offices of a major West German coin machine manufacturing plant recently, an employee pointed to a world map with pins showing export sales.

The employee ticked off the countries, ruefully pausing at the broad pin-free expanse representing the United States. "As you can see," the employee remarked, "there is not a pin there. We have no export market in the U. S."

"Here is a pin at Mexico City. Here are pins all through Latin America. But no pins in the U. S. We just can't seem to sell there."

No. 1 Problem

Thus did this firm's office worker pin down the No. 1 problem—and failure—of the West German coin machine industry: its glittering failure to penetrate the U. S. market.

It is a problem not peculiar to this single firm. It is a nightmare common to the West German trade. Indeed, it is common to the general European trade. For failure to crack the U. S. market is not restricted to the Germans.

Nor is it restricted to any single type of European coin equipment. The European trade is selling virtually nothing on the American market, despite nearly a decade of resourceful effort.

A breakthrough may be in the offing, but there is no great sense of anticipation among Continental manufacturers. This would be the U. S. licensed production of the Cinebox coin movie screen. Cinebox is given the best chance of any recent Continental coin item to crack the U. S. market.

Scant Solace

But this will be scant solace to the European manufacturers of phonographs and games, who chafe under the knowledge that final acceptance of their products on the world export market can only be sealed by their acceptance in the U. S. It is a nightmare common to the West German mediate money, although the real issue is the fact that prestige begets money in the export market more than on the home market.

As long as Continental coin equipment manufacturers are unable to sell the U. S. market, they must inevitably rank runners-up on the world market. The predominant position of the U. S. product on the world market can only be serious-

ly challenged when Continental manufacturers are able to make a strong penetration of the U. S. market.

Sore Handicap

The fact that they are unable to make headway in the American market is a sore handicap to European juke box manufacturers in battling U. S. product competition in the Continental market. It galls juke box manufacturers in West Germany in particular that they are unable to emulate the lead of German automobile and electronics producers in carving a North American market.

Most U. S. experts on the Continent believe that European equipment is considerably better than the dismal U. S. market picture would indicate, and that the Continental trade's failure is due more to a paucity of sales acumen and organizing ability than to product deficiency.

Until now the Continental trade has contended itself with conventional export sales arrangements, which now are acknowledged to have been clearly inadequate.

Promotion

The general manager of a German firm which has been trying fruitlessly for nearly five years to invade the U. S. market observed, "Our product is good enough to sell in the U. S. market, but we fall down on merchandising and sales promotion. We are still working on this problem, and we are confident we can solve it."

Two new (for the Continental trade) lines of approach are under study: establishment of U. S. subsidiaries and forming of partnerships with U. S. firms. Examples from the German auto industry are Volkswagen (which has its own U. S. company) and Mercedes Benz (for which Studebaker is sales and servicing agent).

The European trade is clear on one point, however, in its hopes for a beachhead into the U. S. market: its products will be manufactured in Europe and shipped to the U. S.; there will be no effort to manufacture in America.

In fact, there is discussion of a link-up with U. S. firms under which the German partner would produce certain components for use by the U. S. firm in its own production, these components being those manufactured cheapest and best in Europe.

Requests Key to Music Menu

PHOENIX — Ten years of steady programming experience has led to a long list of efficient improvements in music-route operation at Garrison Sales Company, here.

Bud Burgess, route supervisor, is one of the few such specialists who have spent a full 10 years in the field of programming. He handles this chore for five major phonograph routes which cover most of Phoenix and surrounding cities. Beginning as a collector himself, he has personally operated every route for at least a year, and riding herd on five collectors today, he is responsible for 90 per cent of the music menu on every phonograph involved—the remaining 10 per cent made

up from collectors' individual observations and suggestions.

Programming for Garrison Sales (headed by Hap Nowell) hinges on a 10 x 8-foot room, to the rear of Garrison's new phonograph showroom. Here, Burgess handles the entire job of programming for every location. He spends Wednesdays buying records at local one-stops, and following up on special orders and requests.

Requests Important

In programming, there is no such thing as a set music menu which will show equally good results from one location to the next. Instead, Burgess leans heavily on requests, which have become so important at Garrison Sales Company's headquar-

ters, that there are always 25 or 30 requests honored every week.

Collectors point out to location owners that the juke box is in his spot to make money, and that it won't live up to these expectations unless the owner is willing to talk music with his own patrons, ask the latter to suggest what music they would like to hear, and otherwise play an active part in the phonograph's management.

This point has been hammered into location owners so emphatically and so often that there are few who have no requests to make when the collector drops around for a record change.

"Wherever we find that a tavern owner, for example, hasn't taken the trouble to jot down a few requests for the collector, we immediately build a fire under him," Burgess said, "by getting on the telephone, and asking why. Invariably, it takes only one call to get the location owner active again."

Requests Honored

Naturally, to keep the all-important flow of requests coming in, Burgess must bend over backwards to make sure that every request is honored. If it turns out that a requested record simply cannot be found, he makes a telephone call, or sends a note to the location owner to explain why. If the record must be bought from a retail record shop, it is unhesitatingly purchased—in many instances requiring purchase of an album, in order to get an individual item.

Programming 90 per cent of

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.

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BEACH BOYS, CAPITOL 4932

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BRENDA LEE, DECCA 31478

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CAN'T GET USED TO LOSING YOU

ANDY WILLIAMS, COLUMBIA 42674

DAYS OF WINE AND ROSES

TAKE THESE CHAINS FROM MY HEART

RAY CHARLES, ABC-PARAMOUNT 10435

NO LETTER TODAY

ANOTHER SATURDAY NIGHT

SAM COOKE, RCA VICTOR 8164

LOVE WILL FIND A WAY

AIN'T THAT A SHAME

4 SEASONS, VEE JAY 512

SOON (I'LL BE HOME AGAIN)

THE GOOD LIFE

TONY BENNETT, COLUMBIA 42779

SPRING IN MANHATTAN

LOCKING UP MY HEART

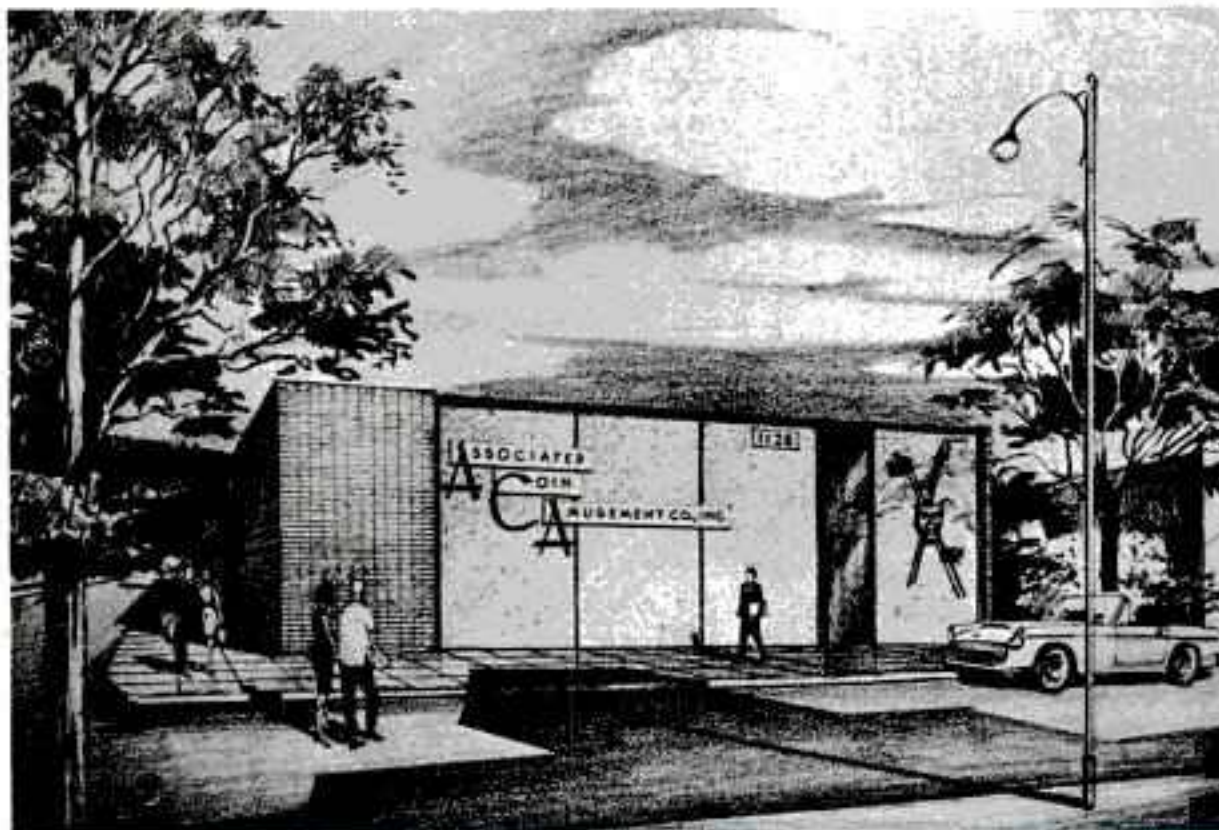
MARVELETTES, TAMLA 54077

FOREVER

THE LAST LEAF

CASCADES, VALIANT 6028

SHY GIRL



ARCHITECT'S DRAWING of the new Los Angeles branch of the Associated Coin Amusement Company, Inc., Oakland, Calif., under construction and to be opened later this year.

each menu himself, Burgess is guided by every publication in the music field, as well as the top 40 list released by a Phoenix radio station. He compares all these sources and gives consideration to play meter records, to arrive at a decision.

Burgess changes an average of three to four records a week on most active stops, or six records every two weeks on less active locations.

Westerns Lead

In programming for Phoenix's taste, Westerns lead the profit parade, with pops second. Old favorites come next, followed by novelties. There is scarcely a location involved on which Burgess does not program a heavy percentage in Westerns.

One location near a swimming pool, must be programmed for teen-age tastes during the daytime, and for adult tastes at night.

"In a spot like this, which is by no means unusual, we have two different programs on the same box," he said. "Naturally, this means we must use 200-selection phonographs, and split the program so that a twist addict can pick out a dozen numbers he wants to hear in the afternoon, while more sedentary adults can enjoy Mitch Miller, Glenn Miller, or old favorites during the evening hours.

Possessed of an acquisitive memory and using a simple flip sheet system to keep records on every spot, Burgess can pro-

gram for locations which he has not seen in years, with a fair degree of accuracy.

Inventory System

In a recent remodeling, Burgess set up some highly efficient systems by which all collectors operate. For example, on the left wall of the room is a series of slanted slot fixtures, containing 105 slots, now devoted almost exclusively to old favorites, 33-r.p.m. records which are invariably good as fill ins.

Until last year, there were 3000 records on hand, all 33s stacked up here and there.

Going through the entire collection, the Arizona operator winnowed the mass down to slightly more than 100 selections, which are racked neatly away in the 33 bins, where they are always handy in switching old favorites on music menus.

When operators bring in their records at the end of each day, the disks go into bright red boxes, each identified with the name of the route man. Every Saturday morning, Burgess moves these onto a table in the center of the room, and goes through them carefully, discarding heavily-used records, and setting aside those which he knows will be valuable again.

The discarded records go on top of a shelving ledge, on the opposite side of the room. When 1000 disks are accumulated, they are shipped out for resale as used records. The remaining

(Continued on page 66)

'It's My Party' Holds On in Chi

CHICAGO—Collections softened somewhat here last week and record sales to operators slowed down accordingly.

Leslie Gore's "It's My Party" on Mercury continued to hold the No. 1 spot, but being more than a couple of weeks old, the disk wasn't pulling in new business as it had.

Both Singer and Music Box one-stops reported scattered action on a lot of sides rather than strong action in any one or two areas.

"Sukiyaki" by Kyu Sakamoto on Capitol looks like it could be a sleeper. Both Russ DiAngelo and Fred Sipiora of the two one-stops reported sales.

Other than this and the Gore record, however, DiAngelo and Sipiora had divergent picks.

Sipiora cited sales on "Still" by Bill Anderson on Decca, a c.&w. disk going pop; "All

Right," the Grandisons, RCA Victor; "Wildwood Days" by Bobby Rydell on Cameo and the new Chubby Checker single on Cameo.

The Rydell tune has an interesting history. The song was first put out by the Dovells on Parkway, sister label to Cameo, backed with "You Can't Sit Down."

Parkway took off "Wildwood Days" and substituted "Steppin' Everywhere." Rydell then recorded "Wildwood Days" on Cameo, and the record is now

getting good regional action.

Sipiora also noted good r.&b. action on a couple of sides: "Baby Please" Percy Mayfield on Tangerine (distributed by ABC-Paramount), and "A Love She Can Count On," Miracles on Tamla.

At Music Box, DiAngelo's hot sides are "Blue on Blue," Bobby Vinton, Epic; "Chattanooga Shoe Shine Boy," Joan Castle, Dot; "Hot Pastrami With Mashed Potatoes," Joey Dee, Roulette, and "The Good Life," Tony Bennett, Columbia.

EUROPEAN NEWS BRIEFS

• Continued from page 56

should admit to more than a nodding acquaintanceship.

German operators are noting with a certain perverse satisfaction that the record trade is no longer basking in runaway prosperity, and operator associations are counting on slackening sales to increase diskery interest in support of the operators.

Sausage Story

SPEYER, West Germany — One of Germany's famous aviation names, Ernst Heinkel, is sponsoring a contest to produce a song in praise of sausage.

Heinkel seeks a catchy tune for disk pressing and juke box play. The firm's motive is strictly pragmatic: Heinkel has developed a high-flying sausage vending machine for "Bierknacs," smoke cold frankfurters to be consumed with a glass of beer.

Heinkel would like to create the "Bierknacs" version of the Beer Barrel Polka for play in juke boxes at its sausage machine sites. The aeronautical firm believes there is golden future in sight for its sausage machine.

Automatic Cinema

PARIS — Only Airport terminal is testing the world's first coin-operated movie theater, an entirely automatic, self-service theater.

The theater seats 400 and is designed for around-the-clock operation—without staff. For the self-service cinema has no box office clerks, no projector operators, and no usherettes.

Insertion of the coin turns the turnstile permitting the patron to enter. He takes his seat according to a large illuminated seating plan on the wall, which shows each seat with a green (free) or red (occupied) light.

Candy, ice cream, popcorn and beverages are vended from machines. Films are projected automatically. Only a supervisor is on duty.

Eye British Market

HAMBURG — West Germany envisions the development of Britain as a profitable market for reconditioned German payout machines. The British

are respected by German payout producers as "potentially a great market for payouts," according to one producer.

Britain is one of the few countries in the world with laws permitting payouts. West Germany has an annual automatic supply of 40,000 used payouts resulting from the provision of the German payout law that machines must be retired from service after two years play.

England has no such law, thereby providing a market for reconditioned German machines. One London firm, for example, has just imported 2,000 German machines.

Duties May Drop

MADRID — The Spanish government has under study a general lowering of customs duties and taxes on coin machines. Import restrictions would be substantially relaxed.

It is proposed to half the present 60 per cent customs duty and to abolish the luxury tax. Furthermore, red tape complicating the importation of coin machines would be slashed.

Spain is considering unfettering coin machine imports to large measure in line with its over-all program to gain admission to the European Common Market as an associate member.

Foreign firms, primarily West German and U. S., are negotiating to gain a Spanish base, anticipating that the Spanish economy will boom.

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BULK VENDING

Ball Gum Gets Back of L.A. Hand

LOS ANGELES — A sharp trend away from ball gum, in favor of charms in the 1-cent, 5-cent and 10-cent classification, characterizes the bulk vending industry in the Los Angeles area, according to Sam Weisman, long-established distributor here.

Even though the outdoor climate of Los Angeles has been fairly conducive to ball gum

appearance (despite high humidity), operators who have switched over to charms are finding better results.

There has likewise been a sharp pick-up in candy of various types, including Boston baked beans, jellybeans and novelties. Jellybeans are a matter of personal preference for the average operator, since it has been found that in the bril-

liant sunlight of Los Angeles, combined with heavy humidity, jellybeans all too often tend to lose their color, and become a sticky mass.

Harder candy items, however, survive everywhere, and are showing much better returns than ball gum. Tab gum has slowed down substantially over the past few years, even though almost every operator who continues to use tab gum venders reports himself thoroughly satisfied with turnover.

Most operators report that little change in collections as compared with the same period in 1962. A temporary recession has gripped Los Angeles and its many suburbs through the latter half of 1962 and early 1963, primarily because of the cut-back on aviation production in the area.

There has been a sharp trend toward diversification into kiddie rides, mostly in coin-operated dry cleaning and laundering stores.

Here, where large numbers of children naturally accumulate, kiddie rides are definitely on the upswing, and have made the difference between ordinary and extended-profit returns for one

operator after another. The average bulk operator has purchased five or six kiddie rides, spotted near his established bulk locations, and to date, there have been very few complaints voiced over returns.

Weisman's firm is Operator's Vending Machine Supply Company, at 1023 South Grand Avenue, distributor for the Oak Manufacturing Company.

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- Pistachio Nuts, Large Tulip72
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- Cashew, Whole64
- Cashew, Butts61
- Peanuts, Jumbo45
- Spanish, Jumbo57
- Mixed Nuts57
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- Jelly Beans32
- Licorice Gems32
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Guggenheim Has New Ring Mix

JAMAICA, L. I., N. Y.—Karl Guggenheim, Inc., local charm manufacturer, this week released the firm's Imperial Ring Mix, a series of 37 vacuum-metalized rings which will hold a 3/8-inch marble or ball gum.

Some of the items were displayed at the recent National Vendors Association convention in Chicago.

New items in the series include a colored gem set in seven assorted styles, dazzle rings, skull rings, eight assorted signet rings, moonstone rings, seven assorted pearl rings and eight assorted pearl cluster rings.

How to Keep From Cooling Heels in the Outer Office

LOS ANGELES—Roy Hurlburt, bulk operator and kiddie ride operator here, has discovered a practical shortcut in location-selling operations.

Instead of using the ordinary type of business card, Hurlburt went to a local printer to produce a slightly oversized business card which gives only his name, address, and telephone number. Slanting up from the name in the center of the card is a bright red arrow, pointing to the upper right-hand corner.

Here, the California operator has cemented half of a ball of ball gum, usually bright red or yellow, using a combination of a thumb tack and aircraft-dope glue to hold the half-sphere of gum in place.

When Hurlburt calls on a location and sends his card in to see the manager, he always gets immediate attention.

If the location head has no

interest in installing bulk vending machines, he will immediately send word back, which saves Hurlburt long periods of cooling his heels in the ante-rooms of managers' and supervisors' offices.

Often, the half ball of ball-gum has a special advantage in that numerous storekeepers have never met a bulk route operator, are curious, and will be more kindly disposed toward an interview.

Hurlburt uses the same motif in sending out checks for commissions to his location owners, with the half sphere of ball gum glued on the upper right-hand corner of the statement which accompanies the check.

Hurlburt operates around 900 machines in Los Angeles. Equipment includes 25-cent ballpoint pen venders, standard penny-operated peanut, confection mix, and ball gum units.

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Sale of Bulk Units Set Hot 1962 Pace

CHICAGO — Bulk machine sales set a vending industry pace last year, rising more than 50 per cent over the previous year. The figures were revealed by the National Automatic Merchandising Association following a statistical study conducted with the U. S. Bureau of the Census.

Manufacturer shipments rose from 98,518 to 154,049 ma-

chines. The value of the shipments rose from \$1,618,000 to \$2,679,000.

The value of all vending machine shipments remained unchanged from 1961 at \$171,200,000 but the number of machines shipped increased 8 per cent over the previous year.

A previously published Vend magazine survey showed a 7.3 per cent increase in goods sold through vending machines in 1962 to \$2,950,000.

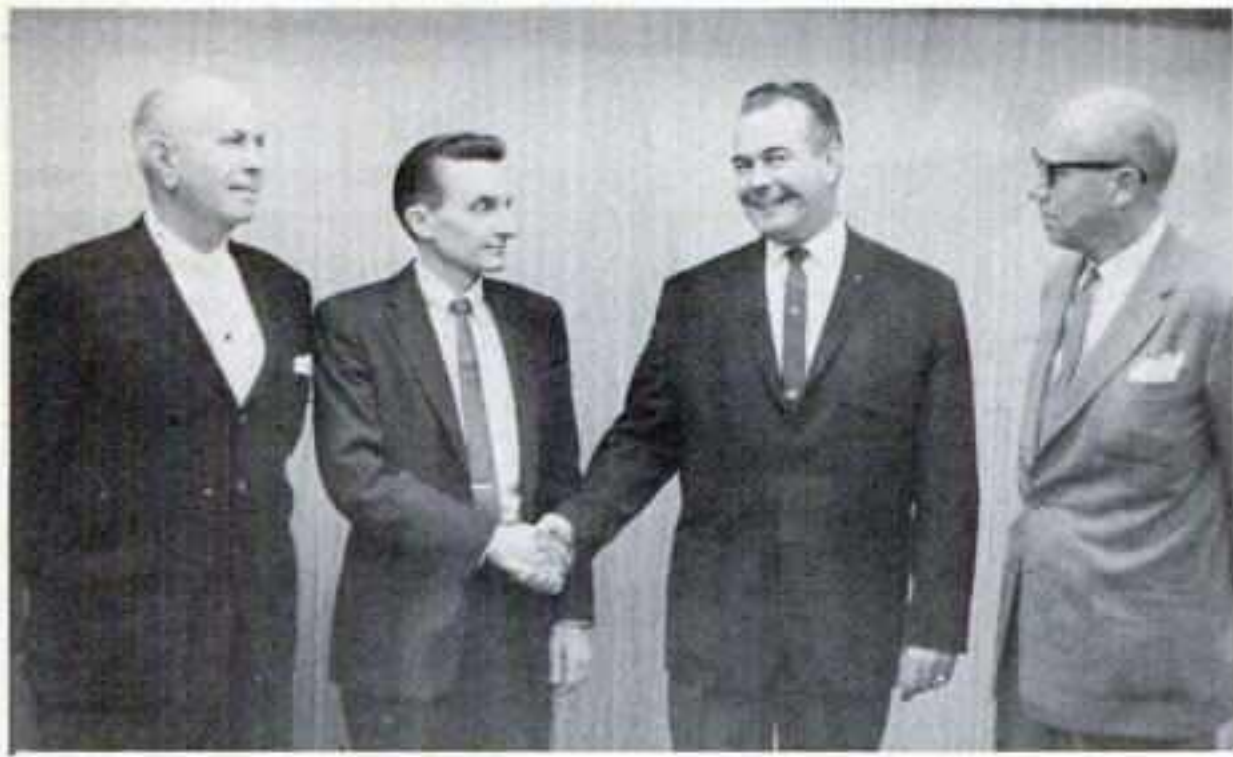
The figures emphasize what has been said by bulk vending industry leaders all along—that the industry had the best year in its history.

City OK's Vending

MEDICINE HAT, Alta.—The civic finance committee has approved a four-in-one vending machine, with 1-cent, 5-cent and 10-cent slots for toys and bubble gum. Master Coin Sales, Ltd., Edmonton, will install 12 to 20 in Medicine Hat stores. The city license will be \$14 per machine annually—\$2 on each of the 1-cent slots and \$5 each on the other slots.

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Say You Saw It in Billboard

ADVERTISING IN BUSINESSPAPERS MEANS BUSINESS



DONALD G. LAWRENCE, second from left, is congratulated by **Archie Campbell**, international sales manager, as he takes over duties as regional manager in Los Angeles for **Beaver Vending Machine & Supply of America, Inc.** **Richard Rollins**, left, vice-president in charge of sales, smiles approval, as **Hugh Roberts**, vice-president in charge of finance, looks on from the right. Lawrence, a former bulk operator, heads up the new branch, which will serve California, Arizona, New Mexico, Colorado, Utah and Nevada.

Photo by Sam Abbott.

Vend Eastern Distrib Takes New Quarters

OCEANSIDE, L. I., N. Y.—Mark & Venda, Inc., distributor for Vend Craft gum and Beaver pre-packed jars for the U. S. East of the Mississippi, will move into new quarters at 2 Neil Court here by the end of the month.

Beaver Sales, which covers the same territory for the Beaver line of vending machines, will remain at its Baldwin, L. I., headquarters.

Bernie Greenberg is in charge of the Mark & Venda operation. His father, Manny Greenberg, heads Beaver Sales.

The Oceanside warehouse will have 6,000 square feet for storage facilities, a loading and receiving area, and overhead doors for vehicles.

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

Operator Finds Flour Mill Men Go for Peanuts

DENVER — Probably the most unusual peanut vending location in this area is owned by A. L. Wilson in a huge flour mill here.

Wilson has 18 penny venders scattered through the flour mill, vending peanuts exclusively. Flour mill employees are particularly fond of peanuts for some reason, Wilson found, when he installed his first machines, which included ball gum, and two types of peanuts.

The peanut machines were empty in a couple of days, while gum, which was expected to sell best, showed very little collection. Wilson put in three more peanut machines, at another location in the same mill, and found the story repeated.

Now, he uses extra-capacity peanut machines throughout the entire plant, and averages one fill per week each, so popular have peanuts proven with factory workers who are constantly permeated with the taste of flour.

West Coast Bulk Leaders Honor Abbott at Testimonial Banquet

HOLLYWOOD—Leaders of the bulk vending industry here and their guests thronged Hollywood's Seven Seas Restaurant last Sunday (5) to pay tribute to Sam Abbott, veteran Billboard executive staff member. The occasion was a testimonial banquet saluting Abbott for more than two decades during which he has covered the bulk vending field on the Coast.

The banquet was held by the Western Vending Machine Operators Association. The organization designated the evening as "Sam Abbott Night," and sold tickets at \$10 per person. The proceeds went to bolstering the WVMOA's treasury. Most of the funds will be used by the Association in continuing its program to bring about more equitable tax legislation in the communities surrounding Los Angeles.

In addition to attracting members of the vending machine industry, the event was also attended by notables from the ranks of the outdoor amusement field. Abbott has covered outdoor show business for as many years as he has chronicled the vending machine business here.

High point of the evening's honors was the presentation to Abbott of a trophy by WVMOA President Phil Sreden and the Association's secretary, Leo Weiner. The inscription read as follows:

"Presented to Sam Abbott for his devoted efforts toward the progress of the bulk vending industry, May 5, 1963, Western Vending Machine Operators Association, Leo M. Weiner, secretary; Philip N. Sreden, president."

Addresses were delivered by Sreden, who expressed the Association's deep appreciation to Abbott for his faithful service

to the bulk vending industry in general and to the Association in particular, and by Weiner, who was program chairman of the evening. Weiner, the moving force behind staging the testimonial and the one who organized the event, hailed Abbott in glowing terms for "giving of himself and asking nothing in return for so many years to the Western Vending Machine Operators Association." Weiner gave Abbott credit for "keeping the spark of the Association alive" for years in the past when the organization needed help, and "for his countless contributions in time, effort and counsel on behalf of the cause of bulk vendors."

Also on hand to pay tribute to the veteran Billboard reporter was Bob Grenier of the National Automatic Vendors Trade Association. Bob Downey, past president of the Pacific Coast Showmen's Association, took the rostrum to inform all present that Abbott was held in equally high esteem by members of the outdoor amusement industry. Similarly, Harry Hofmann, assistant publicity director of the Los Angeles County Fair Association, rose to congratulate Abbott on the honors that had been bestowed upon him and to add his own words of praise.

The event is not the first held there to pay tribute to Abbott. Among others, of particular note, occurred in 1954 when the then-governor of California, Goodwin Knight, presented Abbott with a silver cup on behalf of the State of California "for his excellent reporting of the State Fair and Exposition."

Salutations to Abbott on the occasion streamed in from all sectors. Top management of his own Billboard Publishing Company, a firm he has served for a quarter of a century, was well represented in congratulatory telegrams which were read before the crowd. Of particular note were the following: Bill and Rog Littleford, who head the Billboard Publishing Company: "On behalf of the officers and directors of the Billboard Publishing Company we send you our congratulations and sincere appreciation on a job well done."

Sam Chase, editor in chief, Billboard: "Your editorial cohorts at Billboard join in saluting your many years of devoted service not only to us but to the entire field you cover. Congratulations on the honors justly being tendered you tonight. We join in spirit with those present."

Andy Csida, director of sales, Billboard: "Billboard ad sales staff joins with Western Vending Machine Operators Association in honoring your 25 years' service to vending industry. We take this occasion to extend our sincere thanks for your good and continuing contribution to our own efforts over the years."

Dick Schreiber, publisher, Vend magazine, in wire addressed to Weiner: "Awfully delighted you and your associates in Western Vending Machine Operators Association are honoring Sam Abbott. He is a top-notch reporter-writer-photographer and a gentleman at the same time which combines I think just about all the best qualities you could find in a man."

Maynard Reuter, publisher, Amusement Business Magazine, sent a special "proclamation" (see separate story). Frank Joerling, head of Amusement Business St. Louis office, stated:

"You certainly are deserving of this testimonial dinner as all through your lifetime you have tried to be helpful to all people in all phases of the vending machine and amusement businesses. It has been a privilege for me to work with you through the past 30 years and the honor bestowed upon you couldn't happen to a nicer guy."

The "Sam Abbott Night" festivities marked the first time that an individual had been so honored in the entire history of the WVMOA, the nation's oldest vendors' organization.

Jungle Beasts



THEY STAND!

HAVE LOADS OF PLAY VALUE!

10 beautifully detailed animals to the collection. Made of same material as our famous "Scare 'Ems." No expense was spared to make the molds for these beauties.

ONLY \$35.00 per M Capsuled

PAUL A. PRICE CO., INC.

NEW ADDRESS
5 Skillman Street * Roslyn, N. Y.
Phone: 516 MA 1-5500

VENDORAMA® V2 25c & 50c Capsule Vendor HOLDS 200 V2 CAPSULES



New V2 capsule shown above. (Actual size is 2 1/4" in diameter.)

Write today for full information on the Vendorama V2 Capsule Vendor and the new V2 capsule.®

VICTOR VENDING CORP.

5711 W. Grand Ave., Chicago 39, Ill.



VENDING HEADQUARTERS for VICTOR
THE MOST COMPLETE and FINEST LINE of BULK VENDORS

Now Victor 2000 Vendor, Large Capacity . . . Holds 2,000 Balls 100-Count Gum . . . or 600 10c Capsules . . . Also Available 3 Balls 100-Count Gum for 5c. \$24.50 ea.

Large Stock of Vendors—Parts and Merchandise. Write for Prices.

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Write for free information on 10c Capsule Vending and illustrated price lists of other vending items.

FREE Illustrated Sheets on all Feature Charms, Rings and Bulk Charms.



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World's Largest Selection of Miniature Charms



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ATLAS MASTER Capsule Vendor

Coming Back Strong!
16 New Assorted HORRIBLES

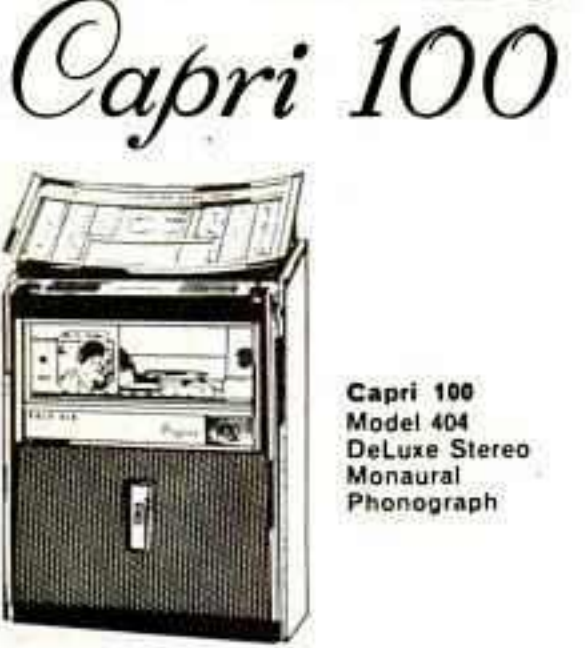
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MEN WHO READ BUSINESSPAPERS MEAN BUSINESS

See the
ROCK-OLA
BIG 3 FOR '63! BIG IN STYLE! BIG IN DESIGN! BIG IN APPEAL!



Capri 100 With Full Dimensional Stereo Model 404 DeLuxe Stereo Monaural Phonograph

Capri 100 Model 404 DeLuxe Stereo Monaural Phonograph

Say You Saw It
In Billboard

British Customs Men on Alert For July Crackdown on Payouts

By JOHN THOMPSON

LONDON—Coin machines of the payout variety will have the virtual status of contraband by July in the United Kingdom.

This is the effect of the new powers given to Customs & Excise by the Finance Bill which comes up for its second reading on Monday (6). It is the prelude of a probe by revenueurs to enable solons in Whitehall to consider a tax on gaming, which includes all payout coin devices.

It is apparent that, should the Bill pass Parliamentary muster, as expected to do, undeclared fruit machines, bingos and like amusement devices will be as hot as illicit heroin.

Penalties

Failure to declare them can mean a fine of \$280, plus \$28 a day for further non-declaration.

Customs men will be empowered to search where undisclosed "gaming" is suspected. And according to one interpretation, these swoops will be made at night and reinforced by gendarmes.

Anyone in Britain who operates a gaming establishment must inform Customs Commissioners by the end of August, 1963. Makers of bingos, fruits and ilk, and importers, distributors and operators, must be ready to produce records of dealings on request.

The fine here, too, is \$280 for being remiss or plain evasive.

Issue Warning

Individual traders polled last week by Billboard admitted they had been warned by Phono-

graphic Operators' Association and by Amusement Caterers' Association heads to clam up.

Said Cyril Shack, partner of Phonographic Equipment, Ltd.: "If I said what I think, I would be in the doghouse in too many places." But he was not anti-tax on coin amusements, he indicated.

Mrs. L. Shaw, secretary of POA, declined to comment, although an extensive operator in this field. Chairman Bernard Briggs was not available for comment.

A majority of traders are opposed to the tax intention, is manifest in their remarks.

No Nudge Yet

British coinmen have as yet had no nudge from revenueurs. And in fact the tax-move's primary aim is to milk track-betting through betting shops. Coin payout devices were included-in, to the trade's consternation.

None seems to doubt that a tax will be slapped on. But its mode is subject for conjecture.

Said one unusually frank operator, in the Reading area, "Let's face it. The taxmen know there's no check on most of our income, except some juke boxes (with automatic play-tabulators). They'd be clowns if they didn't skim some lolly off in advance."

Said another, in Slough, Buckinghamshire: "The minute fruit machines and bingos are taxed they'll become as respectable as whiskey."

It is certain that the new bill gives revenueurs inquisitorial powers over the coin trade and book-making. There will be no equivalent "Fifth Amendment" to be pleaded here.

WANTED

Mechanic on Late Bingos, Phonographs & Amplifiers
Must be experienced. Excellent opportunity and good starting salary for dependable, sober, experienced and honest man. Give references. Call, write or wire. Phone MURray 3-8761 between 8 and 8:30 a.m. Eastern Standard Time. Ask for Mr. Smith, or in the evening call Mr. Malhiser at MURray 3-4730.
OWENSBORO AMUSEMENT CO.
601 Center Street, Owensboro, Ky.

NEW for '63!
DELUXE 6-POCKETS
BUMPERS POOL®
POOL TABLES by VALLEY
NEW DESIGN! NEW MECHANISMS! At your distributor or write—
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World's Largest Supplier of
ARCADE EQUIPMENT
Write for latest catalog
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We also carry a complete line of parts and supplies for all coin-operated equipment.
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VALUES GALORE!

Ready to go at fabulous prices

- (2) Official Baseballs\$225.00 ea.
- (1) Long Range Rifle 425.00
- (2) World Beauties. 175.00 ea.
- (2) Lightning Balls . 165.00 ea.
- (2) Queen of Diamonds 165.00 ea.
- (2) Satellites 75.00 ea.
- (2) Casino 75.00 ea.
- (2) Crosswords ... 110.00 ea.
- (1) Darts 195.00
- (2) Big Hits (Like Now)... 350.00 ea.
- (2) Spot Pools ... 110.00 ea.
- (1) Kewpie Doll .. 175.00
- (2) Jungles 190.00 ea.
- (2) Hi Divers 160.00 ea.
- (2) Hi Ways 195.00 ea.
- (1) Tungo Gripper . 90.00
- (2) Sandy Horses .. 375.00 ea.
- (2) Red Pin Alleys. 190.00 ea.
- (1) Bowmaster Alley 200.00
- (2) Four Games Alley 290.00 ea.

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(Virginia Only) CALL OR WRITE
Distributors of
CHICAGO COIN • URBAN INDUSTRIES • BILLIARD SUPPLIES • VALLEY POOL TABLES • WURLITZER PHONOGRAPHS • AMERICAN SHUFFLEBOARDS • GAME PARTS
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Phone: (Area 703) 625-1716

Report From Britain

No Panic Action

LONDON—Phonograph Operators' Association in the United Kingdom has taken no

panic action over the recent proposal to prepare to tax bingos and fruits.

There has been no POA meeting on the matter, nor is one slated, states Bernard Briggs, group's chairman.

His view on the equipment census proposed for this summer, and its statutory results in the way of machine unit tax, is "It will take them a long time to resolve anything."

Census Opposed

LONDON — The official attitude of the Amusement Caterers Association in the United Kingdom to the government Customs House census of coin-slot machines of a gaming nature, is "We're opposed to it."

This was stated by an ACA spokesman last week in the absence of John Singleton, away on business.

ACA discussed the matter at its annual convention in London on Wednesday (8).

British Briefs

Mrs. L. Shaw, London juke and coin-amusement operator, is in Malta for a month's vacation. . . . **John Henderson**, head of Seeburg (G.B.) Ltd., has switched his personal transport to a new Jaguar. . . . **Roy Ruffler**, who joined parental Ruffler & Walker Ltd. recently, pinch-hits on publicity and advertising pending hire of a new executive. . . . **Norman Miller**, production headman of Radio- vision (Westminster) Ltd., Scopitone film-juke box distributor, has returned from a Scopitone promotion confab in Paris. . . . Amusement Caterers Association Convention was held Wednesday (8), at Gloucester House, London. . . . British Phonograph Operators Association reports 153 members to date, who meet "for urgent business only."

. . . **Roy Bell**, ex-boniface of Thunderbird Hotel & Casino, Las Vegas, opens Douglas Casino, Isle of Man, as manager, next month. . . . Coughtrey's Automatic Supplies Ltd., U. K. distributor for Mar-Matic Sales Ltd., has incorporated a second firm in Birmingham.

R. C. Roling, president of Wurlitzer Corporation turned the first sod of a new site for Ditchburn Equipment Company, Ltd., in Lytham, Lancashire. . . . **P. H. Barker-Benfield** and **H. B. Titchener**, London, plan to organize trade exhibitions in the West Indies, and have incorporated as Permanent Trade Exhibitions (West Indies), Ltd.

The Earl of Dundee told House of Lords that the committee investigating decimalization of British currency has finished with evidence-taking, is preparing a report to be released soon. . . . Cinebox units, distributed by Filmbox, Ltd., have been installed in London pubs, namely George IV, Copenhagen Street, and The Clarence, Finsbury Park. . . . Investiture of 15 new members into Amusement Caterers Association, U. K., took place at the group's meeting May 8. Six applicants are operators in Great Yarmouth. . . . **Cyril Shack** reports that his firm, Phonographic Equipment, Ltd., Ladbroke Grove, London, has received official permit to proceed with new 12,000 square feet premises nearby, and will be completed by August.

BASEBALL GAMES		PIN GAMES	
Pinch Hitter	2275	Around the World	2225
Official Baseball	275	Big Casino	295
Deluxe Batting	375	Circus Wagon	125
Champ Baseball	295	Crisp Cross	150
Wms. Deluxe	225	Duette	100
Bally Batting Practice	150	Flipper Parade	275
United Yankee	245	Flipper Fair	275
C.C. Super Home Run	95	Flipper Clown	295
Genco Hi-Fly	75	Gypsy Queen	75
Genco Champion	75	Hi-Diver	195
Keeney League	75	Hot Diggity	75
Leader	135	Hot Rod	75
C.C. Bull's-Eye	135	Jig Saw	125
Wms. World Series	375	Jalopy	75
Un. Bonus Baseball	245	Jolly Joker	250
C.C. Batter Up	195	Jockey Club	75
		Kewpie Doll	250
		Lancer	5375
		Lightning Ball	225
		Melody Lane	295
		Majestic	150
		Wms. Metro	250
		Picnic	175
		Race Time	225
		Rocket Ship	165
		Skill Ball	195
		Sweet Sioux	285
		Scoreboard	125
		Silver	150
		Straight Shooter	185
		Show Boat	175
		Sittin' Pretty	175
		Smoke Signal	100
		Super Score	150
		Spot A Card	250
		Sunshine	175
		Telecard	75
		World Champ	125

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Get tomorrow's news today.
Get it fast.
Get it often. Get Billboard.

Seeburg Mobile Studio

CHICAGO—The idea of bringing the mountain to Mahomet dates back to biblical times. Not so for a new Seeburg sales idea though there are parallels.

Seeburg feels that if a location won't come to see a new juke box, the new juke box should go to the location, and the operator should take it there.

The Seeburg program is designed to give him all the help possible. The approach could be the beginning of a new trend in juke box marketing.

Crux of the plan is the Seeburg mobile demonstration studio. Seeburg currently has eight touring the country (plus two in Europe). The interiors have been fixed up to resemble a classy cocktail lounge or restaurant.

The Seeburg juke box (Console) and new wall box (Consolette) are appropriately installed.

When the Seeburg van enters a market, its first stop is the local distributor. There the van personnel are put in touch with operators that feel they can use some sales help.

The operators then make appointments with location owners they want to visit.

The van is taken to the location, and the owner is invited inside. A short slide film sets the stage for a demonstration of the Console and wall box.

Seeburg's pitch is that its new Console and Consolette provide the location with a new concept in juke box play and programming. Result to the location is higher earning power.

Result to the operator is that he is usually able to sell the location on a more desirable commission arrangement and almost always a contract.

Ed Claffe, Seeburg vice-president, says the results have been so successful that six Seeburg distributors have also bought vans.

The whole idea is to show the juke box in an attractive setting as possible—demonstrate its advantages—and get the location owner away from interruptions so this can be done.

Few operators have the facilities to do this properly. Seeburg, with its \$10,000 custom vans, does, and in effect is helping operators put their best foot forward. To date the experiment has been a big success.

Seeburg officials emphasize that the key to the whole program is operator co-operation. We would never try something like this on our own, they say.

"If an operator is interested in getting some help and working with us, fine. But it's strictly up to him.

What about the Seeburg story? It was given to Billboard through a group interview with key Seeburg officials: J. Cameron Gordon, executive vice-president; Tom L. Herrick, vice-president, marketing; Ed Claffe, and Stanley W. Jarocki, assistant sales manager. Here are some of the highlights.

Gordon: "Stepping up earning power for the operator is the basic reason for development of the Console and Consolette. The ideal situation would be one—as it once was long ago—where 100 per cent of the income from a location went to the operator."

(Continued on page 66)



SEEBURG CURRENTLY has eight mobile demonstration studios touring the country and two more in Europe. The vans are manned by crews of two and three men who are given extensive training in the demonstration of the Console and Consolette.



INTERIORS OF THE SEEBURG vans resemble an attractive cocktail lounge or restaurant. Seeburg equipment is demonstrated to the location owner in the best possible setting. Also interruptions are kept to a minimum. The vans were built by Seeburg at a cost of \$10,000 each.



So successful has been the Seeburg demonstration van idea that already six distributors have bought smaller vans of their own. Here's the Martin and Snyder van in Dearborn, Mich. Other distributors with vans include: J. J. Distributing, Indianapolis, Ind.; H. A. Franz, Houston, and Shaffer Music, Columbus, Ohio.

Payout Producers Set

COLOGNE — West German payout producers are gearing for a record production year—a legal certainty.

Government permission to operate some 40,000 payouts expires this year and, by law, the machines must be replaced by new equipment. Under West Germany's 'model' payout law, machines are licensed for periods of three years only, after which they must be replaced by new equipment on the premise

they are no longer reliable.

Payouts are set to provide a fixed return to the player by the law, and machines must be inspected and licensed before being sited.

This means that the roughly 125,000 German payouts must be replaced every three years, providing a built-in market for producers.

Say You Saw It in Billboard

OPERATE
UNITED Shuffle Alleys
and
Bowling Alleys
WELCOME EVERYWHERE
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Williams DOUBLE ACTION PROFIT!

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BIGGER SCORES for 1 or 2 players
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1963 MAJOR LEAGUE

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Playtime Bowler, 16 Ft. ... \$410.00
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5-ball play. 16-5c-10c play. Size 12"x17"x9". In line scoring, high scoring. All natural wood cabinet.
\$49.50

SHUFFLEBOARD SCOREBOARDS

Coin operated. 15, 21 and/or 50 points (Horseshollar). Overhead double-faced model on chrome stands, complete with coin box.
\$159.50

SPECIALS!

POOL SUPPLIES

5-Oz. Bumper Pool Balls (10) ... \$ 9.00
2 1/2" Balls, 1-15 W/Cue Ball ... 12.50
2 1/2" Balls, 1-15 W/Cue Ball ... 14.00
48" Cues ... \$ 1.50 ea.
52" Cues ... \$1.95 ea.; 25 1.50 ea.
52" Cues ... \$2.95 ea.; 32.00 dz.
52" Plastic Cues, 3.00 ea.; 32.00 dz.
Plastic Triangles, 2 1/4" ... 1.00

We carry complete line of Pool Supplies—Write for list.

PHONOGRAPH PLASTICS

We carry replacement plastics for Wurlitzer, Seeburg & A.M.I. Write for literature.
1/3 Deposit, Balance C.O.D. or S.D.

MARVEL Manufacturing Co.
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Chicago 47, Ill.
Phone: Dickens 2-2424

Buffalo Moves To Stop Police Inspections

BUFFALO, N. Y.—The Common Council moved ahead slowly on the plan to ease the Police Department out of jurisdiction over coin operated amusement devices.
The Council sent to its Legislation Committee the proposal of Councilman at Large, Joseph F. Dudzick, and also asked for reports from the Law Department and Police Commissioner Howard R. Finney.
The Dudzick proposal asks that legislation be prepared to relieve the police commissioner of his duty of inspecting all coin machines and determining whether they can be rigged for gambling.
If the Dudzick resolution is eventually passed, the legislation, itself, would have to be approved by the Council.
Under Dudzick's proposal, the city license director would have sole jurisdiction over inspection of machines and issuance of licenses.
"The way our ordinance is written now," Dudzick said, "it has to be changed. People in Buffalo are no different than those in Tonawanda, Kenmore, Lackawanna and other neighboring communities."
"Those communities all operate under the State penal law and they have bowling machines," Dudzick said. "Buffalo should have them, too."
Dudzick, a tavern operator, said clearing the way for bowling machines and other devices will aid tavern owners. He said they are faced with higher license fees and increased beer and liquor costs.

FLUSHING, N. Y. — Jay Electronics, Inc., manufacturer of the Programmer background music unit, is making a sales pitch to juke box operators and is seeking coin machine distributors to handle its tape player.

The unit takes a tape cartridge which provides three hours of music and replays continuously. A varied cartridge library is available with the equipment.

A LOVABLE WATCHDOG HEARS A KIND WORD

AUSTIN, Tex.—Members of the Texas Legislature generally regard lobbyists as nuisances, but Abe Susman, who plays watchdog for the coin machine industry at the State Capitol here, is an exception to the rule.
Susman, owner of State Music Distributors in Dallas, was recently presented a plaque by a committee of Texas solons. A partial quote says:
"Members of the Legislature welcome the said Abe Susman with the understanding that he will behave in his usable lovable way and not interfere or mess with any legislation whatsoever."
Signers of the plaque included Lt.-Governor Preston Smith and George Parkhouse, Dallas senator.
Susman is so well known in the legislative halls here that he has often been mistaken by freshmen legislators as a duly elected member of the Legislature.
And while Susman accepted the plaque in an impressive ceremony here, he said nothing about promising "not to interfere or mess with any legislation whatsoever."

Hardy Named Head of Canteen Int'l

CHICAGO — Alexander G. Hardy has been named president of Canteen International, S. A., a wholly owned subsidiary of Automatic Canteen Company of America. Hardy will also retain his present post of assistant to the chairman of the board of Automatic Canteen.
Hardy will have primary responsibility for all of Canteen's foreign operations, including those in Great Britain, Sweden, the Benelux countries, Germany, France, Italy and Switzerland.
Before joining Canteen in 1961, Hardy served for 10 years as senior vice-president of National Airlines, Inc., Miami. He is a member of the National Defense Executive Reserve of the President of the United States and has served in the past as public counsel of the Civil Aeronautics Board, branch counsel of the Office of Price Stabilization, and in other economic consulting positions for the federal government.
Hardy first gained recognition when he was appointed executive counsel of the Nuremberg War Crimes Trials in 1948, after having been a United States prosecutor in the case against the Nazi Doctors and Nazi Ministers of State.



ALEXANDER G. HARDY

A member of the Massachusetts Bar, the Federal Bar, the District of Columbia Bar, and the Bar of the Supreme Court of the United States, he received his L.L.B. degree from Suffolk University Law School and did graduate work in business administration at Boston University.
Hardy will continue to reside with his wife and three children at Palatine, Ill., a Chicago suburb.

Coin Unit Imports Taking British Air Cargo Route

LONDON — Direct shipment of coin machines from Europe to the United Kingdom by air cargo is now the rule not the exception. It was very different a few short weeks ago.
Before Easter, air shipment of coin machines was largely an emergency measure.
But now it is "air freight of course." What was so recently a novel delivery to coin traders is now natural procedure; and they favor it highly. Not only for its speed, but because coin firms can send their staff out to the airport, and hustle the goods from there directly to waiting operating sites.
Easy to Ship
Customs formalities are less cumbersome. Goods, whether juke boxes or coin amusement machines, are arriving in carton instead of the crates requisite for sea transport. There is less disposal problem with cartons, coin-men point out, and very much less in the way of surcharges for demurrage and port-to-warehouse transshipment.
One trader in high fettle about air freight deliveries is Symplay Ltd., London. "We received 40 juke boxes (Symphonie S100) by air cargo from Th. Bergmann each of this past two weeks, and we expect an-

other 40 this week," managing director R. A. Seabrook said.
Mike Green, Phonographic Equipment Ltd., reports that Electro-Kicker, of Beaux Les Dames on the Swiss border, have expedited all deliveries via air for some weeks, and thus kept up with high demand for the Jupiter juke box, medium priced unit, which reached peak in March.
Coin equipment flies in C.I.F., reports Seabrook; which means charges are prepaid by Bergmann. Symplay, now operating some 500 juke box locations throughout Britain, and still expanding, feels air freight should
(Continued on page 66)

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AMI H 200 ... 225.00
AMI K 120 ... 395.00
AMI 120 WB ... 29.50
Wurlitzer 5210 WB ... 59.50
Wurlitzer 5207 WB ... 37.50
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UJA Fund Drive In Final Week

NEW YORK—The executive committee of the United Jewish Appeal's Coin Machine Division meets 6 p.m. Monday (20) at UJA headquarters here. The coinmen have three weeks left in their drive to raise funds for the philanthropy which culminates June 4 with a Victory Dinner at the Americana Hotel.

Guest of honor is William Cahn, Nassau County District Attorney. New York State Attorney-General Louis Leffowitz will be principal speaker at the event. Irving Holzman, United East Coast Sales, is general chairman.

Rock-Ola Names Donald T. Dick

CHICAGO—Donald T. Dick was named regional manager and Howard Werner sales representative of Rock-Ola's vending sales division last week.

Dick was formerly a regional manager for the Seeburg vending division. His Rock-Ola territory will cover Western Pennsylvania, Ohio, Michigan, Indiana and Kentucky.

Werner will cover Iowa, Wisconsin and Minnesota. His background includes sales manager for Ideal-O-Matic, Inc., regional manager for Bert Mills, and an executive with the Vendolator Manufacturing Company.

Eastern School Well Attended

PHILADELPHIA—Some 150 servicemen representing 26 operations attended the recent Seeburg service school at Eastern Vending here.

Henry Ameno, Eastern's director of field service, explained the Seeburg cold drink machine. He was assisted by Tom Bland and Ray Prince, field engineers.

Dan Collins, Seeburg's regional vice-president, spoke to the operators, as did Marvin Stein and Nick Montt of Eastern. Servicemen from Pennsylvania, New Jersey and Delaware attended.

Briggs Has Dim View of UK Juke Box Prospects

LONDON—Earnings from juke box routes have steadily nosedived in the United Kingdom, according to Bernard Briggs, chairman of the 153-member Phonograph Operators Association.

While conceding that firms like Phonographic Equipment, Ltd., are riding high with route earnings, the aggregate of operators' take is generally "a lot less than it used to be."

Briggs sees no improvement likely. "Quite frankly, many juke boxes of the more elegant kind have not been earning their keep," he declared.

His own firm, Modern Enterprises, Ltd., Lavender Hill, London, operates the gamut of

available juke boxes.

"Elegance (in juke boxes) costs too much today," he offered. His outfit retails any make of juke box, he said. But the demand slackens because the classy units are not economic, "except in certain lounges."

Briggs salutes the Seeburg LP stereo console by name as a prestige installation, but maintains that the usually plush sites that use the machine run the box on free play, on the grounds that to allow coin operation diminishes the spot's dignity.

The bonanza of juke box operation in a land still teeming with potential sites is over, is gist of POA chairman's view.

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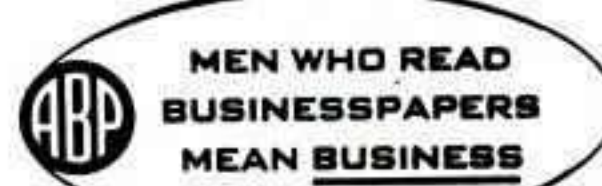
Chi Men Attend Console School

CHICAGO—Some 25 operators and mechanics attended a three-day series of service schools on the new Seeburg Console hosted by World Wide Distributing Company here last week.

The sessions were held Tuesday (30), Wednesday (1) evening, and Thursday (2). Luncheon was served for the two all-day sessions. The schools covered maintenance and troubleshooting.

Charles Gates, Seeburg field engineer, conducted the meetings. Hosting the meetings for World Wide were Nate Feinstein, Harold Schwartz and Irving Ovitz.

Among operators on hand were: Dick Bakala, Neal Rothener, Roman Chumilewski, Don Morgan, Robert Hall, Ted King, Mitch Gienko, Reny Picard, Bud Hofert, Wally Melody, William Wade, Bud Buro, Alex and Harry Trujillo, Robert Westergren, D. O. Harris, John Strong and Frank Chonowski.



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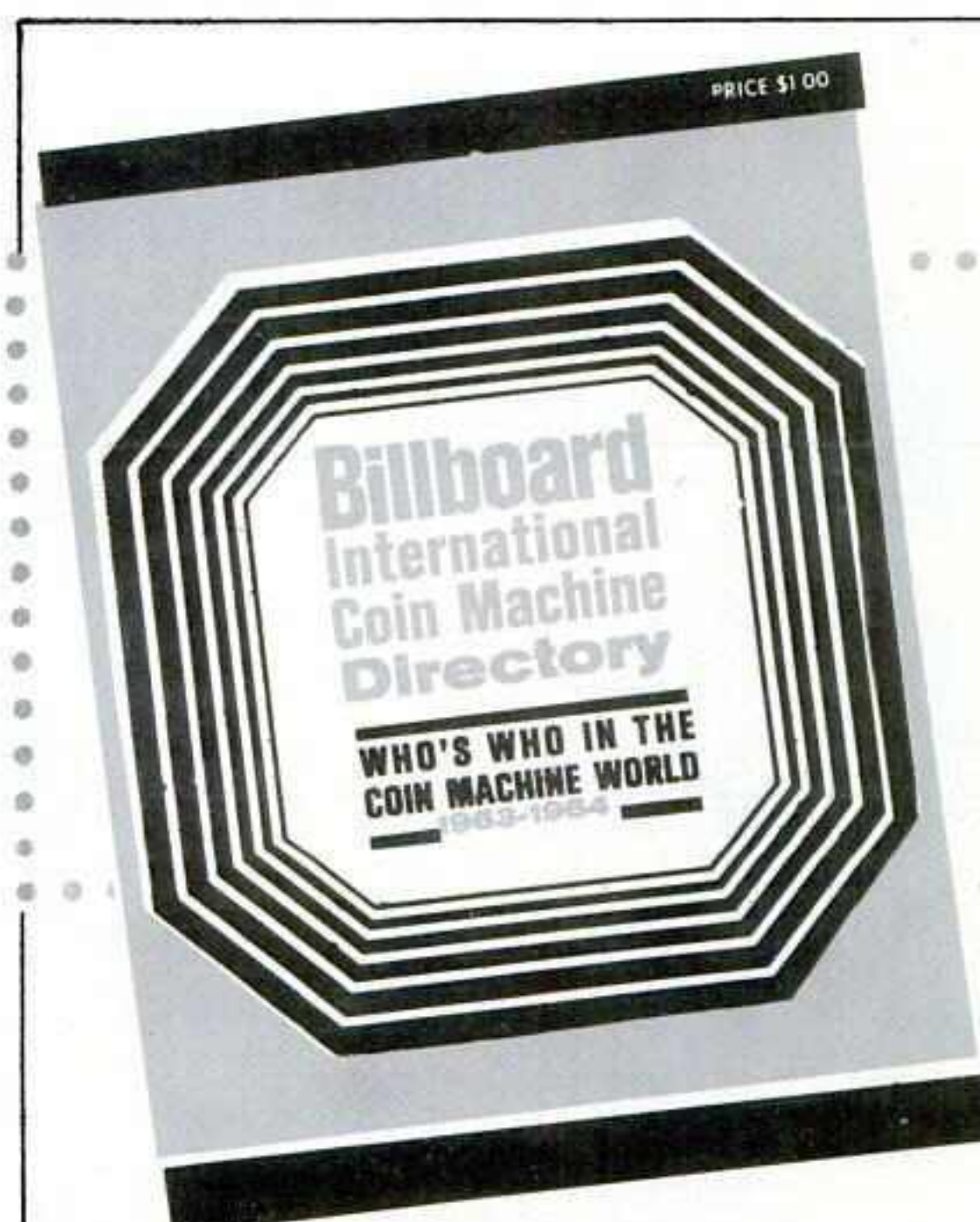
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Requests the Key to Music Menu

• Continued from page 58

stack is kept on the table for new locations.

"I can often pick up 75 per cent of my needs for a new stop from the Saturday morning sifting program," he said. "This is a real consideration with us, inasmuch as in two weeks, we may set five new stops."

Master Log

Like other operators, Burgess maintains a master log, which contains one page for each phonograph, on each route, and shows exactly what the music menu is at any given time, with pasted-in labels used to center new changes as they occur, and removal of old records.

However, his memory is so sharp from carrying the entire programming chore for one of Arizona's largest routes, that it is seldom that he has to refer to it.

He carries on a conference with each collector as he comes in at the end of the day. While each collector has some control over the programming of every box on his own route, he must

discuss the request or changes with Burgess first. Combined with location owner requests, this leads to a much easier programming job than would at first seem to be the case.

Naturally, Burgess doesn't try to remain remote from locations at all times. An experienced collector, he spells any of the regulars whenever vacation time or illness requires it, and makes it a point to get out at least one day a week, to visit stops he hasn't seen in a long time, discuss programming with the location owner, waitresses, bartenders, and even customers.

Burgess gets red-faced in re-counting mistakes he has made in the past. One of them came when he tested "Sheri" on the player in the record room, didn't like it, and kept it off the changes scheduled for all spots. Within 10 days, Sheri was a big hit, and Burgess found himself a week or so late in getting the platter on the spindles. "That doesn't happen often, however," he said.

Mfrs. to Exhibit

• Continued from page 56

date for the most successful convention in the association's recent history.

MOA's Snodgrass is expected in Chicago May 17. His agenda includes a meeting in Brodhead, Wis., with Blundred; Clint Pierce, MOA's board chairman, and Lou Casola, convention chairman.

The following week the trio is expected to call on local game manufacturers.

By the end of Snodgrass' visit, MOA's coin machine support should be reasonably defined.

Also better defined should be the degree of co-operation between MOA and Record One Stop Association (RSOA), the one-stop group, which has already indicated it would exhibit at the MOA meeting. MOA, however, is interested in developing a closer degree of co-operation.

Feeling in the trade is that together the one-stop owners and juke box operators represent virtually the entire singles market. A convention with a strong turnout of both would be a powerful stimulus for record manufacturer attendance.

The diskeries have long complained of losing direct contact with operators. Having both one-stops and operators in attendance would enable the record firms to meet with the entire singles marketing complex.

MOA received a big boost with the announcement last week that the West German trade is planning to send a charter plane to the MOA and National Automatic Merchandising Association conclaves. The two follow each other.

Imports Via Air

• Continued from page 64

have been exploited one year ago when the resurgence of business began.

Two Lines

Bergmann deploys both German and U. K. air cargo services, and to date has alternated between Lufthansa and British United Airlines.

According to Seabrook, recent shipments have arrived by charter flights, as opposed to scheduled air-lifts, scoring the present boom status of the coin equipment industry in Britain.

The coin trade's transport facilities are rising to meet the occasion apropos port to point-of-sale locations.

Ruffler & Walker Ltd., London, has recently added eight new vans to their already sizable fleet. Symplay Ltd. reports 23 vehicles on the road, including one 10-ton truck and two one-tonners.

Juke Box Distributors has not only a large fleet, but employs two-way radios in each unit.

Debut 'Strike Ball'

• Continued from page 56

ture and armature spring lift out in one complete unit. The inner cashbox has a separate security lock and key.

The stainless steel trim is recessed in the backglass and handrails. New nylon guard rails also allow better "banking" and prevent damage to the side rails.

Colors are charcoal grey and orange. Strike ball is available in choice of two coin chutes: dime and nickels, quarters or half-dollars.

Mobile Studio

• Continued from page 63

We may or may not ever get to that point again, but we are aiming at making it possible for the operator to get the largest percentage."

Claffe: "Coin-operated entertainment has not kept up with other postwar developments. Programming has not reflected the swiftly enlarging tastes of the public. Until now there has not been a truly new and modern coin phonograph in 15 years."

Herrick: "The result—compounded by other factors—has been an estimated drop in the total number of U. S. coin phonographs in the last 10 years from some 525,000 to around 450,000. The number of operating firms has decreased too."

"Operators can no longer depend on profits from a large number of machines—they have to get larger incomes from each individual machine. Programming is now of prime importance. That's where the LP Console and Seeburg's concept of true album programming comes in."

Jarocki: "Use of the Seeburg Console (with its own speaker system) has also rejuvenated the business. Even in locations where the old-style wall box remained, the wall boxes were taking in only around 40 per cent of the music money. In new Console installations, not only are total collections up, but 90 per cent of the coins are going into the remote Console with only 10 per cent into the Console."

Gordon: "The Seeburg Little LP, equal to one full side of a 12-inch album and designed for 50-cent play, was introduced to reflect the public's own record-buying habits (85 per cent of all records sold are albums). These are true album recordings in 33 1/3 stereo and they make available for coin-operated phonograph play, for the first time, many popular artists not found today on singles."

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THE LATEST WORD FROM THE WHITE HOUSE: At a Los Angeles Press Club news conference luncheon, Presidential Press Secretary Pierre Salinger talks families with comic Vaughn Meader.



MUSICTHON: Richard Maltby (right), who will direct the symphony ork at Carnegie Hall May 19 for First Annual Musicthon for benefit of Music for the Blind, Inc., discusses plans with Alan Corelli (left), executive co-ordinator, and SESAC President Paul H. Burke.

Billboard

PHOTO GALLERY OF Newsmakers



IT'S GRAMMY TIME: Duke Ellington and Ella Fitzgerald, winners of many previous Grammys and each a nominee for this year's NARAS Award, are shown on Johnny Carson's "Tonight" show. Carson explains value of award.



FERGUSON TO NASHVILLE: Chef Atkins, RCA Victor a.&r. topper in Nashville, welcomes Bob Ferguson to his staff as artist and repertoire director.



INGENUITY AND IMAGINATION: Dootsie Williams, president of Doot Records, confers with UCLA instructor Walter E. Herst when Williams was guest lecturer to Record Industry Class, where he urged students to bring fresh ideas to industry.



GUESTING PAIR: Heidi Bruhl and Tommy Roe met in Hamburg, where both were guests on the TV show "Aktuelle Schaubude" and later at night spot, Star Club.



COFFEE, TEA OR MILK: United Air Line hostesses form bevy in search of autographed copies of Shelley Berman's new Verve LP, "New Sides," in Chicago.



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FOR MERSEY SAKE: Gold disks are usually reserved for artists, but Columbia's Dave Kapralik proudly presents one to a.&r. man Bob Mersey, who is responsible for best selling Andy William LP, "Moon River."

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Billboard PHOTO GALLERY OF Newsmakers

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MILKED - THE LADY IS A TRAMP - AROUND THE WORLD - OOOH LUCK-A-THERE - AMY - SHE PRETENDS - MY KIND OF GIRL - ROSES OF PICARETT - TAKING A CHANCE ON LOVE - BUT NOT FOR ME - AT LONG LAST LOVE - TO BE OR NOT TO BE IN LOVE - YOURS MEMORABLE - TAKE A MARIJUANA - LOVES YOU

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ROLF HARRIS
With Accompaniment directed by Jehanis Spruce
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