

May 15, 1961

BILLBOARD MUSIC WEEK

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

MOA CONCLAVE RAISES CURTAIN

2,000 Attend Ops' Miami Beach Show

By AARON STERNFIELD

MIAMI BEACH, Fla.—An estimated 2,000 tradesters, including some of the top executives of the juke box and amusement game operating, distributing and manufacturing firms—together with representatives of major and independent record labels—gathered at the Deauville Hotel here today (15) to attend the 11th annual convention of the Music Operators of America.

Hottest topic of conversation at the three-day meet is expected to be the 33 single (BMW, May 8), with the subject to be discussed at a forum meeting Wednesday morning (17). Panelists will be Joe Lyons, Columbia Records; Jim Tolisano, MOA director, and George Urey, Dot Records. Representatives of several record companies, as well as juke box operators, distributors and manufacturers, are expected to be on hand.

The mood of the nation's operators is to resist any development which would obsolete their current equipment, or cause them to go to the expense of making conversions. The trend in the record industry is to release all records at a single speed, whether they be albums or singles. It is doubtful whether these diametrically opposed views will be changed in a single hour of forum discussions.

Not the Time

Most operators realize that the juke box industry will eventually have to follow the lead of the record manufacturers, but they feel that this is not the time for them to lay out large sums of money for conversions and new equipment.

While collections have been improving of late, juke box operators still can't forget the dismal record of 1960. According to the annual Music Machine Survey, appearing in this week's issue of BMW, some 21 per cent of all juke boxes on locations grossed an average of less than \$10 a week before commissions last year, and 37 per cent grossed

(Continued on page 58)



JOEL M. KLEIMAN

Canteen Draws Plans for Entry Into Coin Music

By NICK BIRO

CHICAGO — Automatic Canteen Company of America last week officially outlined its first plans regarding entry into the coin operated music field.

(Continued on page 58)

EDITORIAL

LP Price Bid Timely

SORD President Howard Judkins' call for a reappraisal of the LP price structure is indeed timely. In his letter to manufacturers, Judkins makes a specific reference to the price inequity between stereo and monaural packages, but implicit in his remarks is the desirability of an over-all examination of pricing policies—with a view toward stabilizing the business and broadening the base of sales (see separate story on this page).

Undoubtedly, some manufacturers will take a dim view of Judkins' proposals. Some will exhume the old, querulous cry: "They are taking the profit out of the business!"

This is nonsense. Historically, it is true that every logical price cut resulted in larger sales. General manufacturer acceptance of Judkins' point of view will have a similar effect. We feel, therefore, that his attitude reflects statesmanship and clear thinking. We urge manufacturers to take the same broad outlook.

It is interesting to observe that the SORD chief's proposal to equalize stereo and mono pricing coincides with a move this week by Vee Jay Records (see separate story). A score of indie labels have equalized the pricing of segments of their LP lines, and several indies have extended this equalization to their entire lines. But this amounts to a miniscule part of the total dollar volume. Complete equalization by the majors and all indies will freshen and brighten the sales climate at the consumer level.

SORD to Mfrs.: Adjust Pricing

By LEE ZHITO

HOLLYWOOD — The nation's record manufacturers today (15) were called upon to reappraise the industry's "unrealistic, inflated price structure of LP records" in general, and to remove the present "penalizing price inequity" between stereo and monaural disks in particular. The plea was issued in the form of an open letter addressed to the leading record companies by Society of Record Dealers' President Howard Judkins Sr. In his letter, which reached the record firms earlier today, Judkins reminded the manufacturers that "current chaotic conditions in the industry" can be attributed to the "inflated price structure." Among the ills Judkins said stem from the "watered LP price" are "excessive discounting, the placement of racks in locations unable to support them, followed finally by the wholesale dumping of merchandise" unable to bring the unnecessarily high list price.

Stereo Extra

Judkins pointed to the standard practice of charging an additional \$1 for stereo LP's as a glaring

example of manufacturers inflating prices without cause. "At the advent of stereo," Judkins said, "additional production costs dictated higher retail prices. The high rejection rate on early-day stereo pressings required labels to charge

more for stereo versions. This problem no longer exists, now that stereo disk production methods have been perfected, Judkins said, stressing that "today, all manufacturers will agree that this higher price is no longer necessary."

In continuing to demand a higher price on stereo LP's, the SORD president charged, record manufacturers are, in effect, penalizing that segment of the record-buying public which is most important to

(Continued on page 57)

WHAT'S NEW? ROBOT MUSIC!

NEW YORK — If the current trend toward automation continues, robots may become members of ASCAP and BMI in the future. Electronic music composed by computers and tape machines will be spotlighted on "What's New in Music?" over WQXR here May 20 from 3 to 4 p.m.

Compositions scheduled include "Illiac Suite for String Quartet" by the Illiac Electronic Computer at the University of Illinois; "Poeme Electronique" and a Capriccio for violin — representing the first attempt to write a chamber work for a "live" solo instrument with electronic accompaniment; and "Rhapsodic Variations for Tape Recorder and Orchestra," wherein two men (Otto Luenin and Vladimir Ussachevsky) operate their solo tape machines as members of the Louisville Orchestra.

Index to Contents

General	Programming Guide—Singles by Category 51	Vox Jox 51
International Music 32	Top LP's 26	Music-Phonograph Merchandising 55
Manufacturer News 4	Top LP's by Category 24	Album Cover of the Week 56
Talent News 5	Top Market Breakouts 44	Best Buys in Records 44
Music Pop Charts	Yesterday's Hits 52	Best Selling Phonographs & Tape Recorders 55
Best Buys in Records 44	Reviews	Best Selling Phonographs & Tape Recorders 55
Best Selling Phonographs & Tape Recorders 55	LP Reviews 24	Disk Deals for Dealers 56
Bubbling Under the Hot 100 28	Single Record Reviews 44	New Dealer Products 57
Chart Climbers 50	Talent Appearance Reviews 5	Retailing Panel 56
Debut Disks 50	Radio-TV Programming 50	Coin Machine Operating 58
Double Play Disks 58	Artists' Biographies 52	Bulk Vending 53
Honor Roll of Hits 42	Chart Climbers 50	Coin Machine News 58
Hot 100 23	Debut Disks 50	Coin Machine Price Index 54
Hot C&W Sides 48	Pick Hits 50	Double Play Disks 58
Hot R&B Sides 42	Programming Panel 51	Programming Guide—Singles by Category 51
Pick Hits 50	TV Jockey Profile 51	
	Yesterday's Hits 52	

Paid Circulation This Issue 21,714, including 1,882 Overseas

BMW Now Flying Full Edition Abroad

NEW YORK—Beginning this week, the complete edition of Billboard Music Week will go to all overseas subscribers, including those who, for the past year, have been receiving the specially edited 16-page Overseas Edition of Billboard Music Week.

The Overseas Edition, now discontinued, was developed to introduce Billboard Music Week's music-coin editorial services to the broadest possible audience around the world. The success of this effort may be noted from the following: the publishers anticipated and budgeted for a total of 600 Overseas Edition subscription sales in the first year; actual paid subscriptions during that period exceeded 1,300. Conversion of these subscriptions to the regular full edition of Billboard Music Week, a basic part of the over-all plan, goes into effect this week. Total paid circulation of Billboard Music Week is now 21,714, of which 1,882 full edition copies go to overseas subscribers.

Billboard Music Week's total paid circulation is almost two and a half times the latest published figure of the next magazine in the music-coin field.

BMW's service to subscribers all over the world is over 95 per cent air flown, in order to assure day-and-date delivery with copies going to subscribers in the United States and Canada.

Overseas subscription rates now range from \$15 a year to \$65 per year, depending mainly on distance.

Vee Jay Chops Tab on Stereo

CHICAGO — In a bold merchandising move that is bound to raise a lot of industry questions, Vee Jay Records last week announced it is reducing the price of its stereo albums to equal its monaural line.

Vee Jay's jazz series albums are being cut from \$5.98 to \$4.98, its pop series albums from \$4.98 to \$3.98.

E. J. Abner, Vee Jay head, said the move followed discussions at the recent National Association of Record Merchandisers (NARM) convention in Miami Beach, at which time the rack merchandisers noted the high stereo price tag was prohibitive to their trade.

Rackers

The rackers said they couldn't get enough movement on stereo product to justify devoting space to it.

Abner frankly told Billboard Music Week that the price slash was an experiment and would be closely watched by his firm. He said it was an out and out effort to get bigger public acceptance on stereo product.

Abner noted that currently Vee Jay's production was about 85 per cent monaural and 15 per cent stereo.

No 45 Stereo

As far as singles went, Abner said Vee Jay was not currently producing any 45 stereo disks because of lack of demand. He said he was ready to go into 33 stereo singles, however, whenever they might be needed.

(One exception is a forthcoming Bill Henderson single that will be released on everything—33 stereo and monaural and 45 stereo and monaural.)

The Vee Jay move is particularly significant—coming at a time when there is considerable pressure in numerous corners for a general price reduction of all disks. Although most of the talk centers around cutting the singles price, there has been considerable discussion on a readjustment of the album price level as well.

COLUMBIA GETS RIGHT TO 'KEEN'

NEW YORK — Columbia Records has landed the original cast rights to the musical, "Keen," with Alfred Drake. Columbia is also a heavy backer of the show, which is due on Broadway in the fall.

Chubby Checker Compact Double Issue By Cameo Eyed Closely as 33 Tester

By BOB ROLONTZ

NEW YORK — The release this week by Cameo Records of a compact double with Chubby Checker, following hard on the heels of the recent RCA Victor compact double 33 with Elvis Presley, is being watched most carefully by the trade. For the issuance of the Cameo compact double, as was the case with the Victor, is actually a test of the small 33 market. Both firms are attempting to discover whether the kids who buy the 45's would be willing to purchase the small 33's instead.

The Cameo release this week features Checker on four tunes, three of which have not been released and are not being issued on 45. They are "The Jet," "The Ray Charles-Ton," and "The Continental Walk." The other tune on the

\$1.49 disk is Checker's current hit, "The Mess Around." The Presley compact double 33 contains two tunes from "Flaming Star," plus two previously released single sides. The Presley disk has already turned into a hit although it is not selling at the rate of the usual Presley 45 single.

The thinking of both Bernie Lowe, Cameo president, and Al Cahn, Cameo sales chief, is that the Checker compact double is in the nature of a test. "The Jet" side would have been Checker's next single release. By using three new sides plus the singer's current hit, the Cameo executives feel that they have a chance to crack the 200,000 mark in sales.

Others May Follow

If the Cameo compact double turns into a healthy hit, it could be expected that other companies

might follow suit with their top artists. In a sense, as pointed out by many observers, the compact doubles are cheaper records since they offer four sides for \$1.49, whereas two sides on a single are 98 cents.

Another reason that the trade is eyeing the compact double closely is because of the weak sales—to date—of the 33 single. A Columbia spokesman said last week that sales of their 33 singles, as against 45 singles, are very poor. And no other company is claiming any great sales action on 33 singles.

This puts the industry in something of a quandry. Although all branches of the industry would like to see a one-speed business, almost every manufacturer appears shy, at the moment, about putting out any of their artists on single 33's only. They are afraid of wasting a release and possibly hurting an artist if the sales don't come through. Thus, the attempt to test the 33 market through the compact double, as Victor and Cameo are doing.

Many dealers feel that the only way to switch the kids from 45 singles to 33 singles is to issue new releases on 33 only. They claim that the kids will buy what they want no matter what speed the record is. Alternate suggestions are a lower price on 33 singles than 45 singles, or a cheap 33-only player with which is given away a collection of hit disks on 33 singles.

Manufacturers appear to be facing the same problem in switching the kids from 45's to 33's for singles as they did 10 years ago moving the kids from 78's to 45's. In those days, in addition to the tremendous 45 promotion by RCA Victor, the price of 78's was grad-

(Continued on page 23)

See German Cartel Probe Baring Bias Toward American Pop Music

By OMER ANDERSON

BONN, Germany — Any West German investigation of cartel arrangements in the European music industry is expected to highlight increasing Continental discrimination against American pop music.

There is no longer any doubt that discrimination is being practiced on the Continent against U. S. music; the only point at issue apparently is whether the discrimination is "creeping" or "mushrooming."

West Germany's Bundeskartellamt (Federal Cartel Office) is probing links between the German music industry, on the one hand, and two Continental groups suspected of organizing a music cartel—the Bureau International de L'Edition Mecanique (BIEM) and the International Federation of the Phonographic Industry (IFPI).

The BIEM is based in Paris and the IFPI in London. The Federal Cartel Office's probe already has resulted in the withdrawal of the West German ASCAP organization, GEMA, from the BIEM. Now West Germany's Parliament is looking into GEMA's many-faceted royalty collecting arrangements with a view to undertaking a full-dress investigation.

No Protection

There is no great interest on the part of the German official agencies to protect the position of U. S. pop on the Continent, or even German, market. However, there is considerable evidence that the bars apparently being forged against U. S. music are interrelated with certain cartel practices in the Continental music business.

Any general investigation in this direction inevitably will focus as well on anti-U. S. pop discrimination. In fact, considerable information already is transpiring on the growth of national prejudice in pop.

The question which any cartel probe will help answer: is this bias simply the result of U. S. pop's remarkable penetration of the European market—a sort of home-grown envy which has turned malevolent? Or is there a centrally inspired motivation and direction? Meanwhile, evidence of the bias is plentiful and burgeoning. Examples:

The British Songwriters' Guild is demanding institution of a quota system to govern broadcasting of foreign (read U. S. pop). The guild would restrict the airing of U. S. pop disks to 10 per cent.

Western German radio networks have instituted censorship of certain U. S. pop disks ruled "offensive to German culture": this applies mainly to German folk and classical music adapted for U. S. pop.

In France, the National Union of French Authors and Composers (NUAC) is conducting continuous and noxious agitation to reduce still further broadcasting of foreign recorded music, despite a 1959 ceiling of 45 per cent imposed by the RTF, the French State radio network.

In Austria various provincial governments are attempting to levy a special juke box tax to discourage the playing of U. S. pop. The tax supposedly would go to "propagate Austrian folk music."

Nationalistic Views

England and West Germany, in particular, are avowedly nationalistic in their approach toward U. S. pop. Both countries complain of the U. S. "cultural invasion," although the way they usually phrase it makes clear they are lumping U. S. pop with Coke, the American cola drink twins being the bete noire of European cultural chauvinists.

In Hamburg, publishers make no effort to conceal their dissatisfaction

with the situation relating to American music. This irritation stems from the insistence, once a U. S. music product is acquired, to rework it for the injection of a national slant.

This "nationalization" of U. S. music has become a fetish in Europe, if not, as indeed more and more industry figures freely concede, a racket. This point is arguable, but it is significant that even the publishers are protesting the practice in Germany.

A publisher with an American song hit will submit the material to a producer with a specific artist in mind. But the producer, in agreeing to do the record, demands that he be given the rights to do the German text of the American hit.

Some producers, in addition to getting the lyricist's share of royalties, have arranged to be cut in on the publisher's share as well.

Publishers object, not only because the lyrics are often poor, but because the result is to discourage the exposure of American songs. The German market has turned so nationalistic that the only way to get an American song exposed is to get a top-flight German language cover.

Special Waxings

In general, this situation is becoming so pronounced throughout Europe that an increasing number of U. S. disk artists are specifically recording sides for release in other than English-speaking countries.

For example, Connie Francis has recorded in Italian, Spanish, German, and Hebrew. Her recent hit, "Where the Boys Are," was released in Japan in that tongue.

There is no alarm felt in U. S. musical circles in Europe over the understandable preference of the people in any country to hear music in their own language. However, what is alarming is plentiful evidence that this natural desire is being exploited and extended beyond its natural limits with the aim of organizing restrictions against U. S. music.

Another aspect to this problem which likely will be illuminated by the Bonn Cartel probe is to what extent there are unwritten cartel arrangements in the European industry.

Charges are frequently heard that it is "unwritten policy" to concentrate on local artists. This seems particularly the case with government-controlled broadcasting facilities.

Moreover, State-controlled radio (Continued on page 23)

MW, Western Auto Sell Tops

HOLLYWOOD — Tops Records last week plucked two major chain store plums in concluding agreements with Montgomery Ward stores and the Western Auto chain. Tops will move its line into the Montgomery Ward stores for the first time, and effective today (15) will start shipping to a total of 90 MW stores. The deal was made between Tops Operations Vice-President Larry Finley and MW's Richard Laga, its Chicago-based chief in charge of record purchasing.

Tops has designed a special rotary record rack holding 225 albums to be placed in MW's catalog stores. The rack fills only two square feet of floor space, but is designed to hold 255 packages. It will offer Tops product ranging in price from 29 cents to \$4.98.

Western Auto's home office gave its blessings to its branches to stock Tops' wares. Actual purchases will be made by individual store managers.

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Sam ChaseEditorial Director
Paul AckermanMusic Editor
Aaron SternfeldCoin Machine Editor

Robert RolontzAssoc. Music Editor
June BundyRadio-TV Programming Ed.
Ren GrevattMerchandising Editor

Wm. J. Sachs, Exec. News Editor, Cincinnati
Kenneth KnopfCopy Editor, New York
Nicholas Biro, Midwest News Editor, Chicago
Lee ZhitoWest Coast Editor, Hollywood
Mildred HallChief, Washington Bureau

Circulation Office

Send Form 3579 to
2160 Patterson St., Cincinnati 22, Ohio
DUNbar 1-6450

B. A. BrunsCirculation Director
Joseph PaceFulfillment Manager

Advertising Office

1564 Broadway, New York 36, N. Y.
Andrew CaidaAdvertising Co-Ordinator
Dan CollinsMusic Advertising Manager
Richard WilsonCoin Mach. Ad. Mgr.
R. McCuskeyWest Coast Music Sales

Branch Offices

Chicago 1, 188 W. Randolph St.
Central 6-9818
Hollywood 28, 1520 North Gower
Hollywood 9-5831
St. Louis 1, 812 Olive St.
CHestnut 1-0443
Washington 5, 1426 G St., N.W.
NATional 8-4749

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3 Charged in Counterfeit Change Pleas of 'Not Guilty'

HACKENSACK, N. J. — The trial of three men here, accused of conspiracy to violate trade-mark laws in connection with disk counterfeiting, which started two weeks ago, ended in dramatic fashion last Thursday (11) when the three entered amended pleas of non vult. Originally, they had pleaded not guilty. Judge Benjamin Galenti set Friday, June 2, as the date for sentencing.

The case reached a climax Tuesday when Earl Corr, a West Coast printer, was brought on as a surprise witness. Corr testified that his printing plant had turned out the labels for Bobby Rydell's "Ding-a-Ling," on Cameo, and "When You Wish Upon a Star," by Dion and the Belmonts on Laurie, which had been introduced as evidence. The labels in evidence had not been ordered by the disk firms involved.

Corr said he had been instructed by William Thompson, who is currently under indictment on the West Coast on similar charges, to duplicate the type of artwork of original Cameo and Laurie labels and print them. Thompson, who was next on the stand, said Brad Atwood, one of the defendants here, had asked him to arrange for duplication of the labels. He added that Atwood had issued instructions that the finished labels be delivered to the Korelich Engineering & Manufacturing Company, a Los Angeles pressing plant. Pete

Greater Boston Dealers Decide To Join SORD

CAMBRIDGE, Mass. — The members of the Greater Boston Record Dealers Association have voted to affiliate with the national body of SORD (Society of Record Dealers of America). The unanimous vote occurred Tuesday evening at a dinner at the Smith House here, attended by dealers from Boston, Lynn, Lexington, Salem, Quincy and other communities of the metropolitan Boston sector.

The meeting was co-hosted by C. J. Gustafson Jr. of Medford Music Center, who is chairman of the local group, and Peter Oppenheim of Peter's Music in Lexington. Oppenheim is a member of the board of SORD.

Guest speaker was another SORD board member, Joseph Waldhorn of Fulton, N. Y., who urged the Boston area dealers to throw their lot in with SORD at "this time of crisis for all dealers."

Waldhorn predicted that the current lawsuit against three major record clubs in Chicago launched with SORD support by several dealers there, and the current investigation of alleged discriminatory price policies in the disk field, by the Federal Trade Commission, would "soon bring us relief from tactics which are now strangling us."

Following Waldhorn's remarks and subsequent discussion, the group voted for SORD affiliation, thus becoming the fifth local body to join forces with the national group. Others include the dealer groups in Cleveland, Buffalo, Syracuse and the New York-New Jersey area.

Another speaker was Boston attorney Dudley Weiss, who discussed the litigation against the record clubs and the possibilities of a satisfactory settlement thereof. Weiss also gave brief expression to other possible avenues of solution to dealer problems with suppliers.

Korelich, head of the plant, is also under indictment on the Coast.

Thompson said that Atwood had revealed that the disks were being sold along the East Coast by Robert Arkin and Milton Richman of Bonus Platta-Pak, the other defendants here.

Turning Point

The Corr testimony represented a turning point in the case which was concluded Thursday, before a number of scheduled witnesses were able to testify. The end came Thursday during testimony by a witness from Audio Matrix, a pressing plant, when chief defense counsel Michael DiLorenzo rose to say his clients wished to plead non vult. This is similar to a plea of nolo contendere, which is short of guilty, but under which, defendants waive their rights of appeal.

May Shape Precedent

This is the first known criminal action stemming from a trade-mark

(Continued on page 23)

EAST'S DEALERS CAST PRO, CON VIEWS ON LOW-COST 33 PLAYER

Idea of Economy Phono as Trade Panacea Pulls Opinions Ranging From Enthusiasm to Reluctance Along Coast Area

By REN GREVATT

NEW YORK — Not all dealers regard the concept of a low-cost 33 speed phonograph as the panacea for the problems currently afflicting the singles business. A spot survey of East Coast dealers last week indicated mixed feelings, ranging from reluctance to enthusiasm regarding the 33-only player and the accompanying records.

Music Center, in nearby Jersey City, in the words of its proprietor, Lou Shapiro, doesn't need a 33 player, or the 33 record. "Why do they need such a player when anybody who wants one can get a cheap three-speed set right now?" he queried. "My 45 singles business has tripled since last year. There are more hits than ever and more companies pushing records than

ever. We're displaying 45's now just like albums, and business is fine.

"I feel that singles can be sold successfully if they are properly merchandised. Sure, they are a perishable commodity and you have to be careful. But the stores that do the most complaining about singles are the ones who don't take the trouble to merchandise them. I've sold several thousand of "Mother-in-Law." Is that bad? Would I have sold any more at a different speed? A change of speed will slow everybody up until it really takes hold."

Eddie Geiger of Geiger's Record Shop on Manhattan's Sixth Avenue, feels there may be an even simpler way to establish the 33 single record than to promote a player. "If they want to get the 33

record going, then they should bring a new number out only on 33 and forget the 45 speed. If it's a hit, then they'll have to buy the 33 version, because that's the only one that exists."

Want Giant Promo

Other dealers have stoutly urged the prompt launching of the 33 player through a gigantic promotion. At least some have gone even further than the stand taken in an editorial in *BMW* last week, in which an industry-sponsored 33 player was urged.

These recommend that the player not only be produced by one or more companies, but that it be promoted in a saturation manner to the teen audience through exposure on such a network TV seg as the Dick Clark

(Continued on page 55)

NAB Welds Music, Broadcasting

By MILDRED HALL

WASHINGTON — There never was a convention which showed the close interdependence of music and broadcasting more dramatically than the 39th meeting of the National Association of Broadcasters held here last week. For the FM and AM broadcasters, and their primary program source, the music industry, the convention offered rich fare. Not all of it was to everyone's taste, but all of it was exciting and essential for members of both groups to know.

Out of the four-day gathering, with close to 3,000 broadcasters in attendance, out of the exhibits, the speeches, the panels, questions and corridor gossip, came these devel-

opments of most interest to music recorders, merchandisers, programmers and broadcasters:

For record manufacturers: The prospects of a new boost in stereo sales, emerging from the newly authorized FM stereo service, will also mean some headaches. Standards will have to be set up for stereo records to make them compatible with the new FM stereo service. Only 25 per cent of present stereo recording is effective on the new FM transmission systems, according to A. Prose Walker, vice-president for engineering in NAB. Walker said this problem is already under study at the NAB.

For manufacturers of hi-fi and stereo equipment for both consumer and broadcaster: There are

exciting sales prospects but, again, problems. They will have to sift the pros and cons of claims made by competing systems rushing to get on the FM stereo bandwagon. RCA, for example, has an all-transistor system its engineers are racing to fit FCC standards (selected on the basis of General Electric and Zenith plans) there will be negotiations for new patents. New risks will be taken, new decisions made all down the line, from manufacturer to retailer, in the scramble to catch the crest of the selling wave when it hits the consumer level.

For broadcasters, consumers and equipment makers: The question of stereo adapters for FM radio-phonograph combinations, the question of cross-

talk between stereo broadcasts and background music being multiplexed over an FM station at the same time, will take probing. General consensus at the convention was that FM stereo, like the first radios and the first autos, would present plenty of problems — but for music interests and FM broadcasters, the main concern is not to miss the boat.

GE, Zenith Hassle

The hassle between General Electric and Zenith over who should get credit for being the first to set standards accepted by the FCC for stereo multiplexing was held in the background during the convention. Zenith and GE engineers waged a sub rosa battle for prestige of their respective systems. GE, promised adapters quickly. Zenith sniffed at the whole idea of adapters, does not propose to make them, and claimed "quality" as its hallmark.

(Continued on page 50)

FCC Shaping New Anti-Plugola Rules

WASHINGTON — Networks owning record companies or other music interests will have to be careful not to violate new anti-plugola rules being set up by the Federal Communications Commission. The agency proposed rule-making last week to require announcement of sponsorship whenever networks, station owners, officers or personnel benefit from special sales pitch on product or services in which they have any financial interest not normally known to the public.

However, examples cited by the FCC give fairly broad latitude to net-owned record play and to allowing recording talent to plug their own disks without special announcement when the comment falls into "customary" pattern or the singer obviously benefits from the plug of his record.

The rule requiring announcement also applies to anyone who directly or indirectly holds ownership interest of 10 per cent or more in the station or network, and also to anyone appearing on a program containing the plugola. If that person has any interest in the product being boosted, announcement suffices in these cases, FCC points out. (The Harris legislative oversight subcommittee had recommended, during payola hearings, total divestiture of music interests by networks, but FCC is obviously leaving that question strictly up to Congress, and is sticking to sponsorship ID rules.)

'Reasonable Diligence'

Licenses of AM, FM and TV stations are required to exercise

the same "reasonable diligence" as in payola to find out when such interests are owned and check plugs planted in programming. Networks are charged with the task of finding out if any of their owners, officers, directors or employees, or any persons appearing on the network programs come within the provisos of the new anti-plugola rules. Comments on these are due in by June 19 (comment on the earlier announced anti-payola rule-making are due in by June 12).

13 Examples

The FCC gives 13 examples of how the rule-making would apply.

ALL THAT MEAT & NO POTATOES

HOLLYWOOD — The Capitol Records press department last week kicked off a teaser campaign, sending packages of meat to members of the press corps. Each day a dry-ice packed steak arrived from the mysterious sender. After the fourth day, Capitol revealed it was the steak source, and that the promotion was on behalf of "Tenderloin," which opens Thursday (18) with its original Broadway cast at Las Vegas' Dunes Hotel.

Capitol will fly Hollywood Fourth-Estaters to Las Vegas to attend the first night. The label has the original Broadway cast LP in release.

Those of interest to music recorders and publishers with broadcasting interests, or vice versa, include:

Playing on the network of a popular recording produced by a record manufacturer owned by the net. If the announcer merely gives the names of the tune, composer, band, soloist and the record manufacturer, no further announcement is necessary to this "customary" way of identifying musical recordings.

If the announcer gives the record a special sales pitch, announcement would ordinarily be called for, but FCC gives further leeway by noting that no announcement is needed "if such comment is customarily interpolated in the program format." This would appear to be an equalizer for programs in which all records played are given enthusiastic comment, and it would not be fair to exclude the net-owned record company from the customary pitch.

Another rule-of-thumb is that special announcement is not necessary when the public is obviously aware of benefit conferred by the plug on an interested party.

In the case of a dance band in which any station personnel has an interest, no announcement to that effect is ordinarily necessary when the band broadcasts. However, if reference is made to the fact that the band plays elsewhere, or is available for engagements, this extra sales pitch requires a sponsorship identification.

Dot Disk Sale Opens Strong

HOLLYWOOD — Dot's second annual summer consumer discount sale, launched May 1, has enjoyed so strong a take-off that label President Randy Wood predicts the drive will surpass its \$3 million sales goal (see April 17 issue). Wood told *BMW* that some distributors already have gone over quota, after the sale has been in effect for only two weeks.

The heavy orders so early in the program were not expected, in view of the fact that Dot's consumer ad campaign has as yet to break. In view of the drive gaining strong momentum even before excitement is generated at the consumer level, Wood and Sales Vice-President Chris Hamilton feel confident that the summer push will better than meet the \$3 million target.

The first ad will hit in *Life* magazine May 19, followed closely by the *June Reader's Digest* (it goes on sale May 20), plus space in *TV Guide* (June 17) and the *June and July Schwann Catalog*.

The ads will proclaim a 15 per cent cut on all monaural LP's, 20 per cent off on stereo albums, and a 25 per cent slash on EP product. A 90-day delayed-billing benefit makes the final payment due by August 15. The sale will be in effect through June 30.

MUSIC AS WRITTEN

New York

Al Massler, head of Amy-Mala Records and Bestway Products, leaves by jet May 16 for a three-week trip to Africa to investigate the possibility of starting a record and plastic business there. The trip is sponsored by the Rockefeller Foundation. Accompanying Massler will be plastic expert **Irvin Gershen**. . . . **Henry Glover**, a.&r. topper for the Gee label, is currently on the road working on "Heart And Soul" by the Cleftones and "Barbara Ann" by the Regents . . . **Eric Steinmetz**, export director for Kapp, is back from a tour of Latin America, covering Mexico, Guatemala, San Salvador, Panama, Caracas and Curacao . . . **Jack Wilson**, Dinah Washington's former pianist, will be discharged from the U. S. Army in August.

Chanter **Ted Russell Jr.**, has signed a managerial paper with **Ken Keene** . . . **Mary Levy**, sister of publisher **Lou Levy**, was married last week to **Frank J. Drosi** of Daytona Beach, Fla. They will make their home in New Jersey . . . **Jack Hansen** has left the Coral a.&r. staff to concentrate in indie production . . .

Julian Aberbach, of the publishing Aberbachs, became the father of a boy, **Dolfi Andrew**, April 21 . . . **Joe Matthews**, Capitol promotion executive, is in New York's Polyclinic Hospital with ulcers. . . . Organist **Richard Ellsasser** has been elected a life fellow of the International Institute of Arts and Letters . . . **Patti Page** is set in a new flick, "Boys' Night Out." She will play a dramatic role . . . **Owney Burnett** and **Bob Holiday** have formed the Redstone label in Detroit. First release features **Allen Shepard** and the **Countdowns** (not the astronaut). **Bob Rolontz**

Chicago

Smash Records, Mercury's new subsidiary label, recently signed songstress **Kitty Ford** on the West Coast, and followed the inking with a recording session under **David Carroll**, a.&r. director. The diskery also added to its record roster another master—purchased from LeCam label . . . **Norman Dolph**, Columbia Record Productions, flew to Miami Friday for the MOA convention . . . **Paul Pfohl**, RCA Victor exec, was tapped for a photo layout on his plush Lake Shore Drive apartment by a furnishings trade daily recently.

Ric Gold, Eureka and Lectern records, is in St. Louis from the Coast to sit ringside at **Bob Grossman's** (Eureka) opening at the Laughing Buddha Club tonight (15). Gold next wings southward to meet with the labels' distributors and on to Philadelphia for Grossman's opening at the Second Frett, June 21 . . . **Hank Schwab**, head of the Art and Jazz Society here, leaves soon for six weeks in Europe. Schwab, a very active member of the Union League, will be feted at an entertainment benefit at the Lake Meadows Club Tuesday (16). Admission to the show, which will headline **Pearl Bailey** and other top stars now working the Chi nitery circuit, is the cost of a Union League membership card (\$3)—Union Leaguers attend gratis. Comedian **Dick Gregory** and jazzman **Sonny Stitts** sat in on last week's meeting of the Jazz Society. Gregory, when introduced, true to form came up with a half-hour laugh-provoking monolog. **Nick Biro**

Nashville

Capitol's **Ken Nelson** was at the Bradley Studio most of last week directing album sessions by the label's **Jean Sheppard** and the **Louvin Brothers**. . . . Fraternity Records' **Bobby Bare** directed sound-track sessions by young **Vicki Spencer** at Bradley's last week. **Harold Bradley** was leader on the sessions for upcoming United Artists picture for Vicki. . . . **Bob Gallion** recorded at the Bradley Studio Wednesday night (10) for Hickory Records. . . . Shapiro-Bernstein's **Al Galico** was booked for the Bradley Studio last Thursday and Friday (11-12). . . . **Owen Bradley** directed a **Carl Belew** session for Decca at Bradley's Wednesday (9). . . . Drummer **Buddy Harman**, vacationing Vegas-style with his wife and friends, has two swingin' sides out for Warner Bros. They're "Noisy Reservation," penned by Harman, and "Third-Man Rock." . . . **Rosemary Clooney** had productive sessions during her brief stay here last week.

RCA Victor's **Chet Atkins** has come out with another powerful album, using strings, as he did in "Chet Atkins in Hollywood." New one is "The Most Popular Guitar," recorded here. . . . **Loretta Lynn**, of Custer, Wash., has a new Nashville-recorded release out for the Zero label. Sides are "Gonna Pack My Troubles" and "The Darkest Day." Both tunes are from Sure-Fire Music. . . . Word from RCA Victor here and Tree Music is that Roger Miller's RCA Victor etching, "When Two Worlds Collide," will smash louder than song title implies. **Pat Twitty**.

Hollywood

Will controversy create sales? The answer to that one can be expected when the totals are in on the tongue-in-cheek, but irreverent "Stan Freberg Presents the United States of America" Capitol LP. It has stirred the ire of Boston's Daughters of the American Revolution, some broadcast bans, press protests, and an avalanche of publicity.

National Academy of Recording Arts and Sciences' Los Angeles chapter has called a general membership meeting to be held at 8 p.m. Thursday (18), at the Beverly Hilton Hotel, for an open airing of the recent Grammy Trophy nominations and awards. Chapter President **Sonny Burke** feels a discussion of the pros and cons on the handling of the nominations and awards may result in greater membership participation in setting up nominees and selecting award winners when next Grammy time comes around.

Clyde Otis is bringing **Belford Hendricks** to Liberty to serve him, as he did at Mercury for the past two and a half. (Continued on page 23)

Automated Programming Major NAB Exhibit Item

Flock of Robot Music Systems & Packs Pose as Controversial Subject to D.J.'s

By JUNE BUNDY

WASHINGTON — Automation—considered by many jocks to be more of a threat to the personality deejay than the "Top 40" format—was a major item on the exhibit schedule of the National Association of Broadcasters Convention here last week. A flock of automatic programming systems and packaged musical programming services were demonstrated to broadcasters.

One of the newest services was offered by Magne-Tronics, Inc., which also offers a taped background music service, "Motivational Music" for factories and offices, and as "a supplementary service" to broadcasters. The background music service is currently carried in more than 80 markets.

Automated Radio

The new Moyne-Tronics, Inc., service, which comes in 10 eight-hour reels with a new reel each

Tops Firm Enters Premium Disk Race With 6 Key Reps

HOLLYWOOD—Tops Records is launching an intensive drive for a share of the lucrative premium business. It has established a premium division and is staffing it with full-time reps in six key markets. It will offer premium buyers its regular LP's and specially prepared compact 33's offering six and eight tunes per disk.

The Premium Division will be supervised by operations Vice-President Larry Finley. Division reps appointed include Robert Savett in Chicago; Gordon Stringer, formerly a member of Tops' general sales staff, to cover the Eastern market out of New York; and Dick Pritchard will concentrate on Premium Sales in the Los Angeles area. Finley said he has openings in Atlanta, Dallas, and Detroit and soon will hire premium reps in those market areas.

Turner & Scott Add Angel Sales Power

HOLLYWOOD — In the latest in a series of moves to beef up the Angel Records team, Capitol last week moved Tupper Turner from its classical merchandising ranks to the newly created post of Angel merchandising manager. He will handle the label's national merchandising and ad activities. Tonia Scott, for three years a secretary in Capitol's longhair merchandising section, was promoted to Angel merchandising assistant, reporting to Turner.

Set Up Publisher for Adler's Show Score

NEW YORK—Dick Adler and Chappell & Company, Inc., have set up Sahara Music, Inc., to publish the score of Adler's upcoming show, "Kwamina," starring Sally Anne Howes and the English-African star, Johnny Sekka.

A fall production is scheduled, with pre-Broadway openings at the O'Keefe Centre, Toronto, and the Colonial Theater, Boston.

month, provides continuous automated radio programming, including commercials and announcements. Almost 80 per cent of the music programmed is pop and "pop-concert," along with a few vocals, symphonies and seasonal numbers. The service has a basic "international" music library of more than 5,000 sides, many of them made available by a special agreement with Radio Diffusion in France and Capitol Records here. Specially designed Radiomation equipment is made available, if required, to stations by Magne-Tronics.

Show Packages

In a more personalized programming vein, Jim Ameche Productions, Hollywood, demonstrated eight different record show packages, each running 10 hours per week and ranging in price from \$48 to \$300 a month. Each program is entirely recorded on tape, including both commentary and music.

Ameche emceeds four of the shows himself—"Top 40 Formats," "Middle of the Road Shows," "Pops Concert Programs" and "Classical Shows." Also offered by Ameche are "The Dick Haymes Show" featuring another West Coast jock; "Johnny Bond," a country and western seg, and "Jasin Street," featuring Jay Jasin as emcee and a semi-jazz, "more sophisticated" format.

The service includes five-minute features and a commercial service, with "Ecco-Fonic Sound" promised by Ameche for the near

(Continued on page 51)

Segovia in Decca Long-Term Pact, Cuts New Series

NEW YORK — Andres Segovia, one of the all-time top-selling classical guitarists, has signed a long-term renewal pact with Decca Records, according to Executive Vice-President Leonard Schneider.

The pacting, which continues an association begun in 1944, capped a period of spirited bidding for the artist by a number of other labels. Just last week, Segovia completed a series of new recordings in the Decca New York studios. In addition to a series of solo efforts, he also recorded a concerto with the Symphony of the Air ork. Prior to his departure for Europe, a new series of recording projects was blueprinted in conferences between Segovia and Israel Horowitz, Decca classical a.&r. chief.

Segovia's newest release on the Decca Gold Label series, titled "Three Centuries of the Guitar," amounts to a virtual history of the instrument and brings to an even dozen the albums in the Segovia catalog. Included among these is the de luxe Golden Jubilee set released last year in commemoration of his 50th year as an active performer.

Discontinue Waller Jr. Suit

NEW YORK—The action filed by Ross Jungnickel Music and Thomas Waller Jr., a few weeks ago (BMW, April 24) against Joy Music and Maurice Waller and Ronald Waller over the Fats Waller copyrights was discontinued last week by the plaintiffs. The music firm and Waller Jr. had filed suit asking that the renewal rights to the Waller tunes published by Joy be declared as reposing with Waller Jr., and Ross Jungnickel.

The action was discontinued May 8.

Gene Autry Buys McCall's 4 Star Co. for \$75,000

HOLLYWOOD — Gene Autry last week increased his music business interests with the purchase of the Four Star Record Company from Bill McCall and his Wallace Fowler Music Company (BMI). Autry confirmed that he paid \$75,000 for the properties. The deal goes into effect June 1, exactly one year after McCall sold his Four Star Sales Company (BMI) music publishing firm to Autry for \$150,000.

In purchasing Four Star Records, Autry acquires ownership of several thousand masters. He will continue Four Star's contractual releasing arrangements with Decca and King Records of recordings by such artists as Hank Locklin, Ferlin Husky, Webb Pierce, the Wilburn Brothers, Stuart Hamblin, T. Texas Tyler, Maddox Brothers and Rose. Autry also acquires recording contracts with such Four Star artists as Carl Belew and Charlie Rian.

Joe Johnson will head the newly acquired operation for Autry, aided by Autry's present corps, including Dave Burgess on the West Coast, Troy Martin in Nashville, and Paul Barry in New York. Four Star will function as a separate subsidiary, and will continue to produce recordings for the Decca and King labels.

With the sale of the record company and the Fowler catalog, McCall retires from an active role in the music industry. He will concentrate his full attention to his Nevada mining interests which 25 years ago had served as a spring-

board for his move into the disk business. He entered the record field in 1936 as a supplier when the McCall Mining Company provided the old Herbert Yates American Record Company with raw materials. Four years later, Columbia Broadcasting Company bought American to bring the Columbia, Okeh and Vocalion labels under its wing.

On November 16, 1946, McCall acquired controlling interest in Four Star, a firm he had served as a supplier, from its owner-founder, Richard Nelson. McCall has operated the firm since that date, creating an impressive array of top sellers in the country and western field, bringing important c.&w. artists to the fore, and amassing two valuable music catalogs in the Four Star and Wallace Fowler publishing companies.

Among Four Star's noteworthy past sellers are included T. Texas Tyler's "Deck of Cards," which had sold a million and a half copies; Slim Willett's "Don't Let the Stars Get in Your Eyes," Hank Locklin's "Let Me Be the One," and his "Dream On." The affiliated music firms, now part of the Autry empire, currently have six tunes on BMW's "Hot 100," headed by Ricky Nelson's "Travelin' Man" on the Imperial label.

McCall's Nevada mining interests are substantial, and include more than 15,000 acres adjacent to Las Vegas, which he is mining for sand and gravel, and more recently, for gold and silver. He will maintain his offices at 305 Fair Oaks Avenue in Pasadena.

NIGHT CLUB REVIEW

Basin Street Magic for Sarah

Something good seems to happen to girl singers when they play Basin Street East in New York. The something good that happened to Peggy, Ella, and Anita at the East Side spot is happening to the Divine One, Sarah Vaughan. She is singing gloriously, looking lovely and apparently enjoying herself no end in her current engagement at Basin Street. And to add to the icing, she, along with Al Hirt and Larry Storch, is drawing capacity crowds to the club.

The heights that Sarah reached on the night caught (9) held her audience enraptured through almost a score of renditions, so much so that she had to beg off. Aided by a full 15-piece ork with an eight-man string section and sock arrangements by Joe Reisman, the thrush ran through her long list of songs that she helped make hits, including "Poor Butterfly," "Serenata," "Broken-Hearted Melody," and, of course, Erroll Garner's "Misty." And then she reached back and performed some of the tunes that she was associated with early in her career. She has never sounded better and the audience knew it.

The crowd was almost as enthusiastic over the performance of the Al Hirt Dixieland combo. Clowning, dancing, and blowing, the Hirt group drew big hands with its cornball interpretations of "Down by the Riverside," "South Rampart Street Parade," "I'm on My Way" and "Tin Roof Blues." There is little doubt that it's a commercial combo, although musically it leaves much to be desired. Pee Wee Spitelara, on clarinet, upholds the musical end stanchly.

Larry Storch came through with many amusing bits of comedy with his dialect jokes, including Russian, Italian, Cuban, Mexican, and even Japanese. And his take-off on the way a country singer handles a Cole Porter tune was very funny.

The night, however, belonged to Sarah, and she made the most of it. Her next album will probably not be called "Sarah at Basin Street East," but it should be. Bob Rolontz.

SAUCE FOR THE GANDER

Some Distributors Eyeing Self-Service Rack Set-Ups

PHILADELPHIA — Several distributors here who have recently joined hands in an informal organization to discuss mutual business problems have got their sights on a new gambit; namely, the opening of complete self-service retail rack outlets.

It's no secret that some distributors have been bugged by the increasing amount of business being done by rack jobbers. With the share of the total business occupied by smaller record dealers known to be not increasing, distributors have found themselves doing a greater share of business with rack operators, to whom different discounts and return and exchange privileges have been the rule.

Now the distributors feel, in a sense, that what's sauce for the goose is sauce for the gander. In other words, if the racks can operate in the shopping

centers and supermarkets, so can the distributors. By so doing, the distributors can get this gravy share of the business for themselves.

It's indicated here that distributors will set up a separate firm and staff it with a sales manager and a route staff. Retail disk areas will be set up in various stores and shopping centers on a strictly self-service basis. The customer will pick out his own selections, put them in his shopping wagon and pay for them at the store's regular check-out counter just as he has in the past. The distributor-operated firm will, in effect, work as a one-stop, servicing its own racks with product.

One independent dealer in the Quaker City area, apprised of this possible development, commented: "Oh, that's lovely, that's simply the end!"

'Exodus' Movie Theme Racks Up 5 Hot Versions on BMW Tune Charts

NEW YORK — One of the hottest tunes of the season is "Exodus." The movie theme, composed for the flick by Ernest Gold and published by Chappell, has five versions that have hit on and around BMW's "Hot 100."

The movie theme is unique in that it has had many different versions — each of the singles that have hit the chart have been of a different mood and in a different style.

Currently, the Eddie Harris Vee Jay styling of "Exodus" features tenor saxist Harris playing the theme in soft-ballad form and interpreting it in the jazz form. On BMW's "Bubbling" chart, Edith Piaf has a performance on the Capitol label, that is sung in French.

Of course the biggest selling version of the "Exodus" theme was turned out by the two-piano team of Ferrante and Teicher on United Artists, which soared to the No. 2 spot on the chart some months ago. Other top-selling versions have been by Mantovani which struck pay dirt and rose to No. 31 at the apex of its climb, and the English lyric interpretation of the tune,

"This Land Is Mine," by Pat Boone. Boone, of course, wrote the words on his disk, and his attempt gained the No. 64 position at its highest point.

'African Waltz' Leads Out New Adderley LP

NEW YORK — Riverside Records is capitalizing on the pop chart performance of Cannonball Adderley's "African Waltz" by having the alto-sax-playing jazzman record a full album which will contain an extended version of the tune as the title tune of a new LP. The set will have Adderley fronting a big band with arrangements by Ernie Wilkins. The firm's sheet music division also had reported an unusual demand for charts on the hit tune.

Riverside has also succeeded in coaxing the legendary blues singer Ida Cox out of retirement to record an LP. The session was cut recently with an all-star jazz lineup in support featuring Roy Eldridge, Coleman Hawkins and Jo Jones.

TALENT TOPICS

NEW YORK

Tommy Smalls, former Dr. Jive of Station WRUL, New York, and now one of the executives of Alto Records, has discovered a new singer in Earl Connelly. Smalls has also signed to the label Ray Brewster, lead voice of the Hollywood Flames, as well as Annie Laurie and Cat Anderson. . . . The Ralph Flanagan ork is currently touring colleges in New York, Pennsylvania, Massachusetts and Virginia. Flanagan is now with Coral Records. . . . Mel Torme stars at Carnegie Hall, Pittsburgh, May 20 with the Ramset Lewis Trio and Walt Harper Quintet.

Burton Lemaster, head of United Southern Artists, Hot Springs, reports that the firm's a.&r. director has signed Randy Page, young West Coast composer and singer. . . . Thrush Sallie Blair is off on a tour of night clubs after cutting new sides for Luther Dixon on the Scepter label. . . . Jonah Jones returns to the Embers, New York, May 22 for a six-week stand. . . . Tina Robin opens at the Horizon Room, Pittsburgh, June 19. . . . Orchestras, Inc., Chicago, the Bill Black-Herb Gronauer firm, has signed Ted Weems and ork to an exclusive booking pact. The Weems crew starts its annual summer tour in June. . . . Pianist Bernie Peiffer is playing weekends at Woodland Inn, Philadelphia. . . . Judy Garland appears at a special matinee at the Newport Music Festival July 3. Bob Rolontz

HOLLYWOOD

Billy Eckstine, completing the opening stretch of a six-month contract at Las Vegas' Dunes Hotel, signed a 14-week contract with the gaming city's Flamingo Hotel for next year. He will receive 150,000. . . . Rusty Draper reportedly drew top turnouts during his 10-week engagement at Harold's Club in Reno. . . . Mercury's Johnny Preston starts his Australian swing May 22 with Down Under bookings set in Melbourne, Perth, and Auckland, New Zealand. Last month, he attracted a reported 110,000 ticket-buyers to eight performances in the Philippines.

Bobby Vee, back from a 10-day Australian concert tour, plays two dates in the Pacific Northwest (Mt. Vernon and Eugene). . . . Israel's Oranim Zabar group (on the Elektra label) opens a four-week run at the Ash Grove here May 30, its last engagement in the U. S. prior to starting a European tour.

Liberty's Johnny Burnette, fresh from an Australian tour, is being booked for a series of personal appearances in Europe during June. . . . Verve comedienne Kay Stevens goes to Las Vegas' Riviera Lounge June 1 for an eight-week stand. Her first LP will be recorded live during the engagement. . . . Neal Hefti has penned a song salute to astronaut Alan Shephard with the tune's title being kept as classified information until its dishing is issued. . . . Concerts, Inc., is taking over the Hollywood Palladium Saturday, May 27, to present Tex Beneke and band with Ray Eberle and the Modernaires for a musical flashback to the Glenn Miller era. The Four Freshmen also will be featured on the bill. Lee Zhitto.

CHICAGO

Pearl Bailey comes to the Empire Room of the Palmer House May 24. . . . Mickey Oate, guitarist-singer, currently at the Playboy Club, leaves for Miami Friday (19) to be in on the gala opening of the new "bunny-boite" there. . . . Brock Peters, who played "Crown" in Sam Goldwyn's "Porgy and Bess," plays the Gate of Horn for a week with Shoshana Damari. She'll be starting the final week of her Gate engagement. . . . Ted Buttermann on cornet and Bob Sundstrom on banjo front the new Dixieland jazz band working the Birdhouse Monday and Tuesday evenings. . . . Jules Feiffer, satirical cartoonist, guests on "Festival" (WTTW-TV, 9:30 p.m.) Thursday (18) to explain "The Explainers" — his vehicle which opened the new Playwrights Theater at Second City last week. Cast members Bob Camp and Paddy Edwards will appear with him.

George Kirby, the Playboy Club's new Negro comedy find, is in New York today (15) for a special press reception at Basin Street East, where he'll be presented by Sarah Vaughan. Kirby, however, will be back onstage at the Playboy tomorrow night (16) . . . Norman Wallace is blending his versatile talents as a singer, pianist and composer at 12 West Maple, one of the Windy City's more atmospheric lounges. His Gallic accent is sweet spice to his easy style on the keyboard. Gloria Manlong

NASHVILLE

Big doin's at the Andrew Jackson Hotel here Saturday (13) when RCA Victor rolled out the red carpet in celebration of Hank Snow's 25th year with the label. After hosting the Snow affair, Chet Atkins and Steve Sholes joined Ben Rosner Sunday (14) for flight to Miami and the Country Music Association meeting there Thursday and Friday (18-19). From Miami Chet heads for Washington where he has been invited to appear with his combo at the Presidential Press Ball. . . . Roy Acuff chose Mother's Day (14) to open his famed Dunder Cave resort located a few miles north of Nashville. One of the many high points of the day was an invitational golf tournament on the new course.

Teddy and Doyle Wilburn are back in town after playing the Flame Club, Minneapolis, last week. . . . Mary Reeves has joined hubby Jim on the road, as the RCA Victor artist will be out on tour until June. . . . The Jordonaires (Gordon Stoker, Neal Mathews, Hoyt Hawkins and Ray Walker) rendered a few bars of some 20 songs before the National Association of Broadcasters meeting in Washington last week. Singing with the Nelson Riddle orchestra, the Jordonaires tunefully depicted the transition of country songs into the pop field. Nashville

(Continued on page 33)

FOLK TALENT & TUNES

By BILL SACHS

Around the Horn

Jimmy Key, of Curtis Artists Productions, Goodlettsville, Tenn., recently hopped to Minneapolis for a visit with friends Dave Dudley and George Garrett. Dave, mended from injuries sustained in a recent auto crash, is currently showing his wares at Garrett's new country spot in Minneapolis, the Owl Club. Dudley's new release on the Vee label couples "Maybe I Do" with "I Wouldn't Hang Around." . . . Quentin W. Welty, manager of B-W Records, Wooster, Ohio, has contracted with Rodeo Records of Canada, Ltd., to release the new Kathy Dee disk in Canada, Australia, New Zealand and England. Miss Dee is a regular feature on WWVA's "World's Original Jamboree," Wheeling, W. Va.

Ferlin and Bettie Husky are celebrating the arrival of a son. Newcomer has been named David. It's their fifth offspring. . . . A footpad made off with Faron Young's trousseau containing his billfold, money clip and credit cards, as the latter slept in an Amarillo,

Tex., motel recently. Faron's wife Hilda is completed mended from a recent emergency tonsillectomy. . . . Jerry Smith's radio show bearing his name is now heard 31 times per week on 15 stations in Iowa, Illinois, Missouri and Wisconsin, with 14 more shows in the hopper to begin in July. Jerry's latest release on Ad Records is "As Long as I Live" b.w. "I Can't Tell You Why," which he recorded at the RCA Studio in Nashville recently, with Redd and Gene Stewart, Andy Doll and Buddy Emmons on background. Deejays may obtain a copy by writing to Jerry on their station's letterheads. His address is P. O. Box 1006, Cedar Rapids, Ia.

Millie Ruton kicks off the 16th season at her Hillbilly Park, 11 miles east of Newark, Ohio, on Route 16, Decoration Day (30). Billed as Homecoming Day, the opening program will featured "D" Records artists Bobby and Sadie, plus Marty Martel, Little Artie and Phyllis Anne, of the "State of Ohio Country Round-Up"; accordionist-singer Gene Agin, Brooks Van Sickle, Twila, and a number of other guests. Admission will

be free on opening day. Regular admission at the park is 60 cents for adults and 25 cents for kiddies. June 4 headliners will be the entire cast of the "State of Ohio Country Round-Up," followed June 11 by Skeeter Bonn and Shirley Starr. Others already signed for the forthcoming season are Jimmie Walker, Mac Wiseman, the Louvin Brothers and Roy Acuff.

Recent bookings by Otto Devine, manager of WSM's "Grand Ole Opry," include: Carl Butler, Killen, Tex., May 19; June Carter, Miami, May 17; Gate City, Va., 21, and Springfield, Mo., 26; Patsy Cline, Dallas, May 20; Wilma Lee and Stoney Cooper, Miami, May 17; Shelby, N. C., 19; Lancaster, S. C., 27, and Angola, Ind., 30; Flatt and Scruggs, South Pittsburg, Tenn., May 18; Shelby, N. C., 19; Bremen, Ga., 25; Albertville, Ala., 26, and Liberty, Ky., 30; George Hamilton IV, Miami, May 17; Shelby, N. C., 19; Ocala, Fla., 20; Lancaster, S. C., 27, and Memphis, June 3; Stonewall Jackson and Justin Tubb, Winniepeg, May 16; Regina, Sask., 17; Saskatoon, Sask., 18; Brandon,

(Continued on page 33)

The International



GERMAN NEWSNOTES

Roar of Approval as Connie Tops German Lion Awards

Connie Francis, who was in Hamburg for new recordings, received the Radio Luxemburg Golden Lion for "Die Liebe Ist Ein Salziges Spiel" (Everybody's - Somebody's Fool).

IN ITALY

#1 Jealous of You
#4 Valentine

IN JAPAN

#1 Where the Boys Are

ITALIAN NEWSNOTES

Connie's Triumph Prophesies Follow-Ups by Tank Artists

More personal exposure of American recording artists in Italy is a likely sequel to the triumphal tour of Rome and Milan and the nation's top radio and TV shows by Connie Francis.

Currently
COPACABANA, N.Y.C.
SECOND APPEARANCE IN 5 MONTHS

Opening June 20th
SAHARA HOTEL
Las Vegas
SECOND APPEARANCE IN 8 MONTHS

Exclusively
MGM RECORDS

Personal Management
GEORGE SCHECK
161 W. 54th St., N.Y.C.

Favorite...

CONNIE

FRANCIS

thanks to my friends all over the world
and a big hello to the juke box operators
of America at their convention in Miami Beach

Connie

Current Smash Single

**BREAKIN' IN A BRAND
NEW BROKEN HEART**

**SOMEONE
ELSE'S BOY**

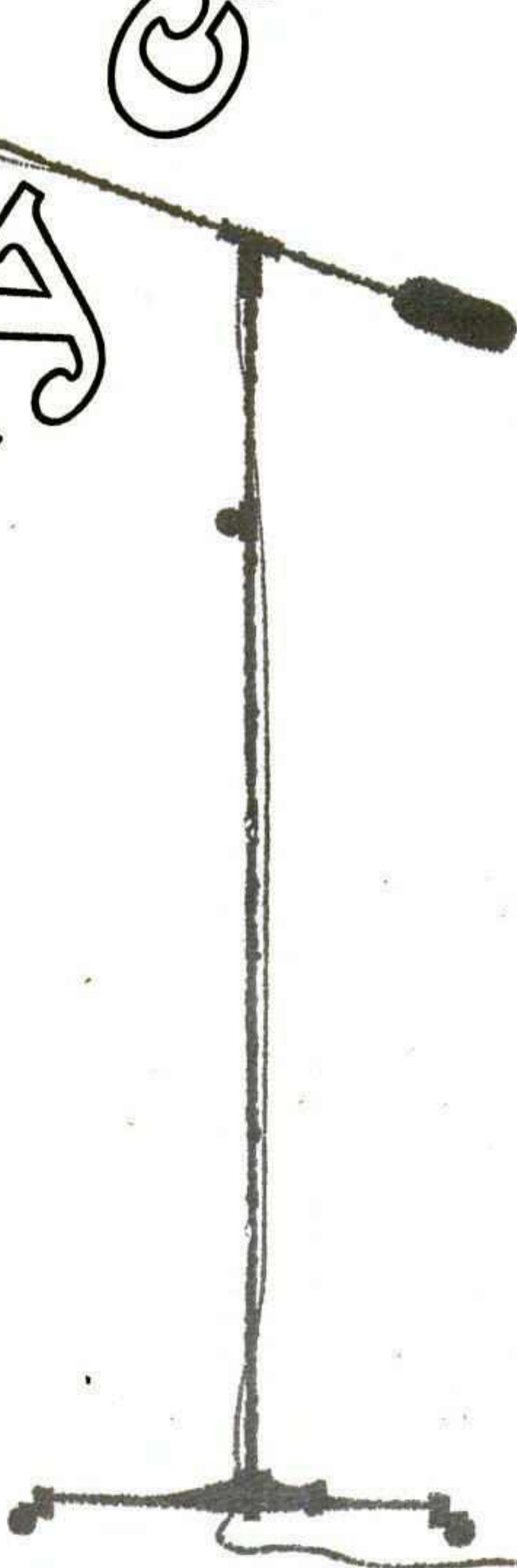
This One



BGRG-6HT-TRGK

best wishes to the music operators of America

PERRY COMO



Direction
GENERAL ARTISTS CORPORATION
NEW YORK • CHICAGO
BEVERLY HILLS • CINCINNATI • DALLAS • LONDON



1961 MUSIC MACHINE SURVEY

by Thomas Lea Davidson
Assistant Professor of Marketing
School of Business Administration
University of Connecticut

Prepared by **BILLBOARD
MUSIC WEEK**

THE PROFILE OF A TYPICAL OPERATOR IN 1960

RATE YOURSELF

- 1. Operates juke boxes, amusement games and one or more other types of coin equipment.
- 2. Has 66 locations
 - 52 monaural
 - 14 stereo
 These locations are
 - 30 taverns or bars
 - 19 restaurants
 - 10 soda shops
 - 5 diners
 - 2 other
- 3. Bought 10 new boxes in 1960. Seven were stereo and three were used.
- 4. Added seven new locations.
- 5. Plans to buy several types of equipment in 1961 including at least stereo and amusement games.
- 6. Bought 6,618 new records; this amounts to 93 records per machine.
- 7. Employs the equivalent of three full-time persons.
- 8. Finds about \$14 in an average coin box per week, of which he gives \$7 to the location and keeps \$7.

During 1960 the juke box industry was characterized by slow but consistent growth. Coin music machine operators experienced net gains in number of juke boxes, number of locations, number of records purchased and variety of machines operated.

This growth in scope of business was sustained despite a noticeable weakening in the industry sales volume. Out of a total of 300 operators who were queried, 49 per cent suffered a net loss in net income, whereas, only 29 per cent reported a gain. Twenty-two per cent said that net income was the same in 1960 as it had been in 1959.

These figures and the data contained in this survey were derived from an analysis of the 1961 Music Machine Survey sponsored by *Billboard Music Week*.

The purpose of this study was twofold. It was intended to highlight the importance of the music machine business in the American economy. Second, it was intended to provide each individual operator with facts that he could use to improve his operation and make it more profitable.

The music machine operators who composed the specific industry which was the subject of this study are defined as those businessmen who buy coin-operated music machines and then place these machines in various locations. The operator retains control over his machines and is responsible for their service and for the programming of records. He generally pays a commission or some other form of monetary compensation to the location.

To obtain the data used in this analysis, a mail questionnaire was sent to a representative sample of music operators. These operators were selected from BMW's subscription lists. Each operator in this sample was sent a letter explaining the purpose of the survey and requesting his co-operation by completing and returning the enclosed questionnaire.

In addition to the mail questionnaire, a control group was also surveyed. This control group consisted of a panel of operators composed of those businessmen who had provided data in previous years. This group received a questionnaire by Western Union messenger. To follow up this delivery, each of these operators also received a phone call several days later to determine if the questionnaire had been returned. If it had not been then the respondent was urged to do so.

In all, 300 questionnaires were used as the basis for this report. These questionnaires were returned directly to the research director and were tabulated by him and his staff. This procedure assured the anonymity of any individual return. Returns are considered sufficient in quantity, geographic distribution, and size of responding firm to provide a representative picture of the entire industry.

As was the case in previous years, the research team found it necessary to estimate the total number of businessmen who operated one or more juke boxes as a commercial venture. After careful study of BMW subscription records and after re-

viewing the project returns, it was decided to use the same figure as in 1959. Thus, projections used in this report are based on an estimate of 3,000 juke box operators.

If used properly, this survey can provide valuable assistance to an individual operator. Comparisons of his own business with the data in this report provide each operator with a means of measuring how he stacks up to his fellow operators.

In using the figures in this survey, however, each music operator should keep several things in mind. Failure to do this can destroy the value of this report.

Of primary importance is the fact that these figures are not intended to represent the "best" nor are they intended to portray any one specific operation. In fact it would be mere coincidence if there is any one operation in existence that mirrors this profile. Rather, these figures represent the sum total of all of the operators who responded to the survey. They are norms around which all of the individual operators tend to congregate.

Second, it is very important to remember that it is not the fact that any one operator deviates from these figures that is important, but it is the reason why he deviates. A deviation, either up or down, may be good as well as bad. The purpose of a deviation is merely to serve as a red flag that says, "Here is a place that should be studied to find out why I differ from the industry."

If the reason is good, then it should be reinforced; if it is bad it should be changed. In most cases the operator can start with the idea, "If I change my operation so that it more closely corresponds to the industry, will I make more profit" and follow this with "can I change or how do I go about changing?"

Finally, one must remember that these figures were derived from a sample. Small differences are not significant. In this study a difference of approximately 6 percentage points could be due to mere chance. This margin of error is relatively small and was achieved only because of the high rate of returns from the control group.

The Man Who Did the Job: Professor Davidson



The 1961 Music Machine Survey was organized, executed and compiled by Thomas Lea Davidson, assistant professor of marketing, School of Business Administration, University of Connecticut. Professor Davidson holds a B.A. and an M.B.A. from Dartmouth College and is working for his doctor's degree from Northwestern University. He has served as marketing and economic research consultant for Standard Oil of Indiana and has had frequent commissions from American industry for market surveys and analyses. Professor Davidson is a member of the American Marketing Association, the American Economic Association and the American Association of University Professors.

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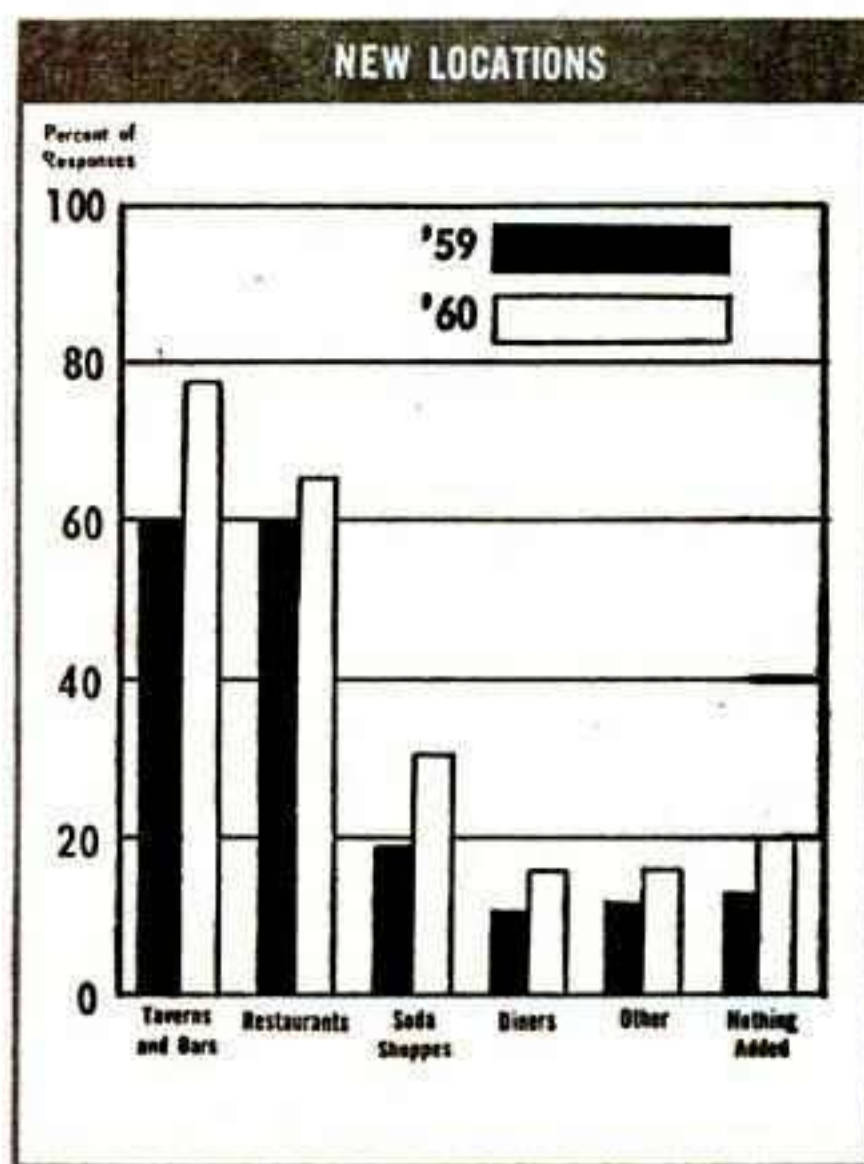
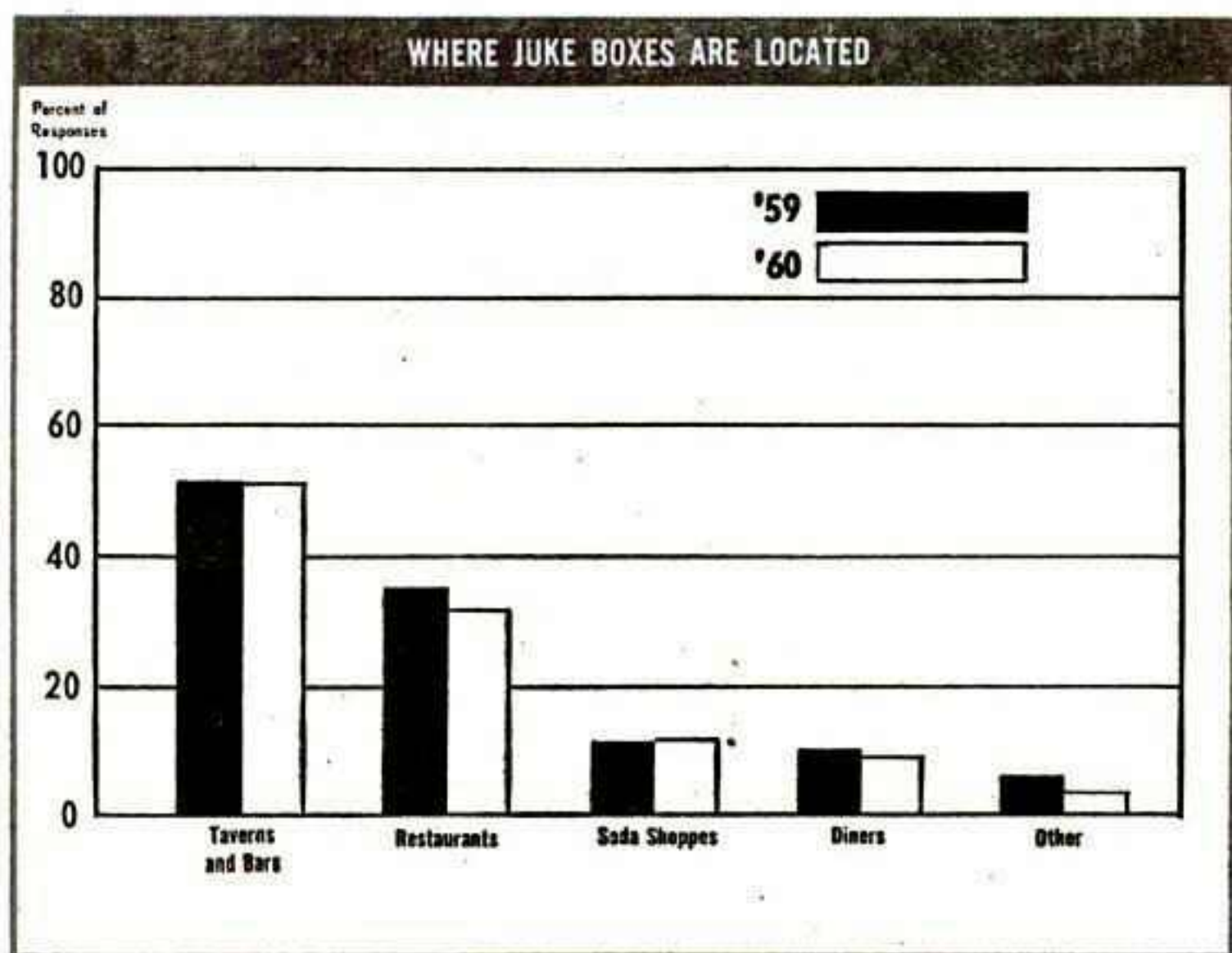


1961 MUSIC MACHINE SURVEY

JUKE BOX LOCATIONS

Despite the many changes taking place in the music machine industry, the nature of the juke box location remains virtually unchanged. Figures for 1959 and 1960 are almost identical, with taverns and bars accounting for slightly more than half of the locations, and restaurants accounting for nearly a third. Soda shops and restaurants account for all but 2 per cent of the balance. Last year 80 per cent of the operators added new locations, with 77 per cent of those operators adding new locations placing equipment in at least one tavern, and 64 per cent of

the total adding at least one restaurant. Some 30 per cent of the operators adding new locations placed machines in soda shops. Hence, adult locations continue to account for the great majority of juke boxes despite the fact that much of the programming is geared for teen-agers. The location payment structure remains virtually unchanged from last year, with 79 per cent paid by straight commission. Nine per cent give the operator front money, and another 5 per cent have a minimum guarantee. Rentals increased from 3 per cent to 4 per cent.



HOW LOCATIONS ARE PAID

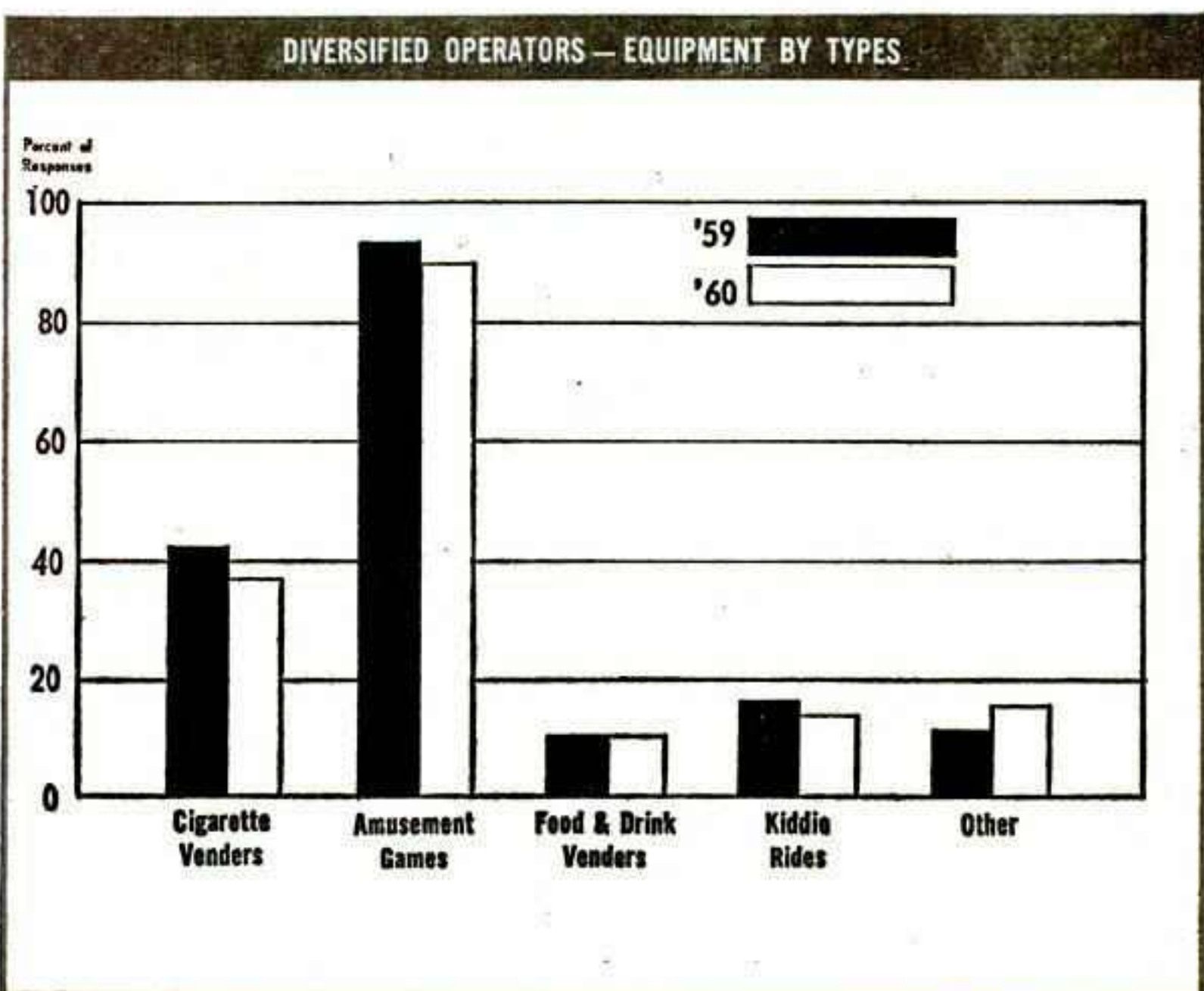
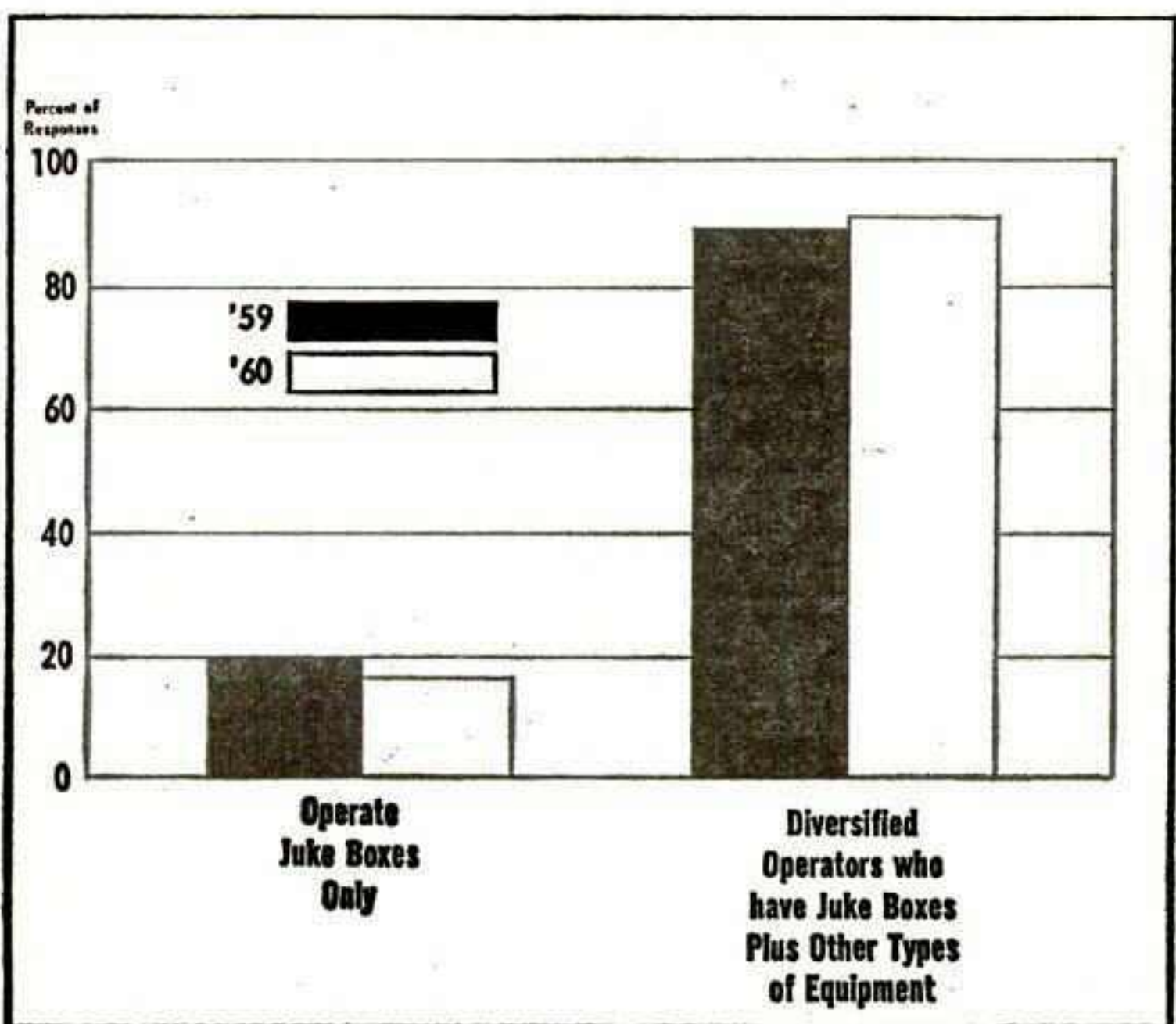
Year	STRAIGHT COMMISSION (%)	FRONT MONEY (%)	MIN GUARANTEE (%)	RENTAL (%)	OTHER (%)
'59	78	10	9	3	-
'60	79	9	5	4	3

1961 MUSIC MACHINE SURVEY

DIVERSIFICATION

The operator who has only juke boxes on his route is becoming increasingly rare. Some 92 per cent of juke box operators operate at least one other type of coin equipment. Games, of course, are the most common type of non-juke box coin equipment, with more than nine of 10 juke box operators in the diversified category having amusement machines on their route. In the merchandise vending category, cigarettes are by far in the lead, with 37 per cent of the group operating cigarette machines. Juke box operators are still slow in entering other phases of vending, but a respectable 9 per cent of the diversified operators

had food or drink machines. And kiddie rides are still a factor in the industry, with 14 per cent operating the moppet machines. The anticipated move toward greater diversification on the part of juke box operators did not materialize last year. Figures don't vary by more than a couple of percentage points between 1959 and 1960. However, many of the juke box operators who have entered vending have made major efforts in this direction, so the actual percentage of juke box operators in vending does not fully represent their influence.



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Thanks, Music Operators of America, for all your help—Chris, Phyllis, Dottie

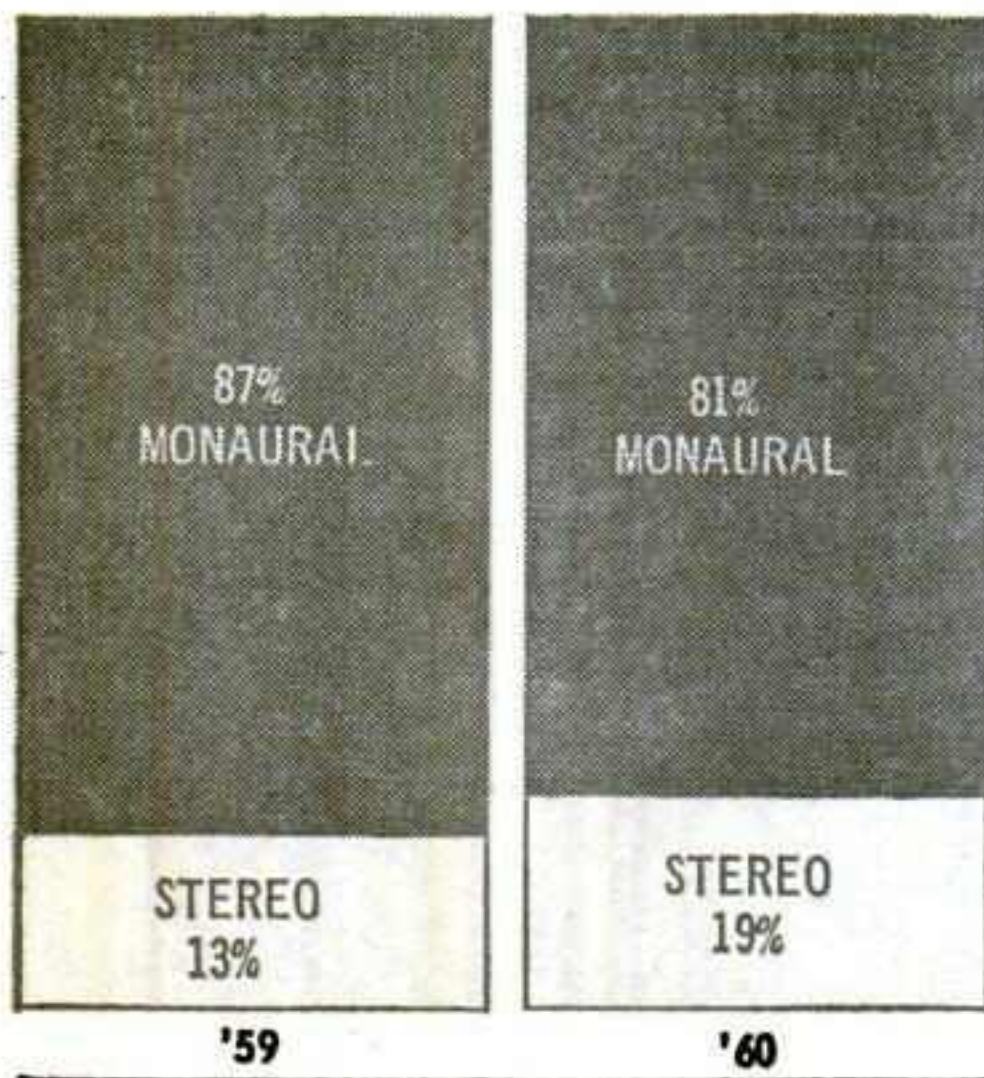


1961 MUSIC MACHINE SURVEY

EQUIPMENT

TOTAL JUKE BOXES

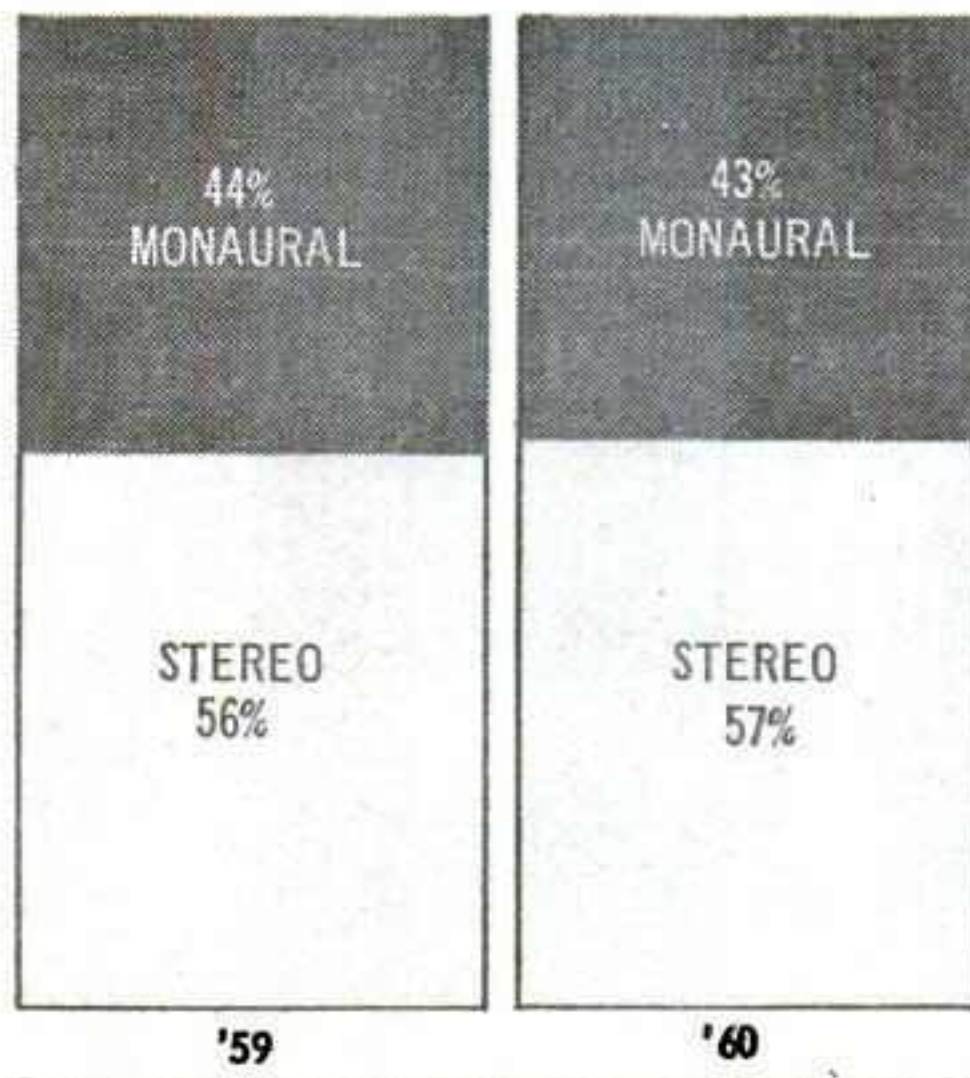
Juke boxes capable of playing both monaural and stereo last year accounted for 19 per cent of those on location, up 6 per cent from the 1959 figure. Nearly all of these dual-channel pieces were purchased in the last two years.



JUKE BOXES PURCHASED IN 1960

Per Cent Monaural Per Cent Stereo

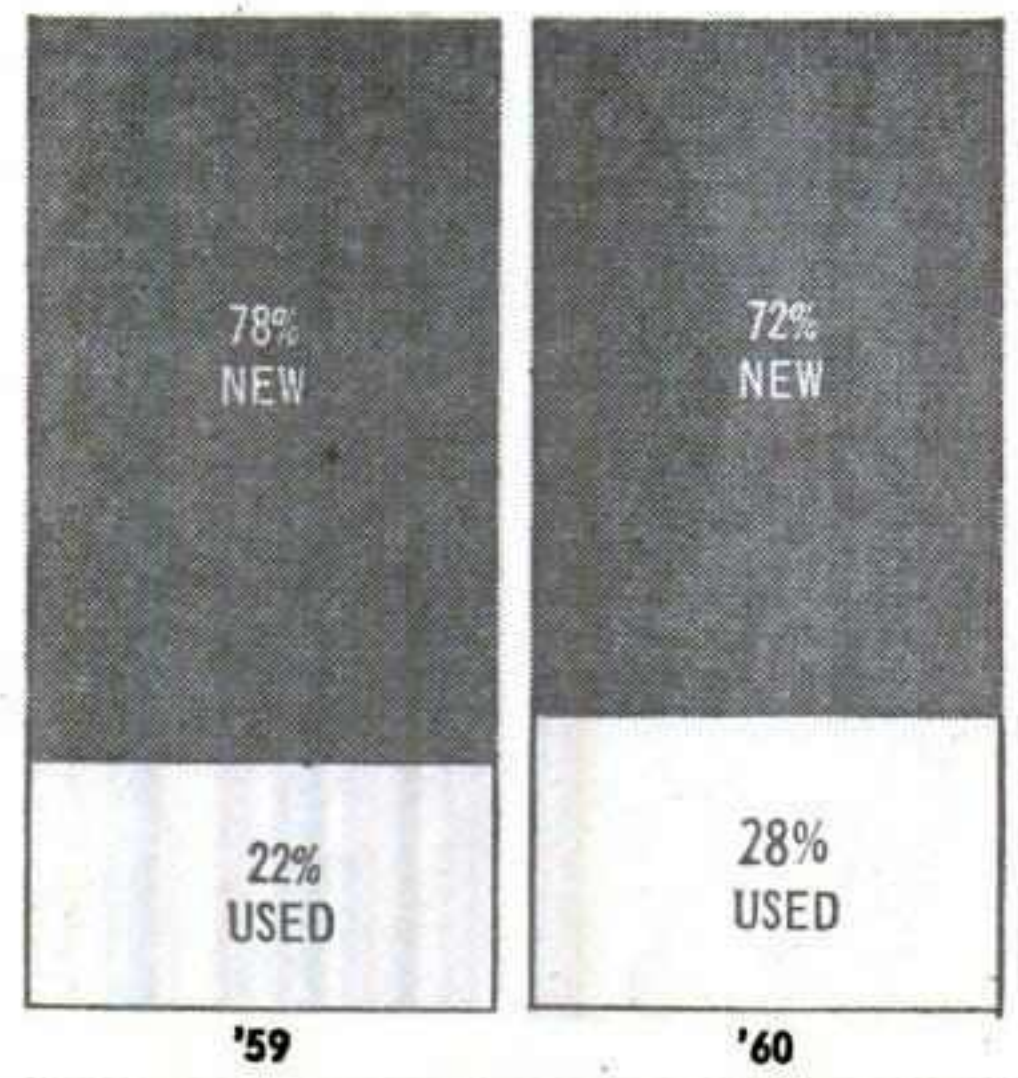
Some 57 per cent of the juke boxes purchased last year were capable of playing both monaural and stereo. As this figure includes both new and used boxes, the percentage of stereo boxes was considerably higher than the 57 per cent.



JUKE BOXES PURCHASED IN 1960

Per Cent New Per Cent Used

Of the equipment purchased last year, 72 per cent was new and 28 per cent was used. The great majority of the new equipment can play both monaural and stereo, and 23 per cent of all purchases were capable of playing 33 1/3 singles.

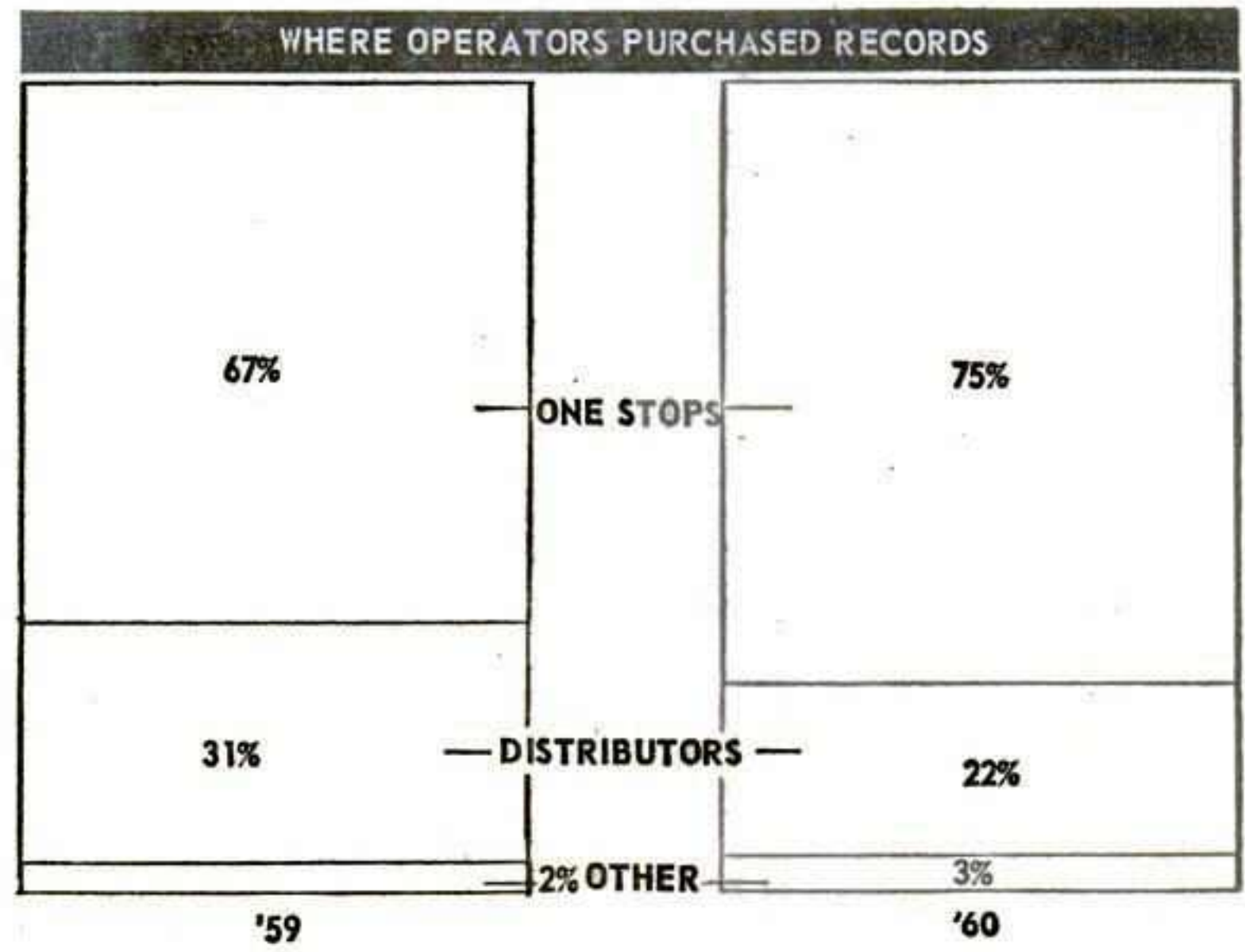
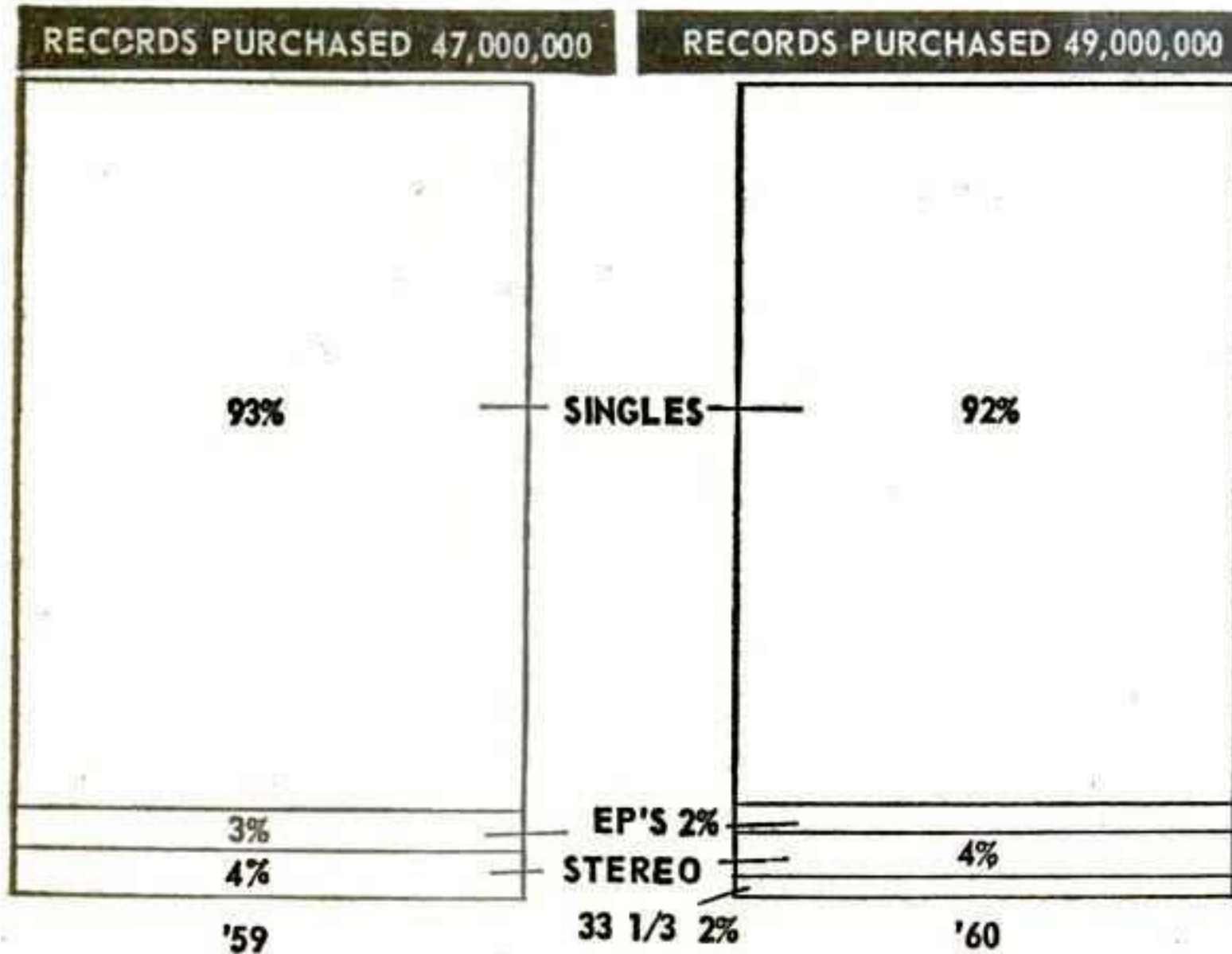


1961 MUSIC MACHINE SURVEY

RECORDS

Monaural singles still account for the great bulk of purchases by juke box operators . . . 92 per cent, only a percentage point down from the previous year. The new 33 1/3's accounted for 2 per cent of operator purchases, and 45 stereos accounted for 4 per cent. EP's were down from 3 per cent to 2 per cent.

One stops are stronger than ever, accounting for three-quarters of operator purchases last year, 8 per cent more than in 1959. Distributors sold only 22 per cent of the juke box operator market, as compared with 31 per cent in 1959. Evidently operators are influenced by the specialized services offered by one stops.



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1961 MUSIC MACHINE SURVEY

INCOME

Gross Income Per Machine

Collections were way off in 1960. The previous year, 14 per cent of the nation's juke boxes grossed less than \$10 a week before commissions. Last year the figure was 21 per cent. In 1959, a third of the machines on location grossed between \$10 and \$15 a week; last year 37 per cent of the machines were in this bracket. Only 22 per cent of the machines grossed between \$16 and \$20. All told, 58 per cent of all juke boxes averaged \$15 or less a week.

Year	Income Bracket	Percentage
'59	LESS THAN \$10	14%
	\$10-\$15	33%
	\$16-\$20	28%
	\$21-\$25	10%
	\$26 AND OVER	15%
'60	LESS THAN \$10	21%
	\$10-\$15	37%
	\$16-\$20	22%
	\$21-\$25	11%
	\$26 AND OVER	9%

Net Income All Operators From Juke Box Operations

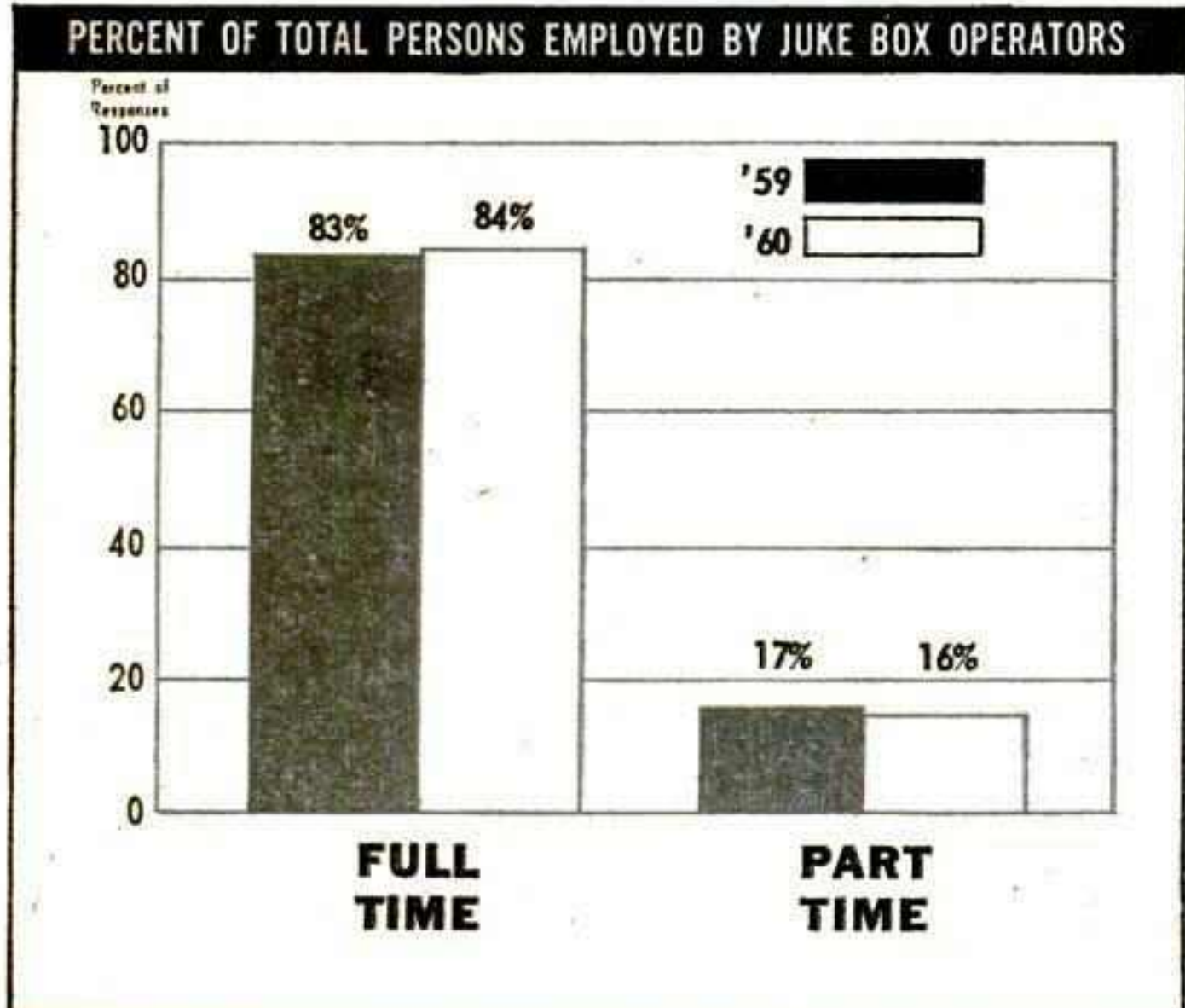
Despite the drop in collections, income remained remarkably stable. About half of the operators earned \$5,000 or less from juke box routes, the same as the previous year, and 30 per cent earned between \$5,001 and \$10,000. Another 10 per cent earned between \$10,001 and \$15,000. The remaining 10 per cent earned more than \$15,000. However, these figures do not include collections from games, vending machines and other coin units.

Year	Income Bracket	Percentage
'59	LESS THAN \$5,000	50%
	\$5,001-\$10,000	29%
	\$10,001-\$15,000	30%
	OVER \$15,000	11%
'60	LESS THAN \$5,000	50%
	\$5,001-\$10,000	30%
	\$10,001-\$15,000	10%
	OVER \$15,000	10%

1961 MUSIC MACHINE SURVEY

EMPLOYEES

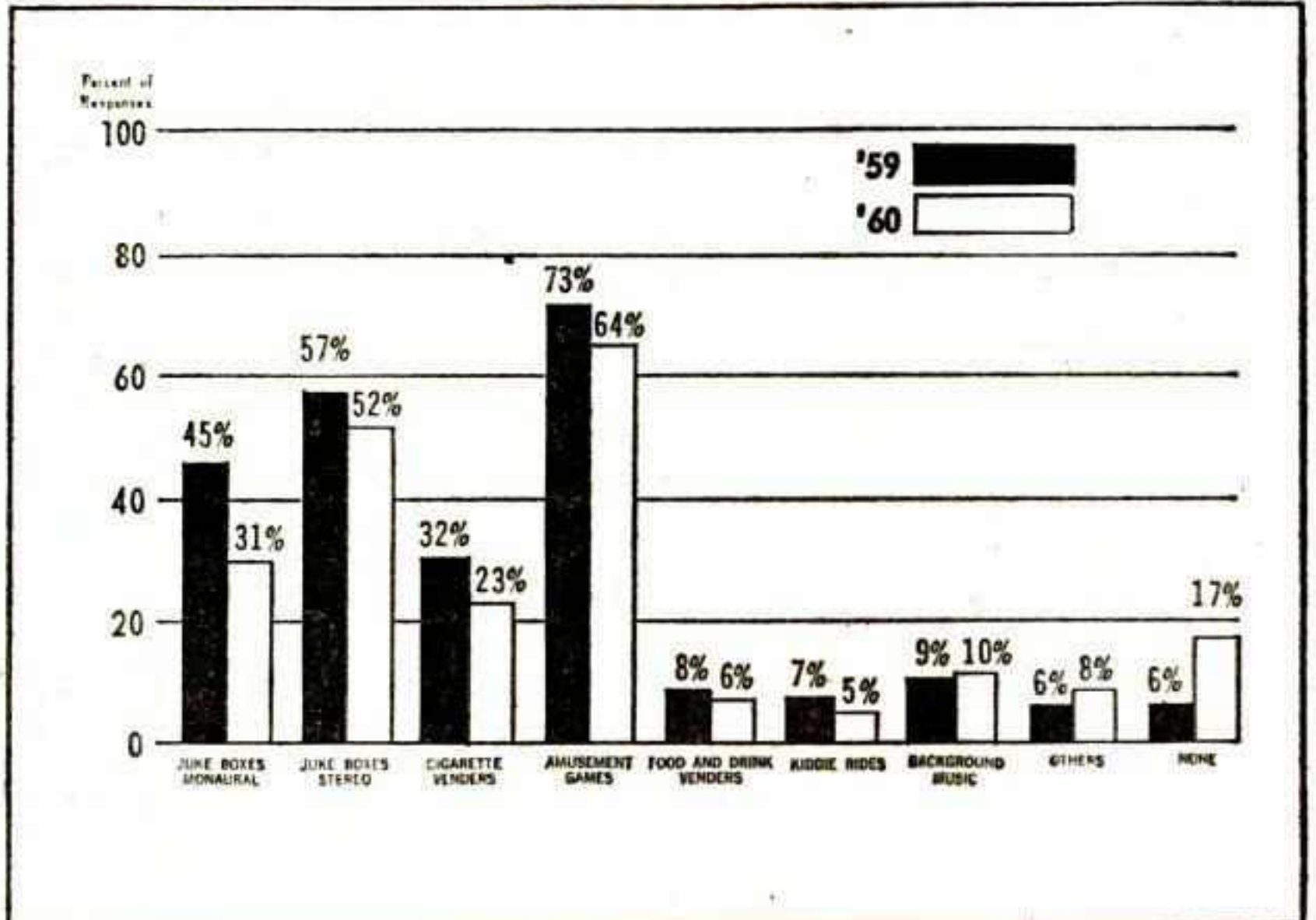
A rule of thumb is that operators with routes of less than 25 juke boxes average one full-time employee, while those with 26 to 50 machines on location average 1.5 employees. Medium-sized operators—with 51 to 100 machines—average 3.5 employees. On larger operations the rule is one employee to every 22 to 27 machines, depending on the size of the route.

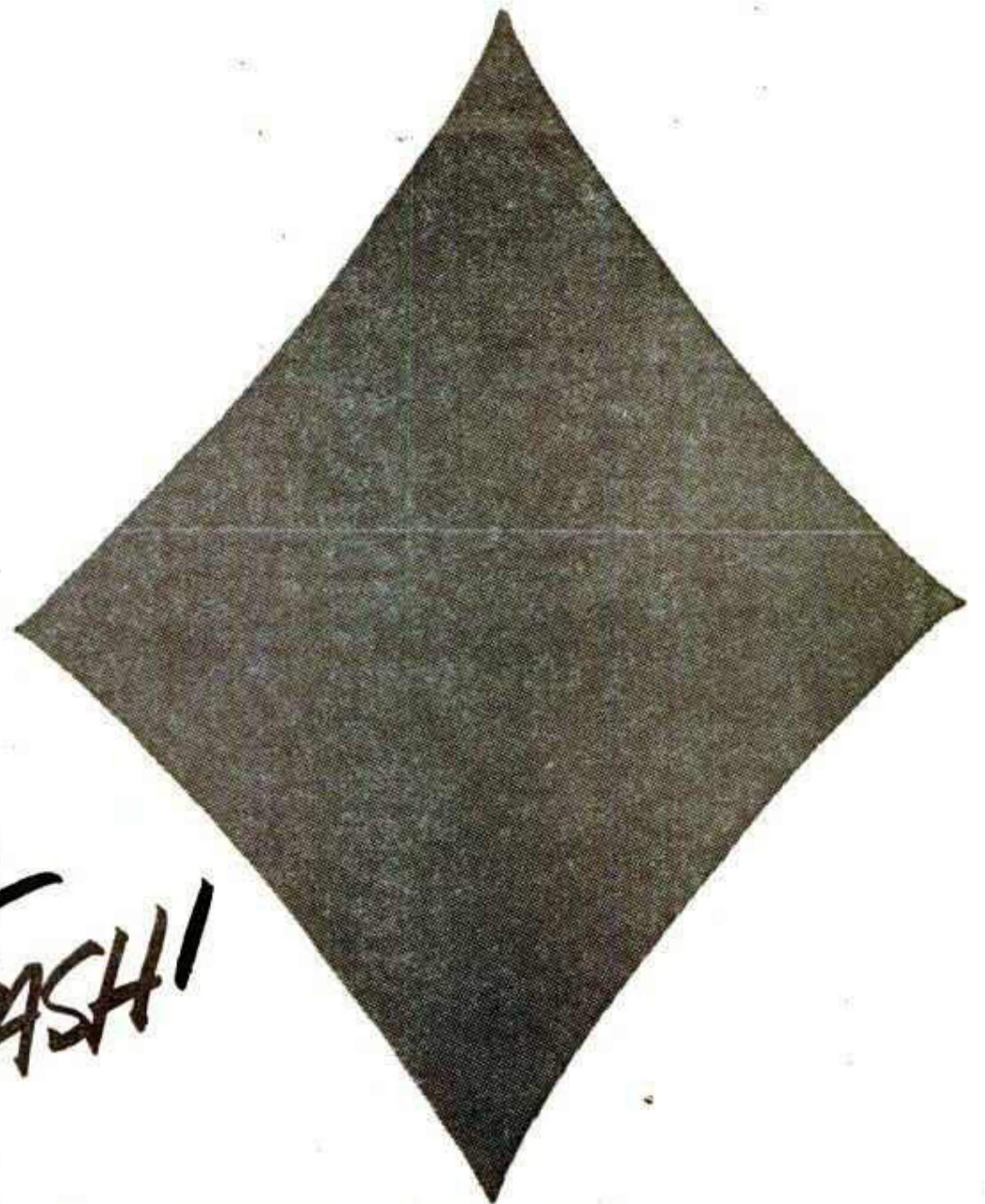


1961 MUSIC MACHINE SURVEY

PLANNED PURCHASES

Only 31 per cent of operators plan to buy monaural juke boxes this year, while 52 per cent plan to buy stereo units, mostly those which will play 33 1/3 singles. Nearly two-thirds plan to buy amusement games and 23 per cent plan to buy cigarette machines. An amazing 17 per cent said they planned to buy nothing this year . . . as compared with only 6 per cent the previous year.

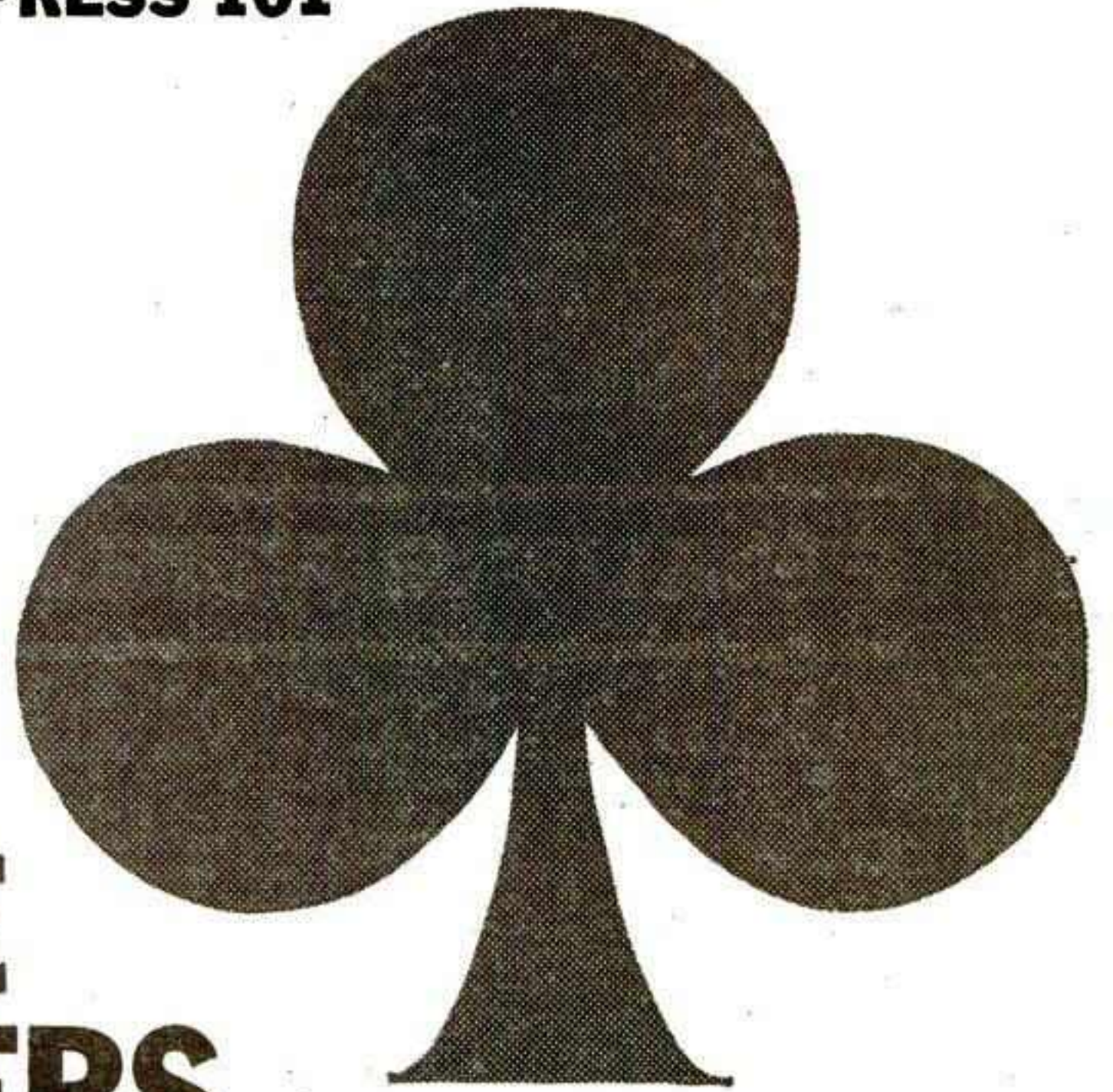
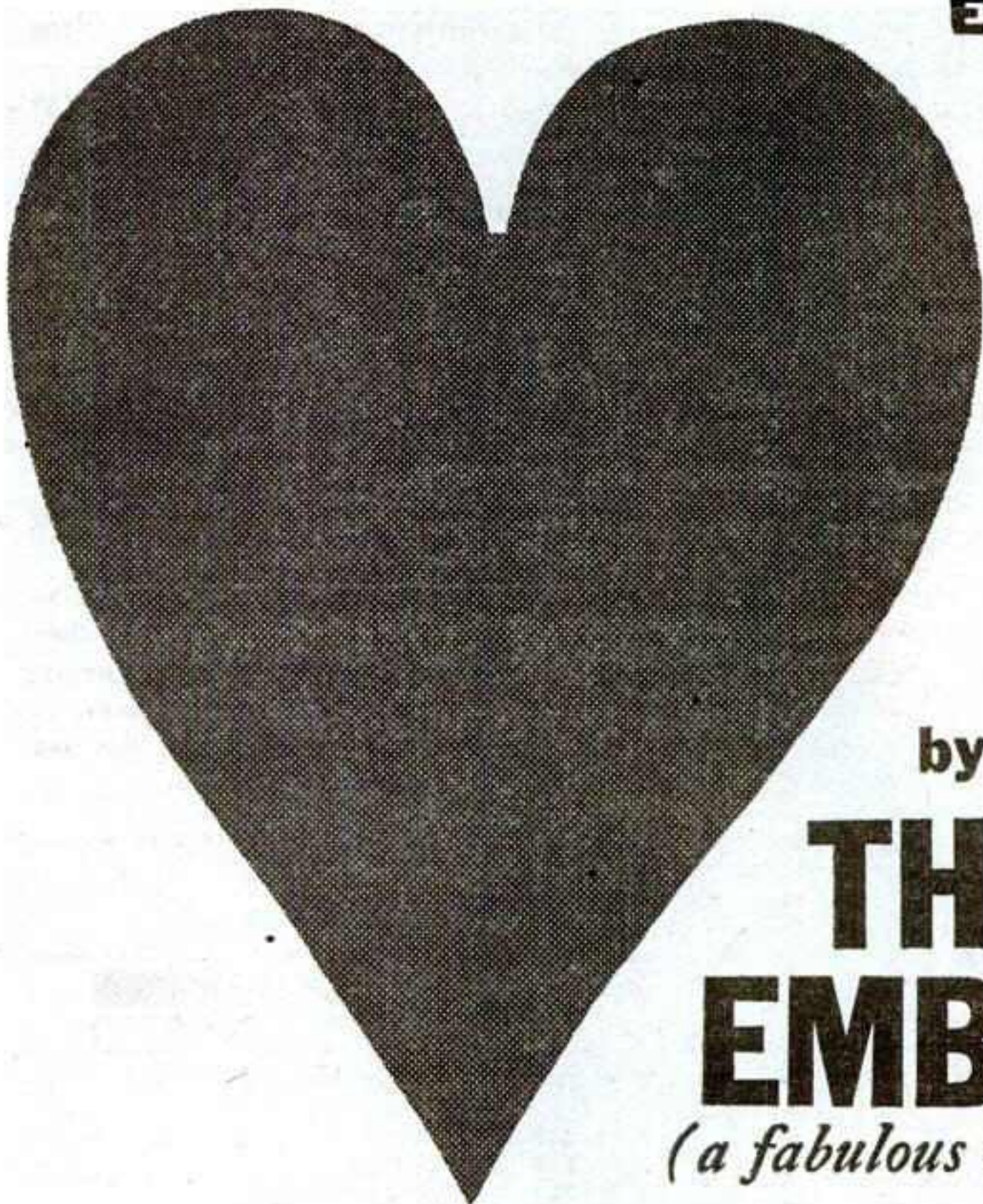




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Operators Resist Switchover to 33 Singles

Boston Operators Unconvinced on 33's

By CAMERON DEWAR

BOSTON—Any discussion of 33 speed records in the Boston area will always uncover a wide difference of opinion between operators, who would mostly prefer to stick with the present 45's, and the distributor at the moment engaged in pushing the phonograph manufacturer's product that has pioneered the 33 line. Such a distributor claims that if the operator will seriously give the 33's a chance that he will benefit greatly.

Another distributor reports that he has had exactly one request for a conversion kit and that his customers don't seem to be the slightest bit interested. The operators themselves are largely on the side of the 45's. Several say the records are hard to come by in any reasonable selection and that the effort and expense of trying to promote 33's wouldn't pay. The majority says that for the present, the 33's are not a factor in the music business.

Actually, there is very little change in the attitude of operators in the Greater Boston area to the sentiments expressed by them over the past year or so. Some point out that when the 45's displaced the 78's that there was merit to the move. Less bulk, better playing records which weren't necessary to replace because of wear and breakage, and a number of advantages made the 45's a welcome change from the 78's. Few see any advantage at the moment to shifting again to 33's.

The biggest problem with 33's appears to be the trouble in procuring them. The operator's biggest source of records, the one-stops, won't stock them because they say the selection is poor and the calls for them are few and far between. Operators claim locations couldn't care less since they say the locations care only for a machine that plays when it's supposed to and brings in the money.

Most operators are still buying single-speed phonographs in this territory. They are aware of the conversion kits. One distributor reports selling eight new machines to one customer and all of them were single speeds. Most plan to stay with single speed machines until the selection of 33's gets better and will convert when and if it becomes necessary.

As far as a change in speeds being beneficial to col-

lections is concerned, only a very few who have gone into 33's in a serious way claim to have improved their takes. Most operators say that locations wouldn't appreciate a shift, wouldn't be willing to increase the split and really don't care about the move.

Says Dave Gropman of Beacon Hill Music Company, Boston: "I want them to solve the problem of stereo before worrying about 33's. I still want individual hit

NEW YORK—The singles industry is in a state of transition, with latest indications that the 45 single stereo is being replaced by the 33 $\frac{1}{3}$ single stereo. Best guess is that the 45 itself is on the way out as a singles record, and that the 33 will eventually become the standard single. In light of these developments, BMW correspondents in key market areas have interviewed local operators and distributors as to the effect these changes will have on the juke box industry. Briefly, operators are not wildly enthusiastic about the introduction of the new single speed. But enthusiastic or not, the operators will have to live with the 33 for some time to come.

tunes of the day whether they're stereo or 45's. After trying a few I found they didn't work out because of selection difficulty, but locations haven't pressed me and until such time I'm not prepared to put in the money nor the effort. The future possibilities are great for one speed, and the speed isn't important so long as there is a good selection. What can they give us different on 33's that you can't get on 45's?"

Donald Foote of Major Music Company, Randolph, has much the same feeling. "The problem is that there are very few 33's and no one seems to ask for them. I don't want them, but if I'm forced into them I'll have to get on the wagon as we did in the days of when 78's went out. There was some benefit to that, but I do not feel the change to 33's will help collections. I'd rather buy a single-speed machine and save the \$85. I can get a conversion kit later if 33's work out."

However, Sumner Siegel of Automatic Music Company, Cambridge, takes a different view. "If the operator will properly categorize the records and put some thought and effort into selling 33's to the right type of locations he will find his business increasing. At least mine did. It is possible to get into a type of music on 33's that isn't available on 45's. There's a finer kind of music on 33's for the right location. There doesn't seem to be any sense to buying single-speed boxes when you have to get ready for conversion anyhow. Companies now producing 33's never made 45's and we're in for a wider range and greater variety than we ever knew before."

"I never use 33 singles," says David J. Baker, of Melotone Vending Company, Inc., of Arlington, "first, because they're too hard to come by and secondly, the effort to promote them wouldn't pay. For the time being I don't consider them a factor. I'm buying all single-speed machines and if 33's take over I can get conversions at low cost quickly. The change from 78's was good and worked out as a big advantage to the operator, but I can't see it with 33's and in dollars and cents I can't see it's worth the difference."

Another operator who plans to stick with 45's is Ben Ross of Graben Vending and Coin Machine Corporation of Mattapan. "They should bring in some new modern songs on 33's before I think of changing. It's still too early to say if 33's are here to stay or if they're just another gimmick. There are some locations closing up and an operator can't beat this by investing in expensive merchandise. It won't be 33's that will make for better collections. The only way to do this is to have a good, strong operator group. There are too many locations operating on a shoe-string and I don't think I'll consider multiple speed machines or 33's for the time being."

The day of the 33 does not appear to be in the near future for the Greater Boston operators, although there are a few who seem to have moved over and are prospering. General acceptance will come apparently when 45's can no longer be had. For the present most are solidly for the status quo and it will take a great deal of work on the part of record and distributor firms before many of the Boston boys will be running on 33's.

Philadelphia Coinmen to Wait and See

By GEORGE METZGER

PHILADELPHIA—"The operator that doesn't start converting to 33 records won't be in business five years from now."

Those are the words from Bill Adair, of Eastern Music Systems. The reason, he said, is the fact that the record manufacturers are slowly getting away from 45 records and will stop making them in due time.

However, as for the present, not all operators enjoy the enthusiasm of Adair, who is with the local Seeburg outlet.

Bill Witsen, of Scott Crosse, feels that 33's will not come into their own until the record companies cut the top artists out of the 45 field. He did say that 33's was a good point with which to sell a new location, however.

Sid Balin, of Model Distributing, reported more 33

boxes were starting to come through because a lot of the later style equipment was stereo. He didn't think there was enough of the 33 equipment around yet, however, to record artist only in that speed.

Along these lines, Adair contended that the same artists are available in all speeds, but it is the different type of music they record in 33 that makes the difference. He was of the opinion that the better classical type and standard numbers were on 33 while 45's are mostly rock 'n' roll.

It seemed that many operators were taking a wait-and-see attitude. Some of them were not quite convinced that 33's are here to stay. "They haven't matured yet," is the way one of them put it.

On the other hand, some operators—and it seemed to be the younger ones—think 33 records will save the business. They pointed out that other manufacturers are

following the pioneer's lead and producing 33 machines. "Since the factories are making the 33 equipment and the record companies the 33 records," one said, "they must think it will do pretty good."

Several men have claimed to have taken over stops where they had 45 machines on location by telling the store owner they would put the "newer" type of juke box in for him. And they said the collections have shown the location man they were right.

As for problems in securing 33 records, there doesn't seem to be any—except for rock 'n' roll. And the operators feel the paying locations are the adult ones—which means rock 'n' roll doesn't have to be programmed.

But to sum up, it seems operators are slowly but surely realizing that 33's are the records of the future. Whether they are ready to do anything about it right now is something else again.

Cleveland Trade Hostile to 33 Singles

By BOB SUDYK

CLEVELAND—The 33 $\frac{1}{3}$ records and phonograph equipment are being welcomed here with all the old-fashioned enthusiasm a "revenue" enjoys in the Ozark Mountains.

Nearly every operator interviewed took verbal pot shots at 33's and some drew a bead on the manufacturers for any popularity the new development enjoys.

This correspondent talked with more than a dozen tavern customers about 33 $\frac{1}{3}$ -play records and their comments provided a bigger eye-opener than anything sold at the bar. This grass-roots interview supported the position held by operators.

Customers admitted:

- (1) They did not understand what 33 $\frac{1}{3}$ or r.p.m.'s meant.
- (2) They could not recognize the difference between hi-fi and stereo.

One knowledgeable tavern patron reported, "Man, if the song I liked was on 100 r.p.m., I'd play it. I dig the music, not the speed."

Generally, operators are buying 33-play equipment and attachments slowly, but reluctantly. There are a few, however, who are holding the line against it. None believes that the introduction of a new speed will perk up activity directly and all label the present available line of 33 disks anemic.

Thomas Miller, head of Associated Enterprises, is the most progressive operator in this field. He estimates that 30 per cent of his equipment plays 33's. "More standards are being played today and 33's fit nicely into this category. The standard 33 is a more stable commodity, whereas the modern 45 enjoys faster action but a shorter life," said Miller.

"The selection is limited, however. I bought eight separate records and only one is getting any action," he added.

Mrs. Robert Williams, president of S L & L Clary, does not buy 33 disks. She claims that her juke-box-playing clientele doesn't know the difference in hi-fi and stereo or 45's and 33's. "Music lovers do not hang around juke boxes," said Mrs. Williams.

"Five records come in an album, one is good and four I can't use," said Helen Dugan, of Dugan Music Company, who buys a 33 adapter for all her new equipment. "If a real good 33 hits the market, I have difficulty getting more," she added.

Helen believes high-class 33 $\frac{1}{3}$ stereo equipment belongs in a high-class restaurant and a high-class restaurant is a poor juke box location, she laments.

Norman Goldstein, vice-president of Monroe Coin Machine Exchange Company, calls the 45 play change from 78's a good one for all, but he thinks the switch to 33's from 45's unnecessary.

"We must have a greater selection of 33's to prove their worth," pleaded James Ross, head of J. R. Music. "There are not enough selections." He believes the swing

to a new speed shows progress, however, and brings vigor and new challenges to the entire industry.

Joseph Soloman, head of J. B. Music, would hate to see 45's become obsolete; he will not buy 33 equipment until forced to do so. J. L. Music's Sal Lanza, route manager, sees the 33 era here in the primitive stage.

Hyman Silverstein, of Excel Phonograph, looks upon 33 equipment as a record manufacturers' and distributors' gimmick to boost sales. He, and other operators contacted, will buy single-speed phonographs if there are some good buys available. They feel 33's are a few years away. Joseph Abraham, head of Lake City Amusement, concurs: "I buy only 45's; it's the only music I have a demand for. There are not enough 33's available to bother with."

Charles Comella, of Cadillac Music, buys 33 equipment and records as "cheap insurance." He explained: "I would hate to think what would happen, if one year from now 33 equipment was the only thing manufactured. This is a transition period and difficult for everyone." He admits that he could not put a 33 play machine in a spot exclusively and make money. There are not enough popular selections, said Comella.

Robert Levine, of Atlas Music, said that the timing for introducing 33's was bad. With business poor generally, he feels a fair estimate of the success of 33's cannot be made.

Agreeing that hit records and not new speeds hike music collections are James Burke, of Modern Music; Bob Mantarro, of B. M. Music, and Sam Soloman, of Samco Amusement. (Continued on page 60)

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Am-Par Distributors Get First New Erroll Garner Disk in Three Years

NEW YORK — The first new Erroll Garner recording to be issued in almost three years started shipping to ABC-Paramount distributors last week (11). The recording, called "Dreamstreet," was issued on the Octave label, a firm in which the pianist has an interest, and is being distributed by ABC-Paramount. The official release date is tomorrow (16) but demands from the distributors for the album was so strong the Am-Par jumped its own release date.

The contract between Garner's Octave label and ABC-Paramount

was finally signed between Garner, manager Martha Glaser, and Am-Par chief Sam Clarke a few weeks ago after lengthy negotiations. It concluded one of the longest guessing games in the industry as to which firm would handle the Garner disks. It is no secret that after the pianist's break with Columbia, almost a dozen disk firms had sought to sign Garner or distribute his records. A diskery that almost had a contract with him lost out because it wanted his records for its record club as well. Garner and Miss Glaser are strongly against record clubs.

GEMA Seeks AFN Royalties

FRANKFURT, Germany — GEMA, the German performing rights society, is trying to negotiate its claim to \$57,000 in back royalties with the U. S. Armed Force Network (AFN).

GEMA filed suit against AFN, but the suit was rejected by the German courts, which ruled that AFN is a nonprofit arm of the U. S. government and hence cannot be sued in German courts.

GEMA has refused to drop its claim, however, and is resorting instead to direct negotiation on the theory AFN may be persuaded to ante up at least part of the money if it can avoid the risk of establishing a legal precedent whereby U. S. government agencies can be sued in German courts. In essence this was the issue in GEMA's suit against AFN.

At the same time the U. S. Armed Force's numerous juke
(Continued on page 71)

ABC-Paramount will not only distribute this new recording of Garner on Octave, but also has a long term second contract effective June 1, under which Am-Par will have the exclusive distribution rights to all new Erroll Garner recordings.

The new Garner album, "Dreamstreet," is named for a new tune penned by the pianist. It also contains a flock of standards. Material for the album was cut after Garner signed an exclusive agreement with Octave in October 1960. He had been recording for Octave on a non-exclusive basis since February 1959. Octave, in addition to recording Garner, will also cut other artists, and Am-Par will have the right of first refusal on Octave waxings featuring these other artists. At the moment, the distribution deal between Octave and Am-Par covers only the U. S., but negotiations are now under way for foreign distribution possibilities.

Garner is overseeing all of his own work on Octave, including the selection of material to be released. He will have a single issued on Octave in June. Cal Lampley is doing some freelance a.&r. for

PHONO DEPT. OF CBS TO CLOSE

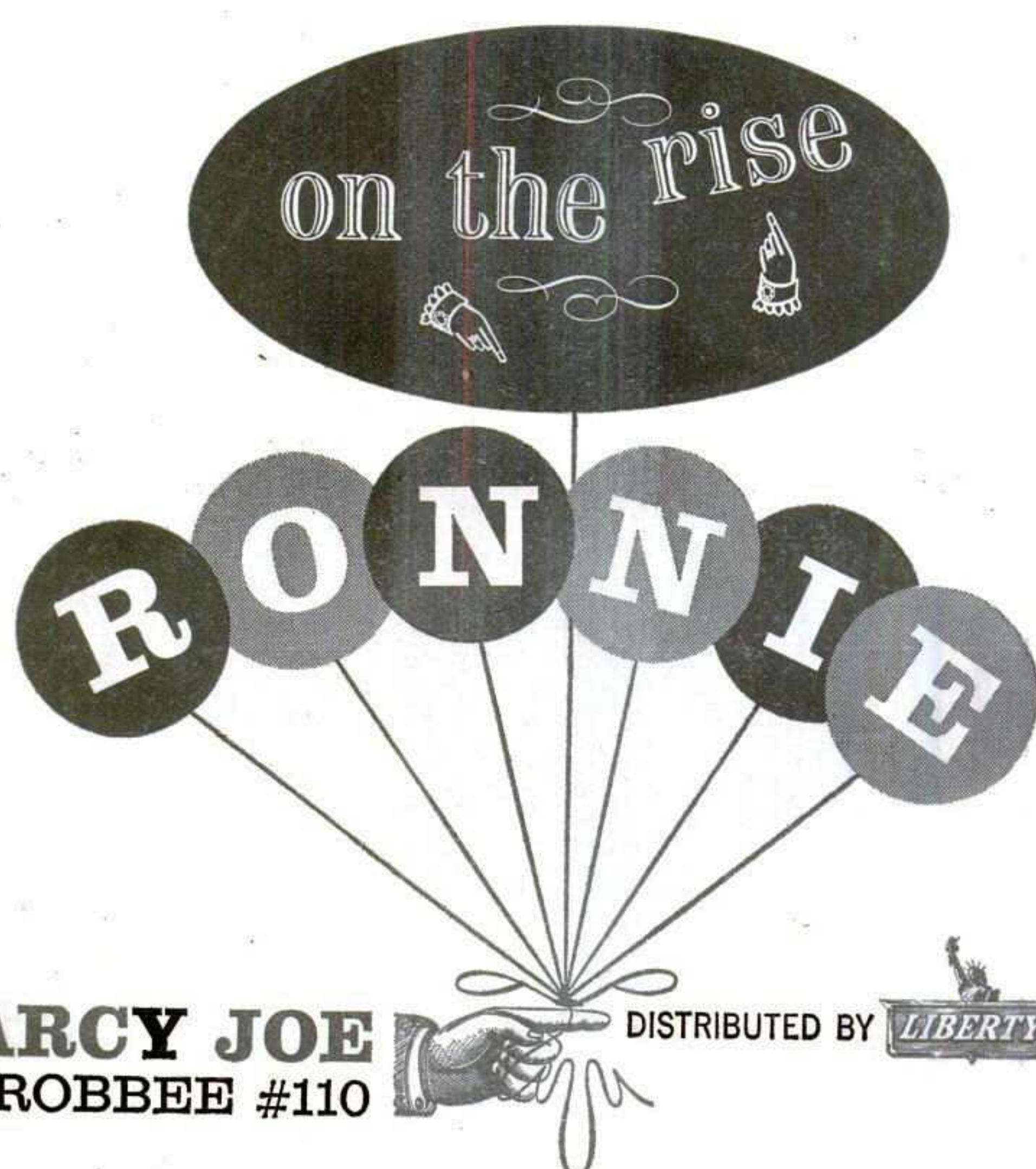
NEW YORK — Columbia Broadcasting System will close its phonograph department of its Electronic Division as of June 1. Recently it was incorrectly reported that the entire CBS Electronics Division was being closed. Actually, the Division maintains large plants in Danvers and Lowell, Mass., manufacturing receiving tubes, industrial tubes, audio components and semi-conductors. These operations are not affected in the closing of the phono wing.

Next Van Cliburn RCA Disk With Chicago Ork

NEW YORK — Van Cliburn's next release of Victor will be with the Chicago Symphony Orchestra under Fritz Reiner. The pianist started recording last week with the Chicagoans the Beethoven "Emperor" Concerto and the Brahms Piano Concerto No. 2. Following the Chicago wax sessions, according to Victor Red Seal chief Alan Kayes, Cliburn will return to New York to record his first solo album.

Octave, and Sid Feller, of Am-Par, is also doing some special projects.

Garner last recorded for Columbia in June 1958. At the present time, Columbia and Garner both have suits pending against each other for breach of contract. Columbia claims Garner breached his contract with them and is suing Garner for \$500,000; Garner claims Columbia breached the contract and is suing the firm for \$1 million. While at Columbia, Garner had one of the biggest album sellers on the label, "Concert by the Sea," which at last report was around the 500,000 mark.



by **MARCY JOE**
ROBBEE #110

DISTRIBUTED BY **LIBERTY RECORDS**

WITH THE COUNTRY JOCKEYS

By **BILL SACHS**

Jim Brannon, whose hour-and-45-minute country and western show, "Country Music Hall of Hits," is heard on Station KAND, Corsicana, Tex., says he receives good disc service from most sources, with the exception of Decca. . . . **Sam Short Jr.**, president of Del-Ray Records, 4 Center Street, Harrington, Dela., invites deejays wanting country releases by Cowboy Howard Vokes and Rudy Thacker to write him at the above address.

Jimmie Williams, until recently with the all-country station, WTCR, Ashland, Ky., has taken over the top c.&w. deejay post at WCKY, Cincinnati 50,000-watter, succeeding Wayne Raney, forced to resign recently due to ill health. . . . Deejays who may have been missed in the mailing on the new Andy Doll tune on the Ad label, may obtain copies by writing to Big Gertie, Ad Records, Oelwein, Ia. . . . **Jim Parker**, songwriter of Blue Ridge, Ga., and formerly heard on the Country Jubilee label, has joined the staff of Mark IV Records, East Point, Ga., and promises to supply releases to all jocks who'll write in.

Leo Jacques, of Marelo Music, 147 Groton Avenue, Cortland, N. Y., says he has just released two of his own tunes with a country flavor on his own label, Carol Records. Ditties are "Salt, Salt, Salt" and "If You Should Ever Say Good-Bye," and Leo says he'll send a sample to deejays who write in. . . . **Scoopie Bruce Harper**, of WLAC Radio, Nashville, type-writes that **Bob Jennings**, now on

Republic, has a gem in his new release, "Gloryland March" b.w. "That's What Children Are For," and says he's willing to supply brother jocks with a sample. Drop Bruce a card in care of the station.

Charlie Huckabee, country deejay at WFJX, Fort Jackson, S. C.; **Billy Hogan**, of WFIX, Hutnsville, Ala., and

Tommy Thomas, WSAY, Rochester, N. Y., put in a plea for better service on country and gospel recordings. . . . Deejay copies of "Beloved Strangers," by the Daarts on the Dyna label, are available by writing to Dyna Records, 3788 Paradise Road, Las Vegas, Nev. . . . **Ray Baker** has joined KENS Radio, San Antonio, as early-morning man. . . . **Bill Mack**, who whirls a world of country stuff via KENS, recently recorded his first session for MGM Records at the Bradley

Studios in Nashville, with Pappy Daily directing and Buddy Killen arranging. "I had the great voices of the Jordanaires and Millie backing me," writes Mack, "and I felt like a bull-frog singing with mocking birds."

"Who says country music is a thing of the past?" asks Dale Brooks, production manager at WBUC, a relatively new station in Buckhannon, W. Va. "I recently sold my interest in WCST, Berkeley Springs, W. Va.," continues Brooks, "and threw in with Jay

Newman, of WBUC. My former partners tell me that when I left they took all c.&w. music off the air. There was such an uproar from their listeners that they ran a contest, asking listeners to vote for or against c.&w. music. Result—they hired a new c.&w. deejay and are now programming more than twice the hours of c.&w. we did when I was there." Relative to his own WBUC operation, Brooks says they are limited to playing three hours a day of c.&w. music, due to lack of records. He asks that the artists and diskeries put him on the list for new c.&w. releases.

WTRY
ALBANY SCHENECTADY & TROY CH. 98

MUSIC SURVEY
ACTIVE ACCURATE
FEATURED BY WTRY'S MUSIC PERSONALITIES

THIS LAST PICK OF THE WEEK May 6, 1961
WEEK WEEK

1. 8. I'M GONNA KNOCK ON YOUR DOOR EDDIE HODGES CADENCE

KXGO FABULOUS FIFTY SURVEY

20. 1. I'M GONNA KNOCK ON YOUR DOOR - EDDIE HODGES - CADENCE

The Newest Juke Box Favorite

Thanks ops... It could'nt have happened without your help —

ERNIE K-DOE



TE TA TE TA

current smash single
MOTHER-IN-LAW
And watch for my newest
REAL MAN
b/w
TE-TA-TE-TA-TA

Personal Management: Larry McKinley Exclusively: Minit Records Bookings: Shaw Artists

2 Teen Favorites
Together

for the First Time—
on a Swingin' Single!

Tommy Sands & Annette

Sing Two Great Songs from
Walt Disney's Forthcoming Motion Picture --

"THE PARENT TRAP"

Starring...

MAUREEN O'HARA—BRIAN KEITH
and HAYLEY MILLS

TOMMY SANDS and ANNETTE

THE PARENT TRAP!

45 R.P.M.



F-802



Also LET'S GET TOGETHER

MUSIC ARRANGED
AND DIRECTED
BY
CAMARATA

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★
ALSO AVAILABLE
AS A
COMPACT 33
C-803



TOMMY SANDS
Thru courtesy of



Launching WALT DISNEY'S
Greatest Film Music Promotion
ANNETTE & TOMMY will appear
shortly on ABC-TV
"WALT DISNEY PRESENTS" singing
"THE PARENT TRAP"

'Not Guilty'

Continued from page 3

counterfeiting case in the disk business and traders have watched developments here with considerable interest. Similar problems are known to have plagued other industries, including the pharmaceutical field, and attorneys in the latter group were present at the trial.

Meanwhile, as action subsided in Hackensack, some traders reflected on another aspect of bootlegging; namely, compensation for income lost through bootlegging. When the guilty parties are brought to heel, it's all very well for the authorities to stop their practices, say observers, and even punish them. But the thinking now runs that there should be an opportunity for aggrieved parties like artists, writers and publishers, to recover damages on lost income. It is known that some attorneys believe this line of thought can be upheld in court and in future bootlegging cases it may be expected to become a factor.

The Hackensack action was handled by Bergen County Prosecutor Guy Calissi and Assistant Prosecutor Frank Cuccio. The prosecution was strongly supported by Blanc, Steinberg, Balder and Steinbrook, attorneys for ARMADA, which helped uncover substantial evidence of bootlegging of disks. ARMADA President Art Talmadge, calling the case a "major breakthrough," congratulated all parties concerned in the production.

NEW YORK—The new Sinclair Record label has signed Alan Dale to a contract which the company says will present the veteran singer with a "new sound." First single to appear by Dale under the Sinclair banner has him singing "Monday to Sunday," and "That's a Teen-Age Girl."

RECORD REPRESENTATION WANTED

Excellent children's catalogue of attractive, salable 12" LP's now distributed nationally but sparsely. Need aggressive representatives in various territories now open. High profit item. Send particulars.

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Original Hit!!

Theme from LA DOLCE VITA

#245

on 20th FOX

The SONG of the RAIN

By PAUL DURAND, Composer of "Mademoiselle De Paris"

Theme from the new film "THE COW AND I"

ROGER WILLIAMS on KAPP

MILLS MUSIC, 1619 B'dway., N. Y. 19

WANTED

NATIONAL SALES MANAGER
LOW PRICED RECORD FIELD.
NEW COMPANY

Box 349, Billboard Music Week
1564 Broadway, N. Y. 36, N. Y.

MUSIC AS WRITTEN

Continued from page 4

years, as his chief arranger and assistant. He reports to Otis, Liberty's recently acquired Eastern a.&r. head. . . . Elmer Bernstein, George Dunning, Johnny Green and Paul Francis Webster are the Motion Picture Academy's Board of Governors nominees for its music branch. One will be elected to represent the music field on the Academy's board.

Liberty kicks off a "Teensville" sales program featuring six LP's aimed at the teen market with albums by Bobby Vee, Johnny Burnette, and "Original Hits, Vol. III" package, and the Dolton labels' Fleetwoods, and the Ventures, plus a \$1.49 "Teensville" sampler. Program includes a 20 per cent cash discount on minimum orders of 25 packages and reorders in assortments of five LP's (low price sampler not included in minimum orders or discount program).

Pat Boone, chairman of the second annual West Coast Music Industry Golf Tournament, named Murray Wolfe (Bourne Music's Coast rep) to head the tourney's celeb committee. . . . World Pacific signed the Jazz Crusaders, Texas group, to an exclusive pact, and its first album will be issued in July.

During the fiscal year ending January 31, Liberty reported sales totaling \$5,852,439; the previous year's, \$5,740,848. Earnings were \$290,921 as compared to previous year's \$448,676. This year's dividends amounted to 48 cents per share compared to the previous year's 74 cents per share of Liberty's 604,500. Lee Zhito.

Report First Sale Of Western-Made Disks to U.S.S.R.

HOLLYWOOD—American record manufacturers soon may be able to expand their market beyond the Iron Curtain, according to word received here last week by Crown Records from its London representatives reporting the first sale of Western-made disks to the Soviet Union.

Crown received the following cable, dated May 9 from London's Associated Recordings, Ltd., and signed by Benett Cossarec:

"Export agreement with Soviet Union signed yesterday. Order includes 8,400 Crown records. This is first occasion ever Russians have agreed to purchase Western-made records."

According to Crown's Sol Bihari, Associated manufactures its disks from master tapes supplied by the American firm.

LONDON — Associated Re-

HIKE BENJAMIN IN PYE ACTION

LONDON — Pye Records Limited has elevated Louis Benjamin to a joint general managership to act in concert with Director and General Manager Roger Threllfall. Benjamin, who was assistant to his new appointment, will be commissioned with developing ways and means of expanding Pye's recording activities.

Recordings, Ltd., has reported here that some 12,000 pounds of record product makes up the order to be exported to the Soviet Union. Both popular and classical items are included.

According to D. M. Bennet, managing director of Associated, the firm has a reciprocal agreement for the sale of its product in the Soviet Union covering the British and Soviet Trade Fairs. The British records will be on sale at the British Trade Fair and also at selected stores in Moscow.

German Cartel Probe Brings Bids

Continued from page 2

is involved in German controversy on this theme. The hit tune from the Elvis Presley film "GI Blues" has been banned on the ground it is a "corruption" of a German folk melody. And the theme song from the film "Exodus" has run afoul of the Adolf Eichmann case, the State radio barring it on grounds it is "controversial."

Bounds of Bias

These instances do not necessarily add up to sheer bias against U. S. pop, but the question raised in U. S. musical circles in this country is to what extent banning of the songs is part of a larger design of discrimination.

Considerable wonderment has been generated in this connection by a campaign of mysterious origins in Germany and Austria to "protect and foster Heimatsmusik." While in principle an exalted goal in theory, there is some evidence which will be developed in detail by the Bonn inquiry — that the Heimatsmusik drive is simply a cover to mask subtle discrimination against U. S. music.

On balance, it also appears to many observers that the practice of having U. S. disks reworked in a national voice also is being carried to deliberate extremes as a device for discrimination.

This seems to be proved by the fact that when U. S. artists record in foreign languages, as in the case

of Connie Francis, the sales results are good. Moreover, in Italy, where U. S. diskeries put on a hard-sell drive, the prejudice against U. S. pop sung by Americans has vanished, and U. S. music now is doing well there.

To sum up, the Bonn government's inquiry promises to develop interesting material on efforts to exclude American music as well as efforts to apportion the European market among the music industry and fix prices.

As a Bonn Bundeskartellamt official remarked, "We aren't particularly interested in protecting American music, but this government is committed to free enterprise, and that means the right for everybody to sell his product subject only to the normal overt regulations."

Chubby Checker

Continued from page 2

ually increased until the 45 became a better buy. It is true that manufacturers could still sell 78's — especially through the South, even today, but they gave up the shellac disks for 45's in spite of that. This could happen again if manufacturers feel the small 33 is more important in the long run to the business than the 45 single.

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presents
A GREAT NEW SINGER!
A GREAT NEW RECORD!



BOB HALLEY

"WALKING WITH JOE"

and
"ANNIE THREW A PARTY"

R-2001

AND THE ORIGINAL HIT VERSION THAT'S BREAKING BIG IN

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R-2002

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REGATTA Records

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ALBUM PROGRAMMING & BUYING GUIDE

TOP LP's BY CATEGORY

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

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

■ VOCAL LP's

Title (Label)	Mono (Stereo) Top LP Rank
Male Vocalists	
ALL THE WAY (Cap)	7 (14)
PAUL ANKA SINGS HIS BIG 15 (ABC)	46
BELAFONTE AT CARNEGIE HALL (RCA)	28 (32)
BELAFONTE RETURNS TO CARNEGIE HALL (RCA)	96
BOBBY'S BIGGEST HITS (Cameo)	38
CALYPSO (RCA)	72
RAY CHARLES IN PERSON (Ail)	126
COME DANCE WITH ME (Cap)	148 (37)
COME FLY WITH ME (Cap)	147
DARIN AT THE COPA (Atco)	74
DEDICATED TO YOU (ABC)	29
ELVIS IS BACK (RCA)	78
FAITHFULLY (Col)	113
GENIUS HITS THE ROAD (ABC)	76
GENIUS OF RAY CHARLES (Ail)	129
GENIUS PLUS SOUL EQUALS JAZZ (Imp)	18
GUNFIGHTER BALLADS AND TRAIL SONGS (Col)	145
HEAVENLY (Col)	68
HIS HAND IN MINE (RCA)	140
BUDDY HOLLY STORY (Cor)	44
JOHNNY HORTON'S GREATEST HITS (Col)	32
HYMNS (Cap)	35
I'LL BUY YOU A STAR (Col)	103
JOHNNY'S GREATEST HITS (Col)	19
JOHNNY'S MOODS (Col)	67
LOVE IS THE THING (Cap)	111
MORE OF JOHNNY'S GREATEST HITS (Col)	125
NEARER THE CROSS (Cap)	73
NICE 'N' EASY (Cap)	24 (44)
ONLY THE LONELY (Cap)	57
RING-A-DING-DING (Rep)	21
SINATRA'S SWINGIN' SESSION (Cap)	9 (7)
SPIRITUALS (Cap)	142
THAT'S ALL (Atc)	150
TOUCH OF YOUR LIPS (Cap)	95
TWIST (Park)	80
BOBBY VEE (Lib)	108
WARM (Col)	100
Female Vocalists	
CONNIE'S GREATEST HITS (MGM)	109
EMOTIONS (Dec)	59
ITALIAN FAVORITES (MGM)	62
BRENDA LEE (Dec)	91
ROARING 20's (WB)	124
THIS IS BRENDA (Dec)	71

Duos and Groups	
BEST MUSIC ON/OFF CAMPUS (Col)	81
DATE WITH THE EVERLY BROTHERS (WB)	105
ENCORE OF GOLDEN HITS (Mer)	36
FROM THE HUNGRY 1 (Cap)	54
HERE WE GO AGAIN (Cap)	63 (46)
KINGSTON TRIO (Cap)	30
KINGSTON TRIO AT LARGE (Cap)	50
MAKE WAY (Cap)	5 (11)
SOLD OUT (Cap)	49
STRING ALONG (Cap)	48
TONIGHT IN PERSON (RCA)	15 (26)
UNFORGETTABLE (Mer)	133

Choruses	
FIRESIDE SING ALONG WITH MITCH (Col)	51
FOLK SONG SING ALONG WITH MITCH (Col)	92
HAPPY TIMES SING ALONG WITH MITCH (Col)	17 (8)
MARCH ALONG WITH MITCH (Col)	136
MEMORIES SING ALONG WITH MITCH (Col)	25 (18)
MITCH'S GREATEST HITS (Col)	34
MORE SING ALONG WITH MITCH (Col)	20 (45)
PARTY SING ALONG WITH MITCH (Col)	31 (19)
SA TURDAY NIGHT SING ALONG WITH MITCH (Col)	9 (39)
SENTIMENTAL SING ALONG WITH MITCH (Col)	70 (48)
SING ALONG WITH MITCH (Col)	11 (23)
STILL MORE SING ALONG WITH MITCH (Col)	41 (49)

Mixed Vocals	
OLDIES BUT GOODIES (OS)	106
12 PLUS 3 EQUALS 15 HITS (End)	83

■ CLASSICAL & SEMI-CLASSICAL LP's	
BRAHMS: PIANO CONCERTO NO. 2 (RCA)	65 (17)
GROFE: GRAND CANYON SUITE (RCA)	137
LANZA SINGS CARUSO—CARUSO FAVORITES (RCA)	69
THE LORD'S PRAYER (Col)	88
RODGERS: VICTORY AT SEA, Vol. I (RCA)	138 (41)
SIXTY YEARS OF MUSIC AMERICA LOVES BEST, Vol. I (RCA)	90
SIXTY YEARS OF MUSIC AMERICA LOVES BEST, Vol. II (RCA)	131
STRAUSS WALTZES (Lon)	123
TCHAIKOVSKY: 1812 OVERTURE (Mer)	40
TCHAIKOVSKY: 1812 OVERTURE; RAVEL: BOLERO (RCA)	117
TCHAIKOVSKY: PIANO CONCERTO NO. 1 (RCA)	52 (20)

■ INSTRUMENTAL LP's

Mood and Dance	
BLUE HAWAII (Dot)	134 (50)
CALCUTTA (Dot)	2 (1)
IT'S THE TALK OF THE TOWN (Col)	132
LAST DATE (Dot)	112 (31)
MEMORIES ARE MADE OF THIS (Col)	23 (12)
MR. LUCKY GOES LATIN (RCA)	89
MUSIC FOR LOVERS ONLY (Cap)	107
ORANGE BLOSSOM SPECIAL & WHEELS (Dot)	27 (25)
SAY IT WITH MUSIC (Col)	127 (34)
SONGS TO REMEMBER (Lon)	143
TEMPTATION (Kapp)	98
THEME FROM "THE SUNDOWNERS" (Dot)	121
WONDERLAND BY NIGHT (Dec)	26 (27)
Jazz	
PETE FOUNTAIN'S NEW ORLEANS (Cor)	114
AL HIRT, THE GREATEST HORN IN THE WORLD (RCA)	135
LIKE LOVE (Col)	101
TIME OUT (Col)	122
Teen Beat	
ENCORE (CA)	77
HAVE TWANGY GUITAR, WILL TRAVEL (Jam)	115
MILLION DOLLARS' WORTH OF TWANG (Jam)	120
SOLID AND RAUNCHY (Hi)	141
Percussion and Sound	
BONGOS (Com)	21
BONGOS, FLUTES AND GUITARS (Com)	47
PERSUASIVE PERCUSSION, Vol. I (Com)	16
PERSUASIVE PERCUSSION, Vol. II (Com)	28
PERSUASIVE PERCUSSION, Vol. III (Com)	10
PROVOCATIVE PERCUSSION, Vol. I (Com)	24
PROVOCATIVE PERCUSSION, Vol. II (Com)	29
QUIET VILLAGE (Lib)	149

■ SHOW MUSIC

Original Cast	
BYE BYE BIRDIE (Col)	84
CAMELOT (Col)	4 (3)
DO RE MI (RCA)	55
FIORILLO (Cap)	82
FLOWER DRUM SONG (Col)	102
GYPSY (Col)	99
IRMA LA DOUCE (Col)	128
MUSIC MAN (Cap)	61
MY FAIR LADY (Col)	43 (9)
THE SOUND OF MUSIC (Col)	14 (6)
SOUTH PACIFIC (Col)	47
TENDERLOIN (Cap)	75
UN SINKABLE MOLLY BROWN (Cap)	45 (33)
WEST SIDE STORY (Col)	42
WILDCAT (RCA)	22 (38)
Sound Track	
THE ALAMO (Col)	40
BEN-HUR (MGM)	56 (35)
CAN CAN (Cap)	66
EXODUS (RCA)	3 (2)
G. I. BLUES (RCA)	1 (15)
GIGI (MGM)	58
KING AND I (Cap)	85 (30)
NEVER ON SUNDAY (UA)	10
OKLAHOMA! (Cap)	53 (22)
PORGY AND BESS (Col)	97
SOUTH PACIFIC (RCA)	33 (36)
STUDENT PRINCE (RCA)	87

Music From Musical Films and TV	
EXODUS (UA)	118
FILM ENCORES, Vol. I (Lon)	146
GREAT MOTION PICTURE THEMES (UA)	6 (4)
MR. LUCKY (RCA)	130
MUSIC FROM EXODUS AND OTHER GREAT THEMES (Lon)	13 (5)
PETER GUNN (RCA)	104
THEME FROM A SUMMER PLACE (Dot)	94
COMEDY LP'S — AN EVENING WITH MIKE NICHOLS AND ELAINE MAY (Mer)	
BUTTON-DOWN MIND OF BOB NEUWHART (WB)	8
BUTTON-DOWN MIND STRIKES BACK (WB)	12
EDGE OF SHELLEY BERMAN (Ver)	119
INSIDE SHELLEY BERMAN (Ver)	37
KICK THY OWN SELF (RCA)	139
KNOCKERS UP (Jub)	16
LAUGHING ROOM (Stereo)	64
MOM'S MABLEY AT THE U. N. (Chs)	79
MY NAME—JOSE JIMENEZ (Sig)	144
OUTSIDE SHELLEY BERMAN (Ver)	110
REJOICE DEAR HEARTS (RCA)	116
WONDERFUL WORLD OF JONATHAN WINTERS (Ver)	93
WOODY WOODBURY LOOKS AT LOVE AND LIFE (Stereo)	86

■ COMEDY LP's	
LIVING STRINGS PLAY MUSIC OF THE SEA (Camd)	42
SOUL OF SPAIN, Vol. I (SF)	13
SOUL OF SPAIN, Vol. II (SF)	43

REVIEWS OF THIS WEEK'S LP'S

The pick of the new releases: **SPOTLIGHT WINNERS OF THE WEEK**

Strongest sales potential of all albums reviewed this week.

Pop
MUSIC OF FRANK LOESSER
Boston Pops Orchestra (Fiedler). RCA Victor LM 2486— This should be a solid item for all the show tune fans. Arthur Fiedler with the Boston Pops Orchestra give Frank Loesser's music a colorful reading. The program includes such selections as "I've Never Been in Love Before" from "Guys and Dolls"; "Wonderful Copenhagen," from Hans Christian Andersen; "Once in Love With Amy," from "Where's Charley," and "Standing on the Corner," from "The Most Happy Fella." Solid, salable wax.

JOHNNY BURNETTE SINGS
Liberty LST 7190. (Stereo & Monaural) — This new album starring Johnny Burnette should be a solid seller. It spotlights the young hitmaker in a collection of his hot singles, and a flock of standards as well. The sides include "Little Boy Sad," "Mona Lisa," "I'm Still Dreamin'," "Red Sails in the Sunset," and "In the Chapel in the Moonlight."

Jazz
NEW ORLEANS THE LIVING LEGEND (2-12")
Various Artists. Riverside 9356-9357 (Stereo & Monaural) — Intended to be a cross-section of New Orleans jazz today, this package is the first in a new series. Let's hope the succeeding ones are as good, because this is terrific. Musicians who did not move up the river but continued the tradition, are here—with all their soul and drive—recorded with good sound. Included are Jim Robinson's New Orleans Band, Percy Humphrey's Crescent City Joy Makers, Peter Bocage and His Creole Serenaders, Billie and Dede Pierce, and Sweet Emma and Her Dixie-land Boys. Very well annotated, with photos and complete personnel listings.

US THREE
Horace Parlan. Blue Note 4037—This new album spotlights some mighty attractive and commercial jazz, played in bright, interesting fashion by Horace Parlan on piano, aided by George Tucker on bass and Al Harewood on drums. Parlan's piano work, melodic and soulful, has a warm and imaginative quality that could turn this set into a strong seller. Tunes include originals and standards, with the title tune, "I Want to Be Loved" and "The Lady Is a Tramp," standing out.

Classical
TCHAIKOVSKY: ROMEO AND JULIET; STRAUSS; DON JUAN OP. 20
Vienna Philharmonic Orchestra (Von Karajan). London CS 6209 (Stereo)—Two much-recorded war horse entries are given superb new stereo performances. Couple this ever-popular repertoire with the obvious name power of conductor and orchestra and hand it all a special \$2.98 limited-time price for stereo (instead of \$5.98) and you have a package that's must merchandise for any dealer who handles even the most limited classical items. Strong wax all the way.

TCHAIKOVSKY: SWAN LAKE
Concertgebouw Orchestra of Amsterdam (Fistoulari). London CS 6218 (Stereo)—Here is a delightful program of excerpted highlights, featuring one of the top drawing cards among current ensembles. The recording is good enough to please any connoisseur, despite the not inconsiderable competition. Then add on the special price lure (\$2.98 stereo instead of \$5.98 for a limited time), and this is a set that has to get a lot of action. Worth pushing and the low price should help to get it established.

Rhythm & Blue
TWO STEPS FROM THE BLUES
Bobby (Blue) Bland, Duke DLP 74—This first album by Bobby (Blue) Bland should introduce this fine blues singer to a wider pop as well as an r.&b. audience. The singer gets a chance to belt and to sell sweetly and he comes through with warmth and forcefulness on every tune, over fine pop-blues backing. Set includes sock versions of "Cry, Cry, Cry," "I Pity the Fool," "I've Just Got to Forget You" and "Little Boy Blue." Solid item here.

(Continued on page 16)

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



THANK YOU, HANK

...and congratulations on your silver anniversary as an RCA Victor recording star! It's a partnership that does us proud. Your recordings through the years have brought hours of pleasure to millions of people. For a nation-full of fans, and for ourselves, we'd like to say "thanks."

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ON COLUMBIA RECORDS 

BILLBOARD MUSIC WEEK

HITS OF THE WORLD



BRITAIN

Week ending May 12, 1961

(Courtesy New Musical Express, London)

Table of music hits for Britain, listing song titles and artists.

MEXICO

Week ending May 12, 1961

(Courtesy Audiomusica, Mexico)

Table of music hits for Mexico, listing song titles and artists.

NORWAY

Week ending May 5, 1961

(Courtesy Verdens-Gang, Oslo)

Table of music hits for Norway, listing song titles and artists.

FLEMISH BELGIUM

Week ending May 12, 1961

(Courtesy Juke Box Magazine—Mechelen)

Table of music hits for Flemish Belgium, listing song titles and artists.

SPAIN

Week ending May 12, 1961

(Courtesy Discomania)

Table of music hits for Spain, listing song titles and artists.

NEW ZEALAND

Week ending May 12, 1961

Table of music hits for New Zealand, listing song titles and artists.

GERMANY

Week ending May 12, 1961

(Courtesy Automaten-Markt)

Table of music hits for Germany, listing song titles and artists.

JAPAN

Week ending May 12, 1961

(Courtesy Utamatic, Tokyo)

Table of music hits for Japan, listing song titles and artists.

ITALY

Week ending May 12, 1961

(Courtesy Musica e Dischi, Milan)

Table of music hits for Italy, listing song titles and artists.

GERMAN NEWSNOTES

Connie Cuts Disk in Vienna

By JIMMY JUNGERMANN 102, Ismaninger Str., Munich

Connie Francis is the first U. S. singing star to record a tune in Vienna.

Italian-born, now British singer Toni Dali arrived in Munich.

Electrola issued the Mercury hit record "Think Twice" by Brook Benton.

"The Great Imposter" is making strong bid here.

The Ariola label contracted the Svend Saaby Choir of Danish Radio.

On May 1, Nat Shapiro of Columbia Records International Division visited Philips.

HOLLAND

Week ending May 12, 1961

(Courtesy Fonorama, Amersfoort)

Table of music hits for Holland, listing song titles and artists.

awards to the most popular artists according to the publication's yearly survey.

Kid Kiets is the latest discovery of Polydor, who just released his very first recordings.

Gunther Arendt, press and promotion manager of Caterina Valente, will leave the artist and work with Bildzeitung.

Ping Ping, still very successful with "Sucu Sucu," which has sold 175,000 records up to now.

Vance-Pockriss' "13 Girls Too Much" sung by Jerry Vale has got a German lyric by C. U. Blecher.

MOA THE CHARTMAKERS FOR 1961!!!!



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"FOLLOW THAT GIRL"

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"MADE FOR LOVERS"

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GLENWOODS

-Jubilee #5402
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"DARLING"

PHIL & HARV

-Rampart #611
STRONG NOW IN 5 MARKETS

"MY DARLING"

TED TAYLOR

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A SMASH IN THE SOUTH—
BUSTING WIDE OPEN IN CHICAGO!

"KEEP WALKING"

MOE KOFFMAN

-Gold Eagle #1804
BIGGER THAN THE SWINGING SHEPHERDS BLUES!

FOLK TALENT & TUNES

• Continued from page 5

Man., 19; Bemidji, Wis., 20; Eau Claire, Wis., 21; La Crosse, Wis., 23, and Chicago Heights, Ill., 27; Grandpa Jones, Miami, May 17; Shelby, N. C., 19; Monticello, Ill., 28, and Springfield, Ill., 30; Lonzo and Oscar, Reinholds, Pa., June 3; West Grove, Pa., 4, and Kansas City, Mo., 7-10; Minnie Pearl, New Bedford, Mass., May 17; Jackson, Miss., 21; Lancaster, S. C., 27, and Woodland, Md., 28-30.

Johnny and Jack and Kitty Wells play New Bedford, Mass., May 17, and McComb, Miss., May 20, and then hit out for California where they are set from May 24 thru June 5. . . . Jim Reeves stops off in Tucson, Ariz., May 17, and Phoenix, Ariz., May 18, and then hops westward for six California dates, opening at Anaheim May 19, and following with Fresno, May 20; Pismo Beach, 21; San Jose, 22; Napa, 23, and Redding, 24. . . . The Willis Brothers head for Washington Friday (19) to entertain the Tennessee State Society. . . . Dean McNett, former deejay at WLYC, Williamsport, Pa., is a new addition to Doc Williams and the Border Riders, who last week returned to Wheeling, W. Va., following a tour of Nova Scotia. The Williams combo is set on dates in Ohio, Pennsylvania, New York and Maryland through the remainder of May.

TALENT TOPICS

• Continued from page 5

guitarist Hank Garland soloed also for the NAB. . . . RCA Victor's Ina Harris was ailing last week. . . . RCA Victor's Dick Pierce was in town last week with Rosie Clooney. Pat Twitty.

PITTSBURGH

Jazz Horizons has scheduled a concert here March 20 at Carnegie Music Hall starring Mel Torme, the Ramsey Lewis Trio and the local Walt Harper Quintet. The same day will bring Red Foley and his "Jubilee, U.S.A." troupe to Syria Mosque for two performances under auspices of the Pittsburgh Junior Chamber of Commerce. . . . Guy Lombardo spent three days here entertaining Shrine members in private shows at Syria Mosque. Warren Covington's orchestra set for the Strawberry Festival in nearby Buckannon, W. Va., June 10. . . . Guitarist Joe Negri, whose trio is widely known throughout this area, has been signed to a long-time record contract by Lennie Martin for Martin's World label, a subsidiary of his Robbee Records. Joe's first World platter is "Tanto Bleu," composed by Martin.

Emily Evans spent a day here plugging her new Dot single, "Old Enough to Cry." . . . Ida Ginsberg, head of the record department in Kaufman's Department Store, home from her first visit to Israel. . . . The Twin Coaches got on the prom bandwagon by booking Bobby Rydell for the week of May 22. . . . Tony Aiello is the latest salesman hired by Bob Vogel for Dot Records in this area. . . . Bill Tallant, vice-president of sales and operations in Hollywood for Capitol Records, spent a day here en route to Philadelphia.

Leonard Mendlowitz.

Leon McAuliff and the Cimarron Boys begin a swing through Florida, Georgia and Alabama Wednesday (17), and May 30-June 3 appear for the third consecutive year at the Tulsa (Okla.) Horse Show. The band is set for the July 3-8 stretch at Chestnut Inn, Kansas City, Mo., to be followed by a seven-week run at the Kansas Centennial Celebration for Harry (Hap) Peebles, Topeka, Kan., promoter-booker. . . . Lester Flatt and Earl Scruggs established a new attendance mark on their recent appearance on "Dixie Jubilee," Atlanta, according to Ray Pressley, "Jubilee" manager. July issue of County Song Round-Up carries a feature on Lester and Earl.

Curtis Artists Productions, Goodlettsville, Tenn., announces the following bookings for their artists: Ernest Tubb, Cleveland, May 20; Angola, Ind., 21; Jim Reeves, Roswell, N. M., May 16; Tucson, Ariz., 17; Phoenix, Ariz., 18; El Cajon, Calif., 19; Anaheim, Calif., 20; San Diego, Calif., 21; Carl Butler, Villen, Tex., May 19; Bobby Sykes, Little Rock, Ark., May 20; Houston, 21; Ray Price, Amarillo, Tex., May 20; Midland, Tex., 21; Abilene, Tex., 25; San Angelo, Tex., 26; Wichita Falls, Tex., 27, and Dallas, 28; Charlie Walker, Fairfax, Va., May 26-27; Berryville, Va., 28, and Bill Anderson, Columbia, S. C., May 20; Flame Cafe, Minneapolis, 22-27.

The veteran country and western artist, Jesse Rogers, seems to be establishing some sort of a record in the Philadelphia area, thanks to his stepdaughter who is employed in a local Woolworth's store. It seems that the lass asked the store manager, as a favor, to put the Jesse Rogers record in with the group of records which are played all day long in the store. That was some three weeks ago. The record took off so favorably just from the store playing that Woolworth's in that area went thru more than 500 records in the first two weeks, which in today's market is a phenomenal sale for one locale. As a result of its original success, another something unusual happened—the Jesse Roger single found itself heavily advertised in a Woolworth's newspaper ad.

Bill Strength has just finished another session for Sam Phillips' Sun Records, with release due any day now. Strength worked the "Grand Ole Opry," Nashville, April 22; "Big D Jamboree," Dallas, April 29, and "Cowtown Jubilee," Fort Worth, May 6. . . . Rainbow Enterprises sponsored the country music show which played Cedar Rapids, Ia., Saturday (13) and which is slated to repeat there May 20. In the line-up are Bill Tyler and His Cedar Valley Boys, Bob Hysell and other territorial faves. The show is slated to make other personals in the area before returning to Cedar Rapids for a 13-week stint on KCRG Radio.

Kenny Roberts, celebrating his 18th year as an entertainer in the country music field, is now a regular on WWVA's "World's Original Jamboree," Wheeling, W. Va. He's working personals out of the Gene Johnson office there. . . . Jim Gemmill Promotions, Richmond, Va., has set Jerry Cope and the Trailblazers, with Cousin Fud, at Himmelreich's Grove, Wormelsdorf, Pa., for four dates this season—June 4, July 2, August 6 and September 3. The park, which opened its season Sunday (14) with the Louvin Brothers, is now under

MEX NEWSNOTES

Translations to Be Authorized

By OTTO MAYER-SERRA
Editor, Audiomusica
Apartado 8688, Mexico City

During a quick visit, Frederick J. Reiter (Morrow Music), through his representative, Editorial Brambila, reached an agreement with the leading record companies regarding the translations into Spanish of foreign songs. In the past, practically every company made and recorded its own translations; consequently, there can be heard as many Spanish versions of American and European hits as recordings by different artists exist. From now on, the companies promised, they will only use translations authorized by the publisher. In this country, Brambila controls Spanka Music and United Artists Music, among others.

Disk Business

Richard A. Annotico, director of international sales of Liberty Records, signed a long-term contract with Pan America de Discos for exclusive distribution of the catalog of his company. Liberty Records will be pressed in the Musart factory. . . . Peter de Rougemont, vice-president, and Peter Rosaly, Latin American co-ordinator of Columbia Records, met with Manuel Villareal, manager general of their Mexican outfit, in order to plan production and promotion of their Latin American recordings. Present at these meetings were also two South American affiliates of Columbia: Wilhelm Ricken (Venezuela) and Emilio Fortou (Columbia).

Classical Doings

Luis Herrera de La Fuente, conductor of Mexico's National Symphony, off to Santiago, where he takes over Chile's National Symphony for three weeks. . . . Jose Iturbi will give several recitals at the beginning of June. . . . During the first opera season of 10 weeks at the Palace of Fine Arts, Menotti's "Amelia Goes to the Ball" will be performed by a cast of Mexican singers.

Legit

Under the title of "Los Fantastikos," Columbia brought out the recording of a production in Spanish of the musical comedy "Fantasticks," which ran for several weeks at the Teatro del Bosque. The producers, Rene Anselmo and Luis de Llano, did not have the same success they had last year with "La Pelirroja" (Redhead).

Merc Handling Other Product

CHICAGO — Mercury Record Corporation, has initiated a new policy of issuing and marketing releases by labels other than its own Mercury and Smash trademarks.

The firm, in agreements made recently with Walter and Doug Moody, Clock Records, and Paul Vance, Vanpok Recording Company, agreed to extend its manufacturing and distribution facilities to include the Clock label and Vanpok's Pioneer label.

According to a Mercury spokesman, the firm hopes, through such agreements, to pick records of hit potential rather than tie up a contracted roster of talent potential.

the management of Earl Batman, of East Greenville, Pa. Porter Waggoner plays Himmelreich's May 21, with Roy Acuff and His Smokey Mountain Boys set for May 28.

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MONDAY TO SUNDAY

and

THAT'S A TEENAGE GIRL

SINCLAIR 1003

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CLEVELAND, OHIO Benart Dist. 327 Frankfort Ave.	NASHVILLE, TENN. Southern Dist. Co. 147 Lafayette	SAN FRANCISCO, CALIF. Golden Hits Record Dist. 1070 Howard St.
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FOR HOMES OF THE FUTURE

RCA Unveils 'Sets of 70's' In Advance Design Exhibit

NEW YORK—A lot of exciting and colorful new home entertainment merchandise, featuring around-the-world stereo radio and video-audio tape cartridges, are in the offing for dealers, according to officials of the RCA Advanced Design Center.

Eight specially produced pilot models of "sets of the 70's" encompassing the whole range of home entertainment instruments, were previewed at a showing at the Johnny Victor Theater in the RCA Exhibition Hall here Tuesday (9). The showing was helmed by Tucker Madawick, director of the advanced design center, which was started a year ago by RCA President John Burns. Purpose of the center is to engage in "radical experimentation with advanced styling concepts which can eventually be incorporated into the whole range of home instruments."

One set, probably the most interesting in terms of its radical departure, is a pocket-sized color TV, which also incorporates an

AM/FM radio. Another set will be capable of picking up color TV and stereo radio shows from all over the world, transmitted via space satellites. This unit also incorporates a map of the world on the front panel with pin point lights that indicate the source of the broadcast. In still other cases, there are facilities for inserting a tape cartridge for either music reproduction or video-audio playback of a TV show that might have been missed by the viewer at the time of its original transmission.

It was emphasized by W. Walter Watts, president and board chairman of RCA Sales Corporation, that all models shown were simply pilots and were produced at great cost. Yet all models sooner or later would be capable of production on an assembly line basis. The showing was notable for its lack of any attention on disk-reproduction equipment of the future. Watts said, however, that no attempt to downgrade the future importance of records was intended in the display.

LATE ALBUM SPOTLIGHTS

RICKY IS 21



Ricky Nelson. Imperial LP 9152—Ricky Nelson has just turned 21 and this album is a tribute to his reaching his majority. The songs included in the album covers standards "Do You Know What It Means to Miss New Orleans" and "Stars Fell On Alabama," as well as current favorites "My One Desire," "Break My Chain" and "Travelin' Man." Strong wax aided by a potent cover shot of the artist and a picture biography on the back.

HERE'S FAST TALE OF COLUMBIA'S SPACE LP

NEW YORK — Columbia Records is claiming the world's speed record in getting an album from conception to the consumer in 33 hours. The album is the documentary report of Commander Shepard's historic flight into space last Friday. The album was conceived on Friday morning a few minutes prior to the manned flight, and the completed album, in a hard-cover container with a picture of the Commander, was in stores in New York City at 7 p.m. Saturday.

Practically every Columbia executive at the diskery was involved in the production of the album. The idea of putting out the LP started at the sales meeting on Friday, when the Columbia executives put off their preview of new singles to listen to a broadcast of the flight. At that point, executives Norman Adler, Bill Gallagher, Debbie Ishlon, Ken Glancy, Floyd Kershaw, Bob Cato and Ernie Altshuler, took over. Altshuler hopped over to CBS where Robert Trout was handling the broadcast and called back to tell the executives that the broadcast wasn't clear enough to use on a disk. Columbia then decided to use the Trout rebroadcast due at 7:30 p.m. Friday plus parts of the original narration that morning. Columbia then got an okay from the Mormon Tabernacle Choir to use their version of "The Battle Hymn of the Republic" to fill out the disk.

At 1 a.m. the tapes were okayed, and at 3 a.m. the master was approved. At 6 a.m. the Bridgeport pressing plant starting make records, and the printer finished up the envelopes. Columbia executives collated the records themselves Saturday afternoon. By Saturday evening Lou Weinstein of the New York branch delivered

LP's to stores. On Sunday Bill Grady had copies shipped by air to key markets and on Monday morning the disk was in shops in large cities across the country.

Monday afternoon a copy of the record was presented at the White House to Commander Shepard, President Kennedy and Arthur Schlesinger Jr.

HOOSIER KIDS NOT R.&R. CATS

INDIANAPOLIS — If the findings of a survey are accurate, Indianapolis high school students are beginning to show a coolness toward rock and roll. In a poll conducted for the Scripps - Howard Indianapolis Times, 45.8 per cent of the students said they would prefer to hear less of rock and roll while 41.2 per cent reported that they want more. Of the other responding, 16.2 per cent stated that they want none of it, while another 6.8 per cent had no opinion. To the question as to whether the popularity of rock and roll is declining, the students answered: Yes, 43.4 per cent; No, 55.7 per cent and no answer, 1 per cent.

Mercury's Coleman On R.&B. Promotion

NEW YORK—John Coleman, Mercury Records' field promotion manager for rhythm and blues, is currently on a promotion trek covering the East and Midwest. Coleman may extend it to include areas in the South. Coleman, currently working on Dinah Washington's "Our Love Is Here to Stay," Clyde McPhatter's "Whole Heap of Love" and the Clock record of "Tootsie," which Mercury distributes, stated that Mercury was increasing its activity in the r.&b. field.

Coleman, who also handles promotional chores on Smash, stated Mercury had signed jazz artist Gigi Gryce and the Cadillacs and had re-signed Buddy and Ella Johnson.

NEW YORK — Growth of the religious music recording industry has led to the formation of a new company called Religious Record Index, Inc. The company, which is located in Dayton, Ohio, was formed by A. Hess Brubaker, a part-time salesman for Midwest Records and Supply Company, who also serves as part-time pastor for a mission church.

The Record Index was born out of need for religious record information. A 135-page book will be cross-indexed by song title and artist and will contain approximately 10,000 entries all arranged alphabetically. It will appear in June.

his second hit!
"LONESOME WHISTLE BLUES"

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WILD PARTY	Redd Foxx	804
LAFFARAMA	Redd Foxx	801
LAFF OF THE PARTY, VOL. 1	Redd Foxx	214
LAFF OF THE PARTY, VOL. 2	Redd Foxx	219
LAFF OF THE PARTY, VOL. 3	Redd Foxx	220
LAFF OF THE PARTY, VOL. 4	Redd Foxx	227
LAFF OF THE PARTY, VOL. 5	Sloppy Daniels	232
BEST OF FOXX	Redd Foxx	234
LAFF OF THE PARTY, VOL. 6	Bexley & Turner	238
BURLESQUE HUMOR	Redd Foxx	249
NIGHT IN HOLLYWOOD	George Kirby	250
THE SIDESPLITTER	Redd Foxx	253
LAFF OF THE PARTY, VOL. 7	Redd Foxx	236
ALLEN DREW'S STAG PARTY	Allen Drew	259
LAFF OF THE PARTY, VOL. 8	Redd Foxx	265
SLOPPY'S HOUSE PARTY	Sloppy Daniels	266
BEST OF PARTY FUN	Foxx & Others	274
RACY TALES	Redd Foxx	275
PARTY RECORD PARTY	Gene & Freddie	279
THE BEST LAFF	Redd Foxx	01
SONGS HEARD THRU A KEYHOLE	Joel Cowan	285
REDD FOXX FUNN	Redd Foxx	290
PILLOW PARTY FUN	Baron Harris	294
SLY SEX	Redd Foxx	295
HAVE ONE ON ME	Redd Foxx	298

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The pick of the new releases:

SPOTLIGHT WINNERS OF THE WEEK

Strongest sales potential of all albums reviewed this week.

Continued from page 24

Country & Western

GEORGE JONES SINGS COUNTRY & WESTERN HITS



Mercury SR 60624. (Stereo & Monaural) — Here's George Jones' fourth Mercury album and the fans can be expected to dig it the most. In the great country tradition, Jones picks out a bevy of the fine recent hits in this genre and gives them the familiar heart and soul for which he is well known. Tunes include "Heartaches by the Number," "I Love You Because," "I'll Walk the Line," and a couple of his own, "Life to Go," and "Just One More." Fine wax that can grab plenty of action.

Religious

CROSSROADS OF LIFE



George Beverly Shea. RCA Victor LPM 2252—The great gospel singer turns out his 11th package for the label with another fine program of sacred favorites. He is handsomely assisted by pipe organ, and the choir and ork of Nathan Scott. The selections include "Jesus Saviour, Pilot Me," "Count Your Blessings," "In the Hour of Trial," and "Until Then." A standout performance that should win kudos from the followers.

Sacred

TO GOD BE THE GLORY



The Jordanaires. Capitol ST 1559 (Stereo & Monaural)—A group of old hymns and gospel songs get a splendid performance by this fine group. "How Great Thou Art," "Will the Circle Be Unbroken," "Rock of Ages," etc., make up the material. The solos of Ray Walker are a standout.

Sacred EP

GEORGE JONES



Mercury EP 1-4036—Four sacred sides with the authentic traditional vocal and accompaniment. Jones does a wonderful job. Material includes "The Good Old Bible," "Cub of Lonliness," "Wandering Soul," "If You Want to Wear a Crown."

Children Low Price

A CHILD'S INTRODUCTION TO JAZZ



Julian (Cannonball) Adderley. Wonderland 1435—Cannonball Adderley puts down his alto sax on this unusual children's record to take the little ones on a quick romp through the history of jazz. Besides Adderley's breezy and clear recounting of jazz history, there are a multitude of illustrations out of the Riverside archives. Louis Armstrong, Bix Beiderbecke, Coleman Hawkins, Jelly Roll Morton and a myriad of others are represented. This set should definitely appeal to those parents who want their kids to dig.

Documentary

9:34 A. M. MAY 5, 1961



Columbia XX1 — Columbia is to be congratulated for rushing out this splendid historical documentation of the flight of the first American astronaut from Cape Canaveral. All the drama of the last minute count-down, blast-off and recovery is here, plus the statement by President Kennedy regarding the accomplishment. A fine collector's piece and one that will be of great interest in schoolrooms as well.



SPECIAL MERIT SPOTLIGHTS

The following albums have been picked for outstanding merit in their various categories because, in the opinion of The Billboard Music Staff, they deserve exposure.

International

★★★★ TAHITI DREAM ISLAND—Various Artists, Capitol STAO 10281

Classical

★★★ GREGORIAN CHANTS (FEASTS OF THE BLESSED VIRGIN, IMMACULATE CONCEPTION)—Choir of the Monks of the Abbey of Saint Pierre De Solesmes (Dom Joseph Gajard, O.S.B.); London 5595, London 5596, London 5597



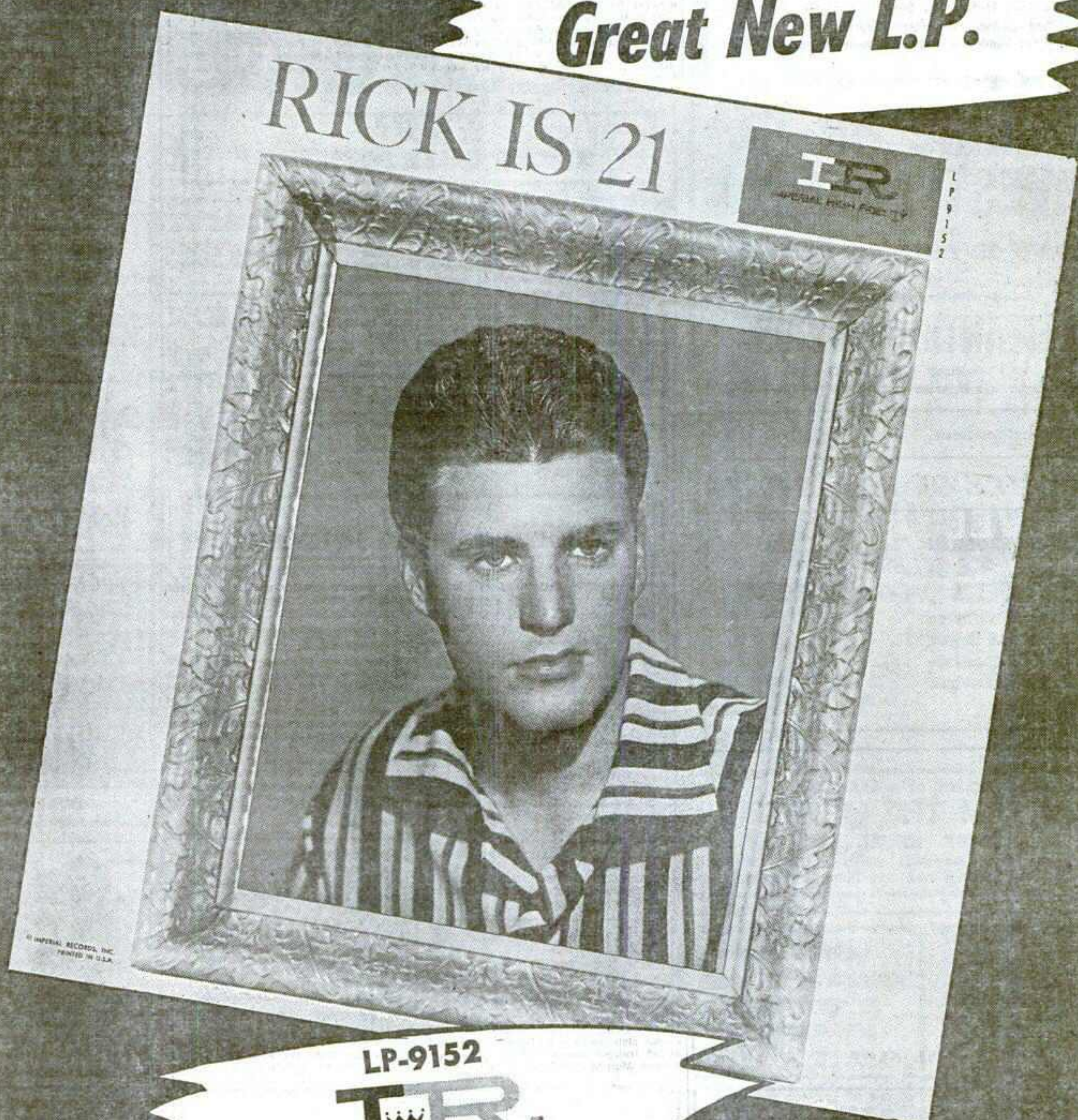
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2 **The Tarantulas**
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 and
"BLACK WIDOW"
 2102

3 **The Isley Brothers**
 with Ray Ellis & Orchestra
"SHINE ON HARVEST MOON"
 and
"STANDING ON THE DANCE FLOOR"
 2100
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New York Journal-American ★ Thurs., May 4, 1961

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By **DOROTHY KILGALLEN**
 Gossip in Gotham



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GIVE TO DAMON RUNYON CANCER FUND

● Reviews and Ratings of New Albums

● Continued from page 38

aural—This album was recorded live at the Five Spot in New York one evening last fall, with a group composed of Coleman Hawkins, Roy Haynes, Kenny Dorham, Clifford Jarvis and Wilbur Little. It spotlights the pianist in a group of his own tunes, and it has the spontaneity that comes from a live performance. But it misses somehow, although "High Fly" and "Where" both show off some good work by Weston and the gang.

★★★ GRANT'S FIRST STAND
Grant Green, Blue Note 4064—Grant Green shows the way on this set with his fast-fingered guitar, used mainly in the so-called horn improvisation style. His solo swings and he's ably backed up by "Baby Face" Willet on the organ and Ben Dixon, drums. Both of the latter get plenty of chances to show their wares, too. A good debut for the young guitar man, with six swinging tracks.

★★★ BASS-VIBES-DRUMS
The Swinging Frankie Brown Trio, Musicor MS 3000 (Stereo & Monaural)—A neatly paced debut set for drummer Frankie Brown who is teamed neatly with bassist Marty Rivera and Fred McCoy on vibes. It's a good combine with the vibes carrying the melodies but sharing them occasionally

with a bowed bass. Each man gets his chance to shine on the varied tempos. Good for background jazz and some tracks are danceable, too.

★★★ GOIN' UP
Freddie Hubbard, Blue Note 4056—Freddie Hubbard is a young horn man on his second album for Blue Note. His trumpet tones are bold and brash and occasionally show considerable imagination, on these selections. There is also a load of beat here, as laid down by Philly Joe Jones. Hank Mobley is heard on tenor, with McCoy Tyner, piano, and Paul Chambers, bass. Good modern sound with solo spotlight well distributed. Jones' heavy hand on the percussion makes it danceable jazz as well.

★★★ FLIGHT TO JORDAN
Duke Jordan, Blue Note 4046—Pianist Jordan, who has strong roots in the earlier bebop days, works with a combo which collectively tends to take more of the spotlight than the leader here. Jordan contributes tasteful solo bits, often in a sort of one-fingered right-hand style but Dizzy Reece, trumpet and Stan Turrentine, handle much of the more outspoken solo work. Good listenable modern sound is distributed over a half dozen tracks.

CLASSICAL LP'S

★★★★
STRONG SALES POTENTIAL

★★★★ MENOTTI: CONCERTO IN F FOR PIANO AND ORCHESTRA; COPLAND: CONCERTO FOR PIANO AND ORCHESTRA

Symphony of the Air (Copland, Mester), Vanguard VSD 2094 (Stereo & Monaural)—Two colorful works by a pair of moderns are performed with great zest and aplomb by Earl Wild. The Copland work, though 30 years old, bears strong touches of a modern jazz affair, with its rhythms and chord flourishes. The Menotti opus bears the composer's distinctive dramatic touches, reflecting his more familiar work in the opera genre. A fine recording, in the Vanguard StereoLab series.

live performances of two Mozart Divertimenti by the English Chamber Orchestra under the guiding baton of Colin Davis. The interpretations are meaningful and the recording itself is flawless. For the dyed-in-the-wool Mozart fans the record should have strong appeal.

★★★★ BACH: THE THREE SONATAS FOR HARPSICHORD AND VIOLA DA GAMBA

Sylvia Marlowe, harpsichord; Bernard Greenhouse, Cello, Decca DL 710036 (Stereo)—These instrumental masterpieces, are among those Bach composed for Prince Leopold of Anhalt-Cothen. There is the happy "Sonata No. 1," the "No. 2," with its fine melodies and the magnificent "No. 3." Sylvia Marlowe, the noted virtuoso of the harpsichord, plays beautifully, as does Bernard Greenhouse, who used a noted Stradivarius cello.

★★★★ MOZART: DIVERTIMENTO IN D MAJOR, K. 251; DIVERTIMENTO IN F MAJOR, K. 247
The English Chamber Orchestra (Davis), London SOL 60029 (Stereo)—Very attrac-

★★★★
MODERATE SALES POTENTIAL

★★★ MOZART: THE VIRTUOSO HORN; THE FOUR HORN CONCERTOS
Albert Linder, Horn; Vienna State Opera Orchestra (Swarowsky), Vanguard VRS 1069—The four horn concerti—No. 3 in E flat, No. 4 in E flat, No. 2 in E flat and No. 1 in D, are done by the young virtuoso, Albert Linder. This is his American solo debut on records. His tone and technical mastery are great. A fine disk for classical devotees looking for non-warhorse material.

from Seiber's musical adaptation of the James Joyce book. Interesting wax.

★★★ COUPERIN: LECONS DES TENEBRES NO. 3

Deller (Tenor), Gabb (Organ), Bach Guild BG 613—A moving program of earlier music by the French composer, who was perhaps best known for his music for the harpsichord, clavecin, etc. These are religious lamentations, associated with the pre-Easter days of the Holy Week. Deller, one of the top artists of his field, lends his haunting counter-tenor to the material in eloquent fashion. He is assisted by Desmond Dupre, viola da gamba; Harry Gabb, organ; and Wilfred Brown, tenor. This is only the second disk version available of this repertoire.

★★★ A RUSSEL OBERLIN RECITAL

Decca DL 71003 (Stereo)—The noted tenor exhibits a capacity for wide-ranging repertoire here. Side I consists of early English songs, including the "St. Godric Songs," wherein Oberlin displays his facility as a counter tenor. On Side II he performs with fine style on lieder by Robert Schumann and Hugo Wolf. Back cover contains the lyrics. Quite a lot for the money here, and beautifully recorded.

★★★ FRANCOIS COUPERIN: CONCERTS ROYAUX, NOS. 4 and 5

New York Chamber Soloists, Decca DL 710035 (Stereo)—These royal concerts—written for Versailles by Couperin—have an engaging grace, and the ensemble of strings, winds and keyboards perform them with true 18th century flavor. Lovers of off-the-beaten path classical material will savour these sides.

★★★ GREGORIAN CHANTS: (FEASTS OF THE BLESSED VIRGIN, IMMACULATE CONCEPTION); (ALL SAINTS, CHRIST THE KING); (SUNDAY VESPERS, COMPLINE)

Choir of the Monks of the Abbey of Saint-Pierre De Solesmes (Dom Joseph Gajard, O.S.B.), London 5595, 56, 57—This trio of LP's are a program of some of the rituals, prayers and psalms of the Roman Catholic Church. They are performed here with precision and feeling. The chants are in soothing rhythms and the recitative forms

are presented in a lofty and majestic manner. Each album is done well and either separately or together would be an enviable addition to the collection of any gatherer of religious or classical material.

★★★ KERR: CONCERTO FOR VIOLIN AND ORCHESTRA; COWELL: SYMPHONY NO. 7

The Imperial Symphonic Orchestra (Strickland); The Vienna Symphony Orchestra (Strickland), Composers Recordings, Inc. CRI 142—Here are two previously unrecorded works by the two contemporary composers. Much of the mood of both is of an introverted nature but both, too, display moments of lyrical, romantic charm. The works, with their occasional flourishes of dissonance and unique harmony, will be of interest mainly to students and collectors of the offbeat in the modern genre.

(Continued on page 42)

ONWARD MOA! COIN CATCHERS!

Little Jr. Parker
"DRIVING WHEEL"
 b/w
"SEVEN DAYS"
 Duke #335

Tennyson Stephens
"EVERYBODY"
 b/w
"RAIN, RAIN, RAIN"
 Backbeat #533

Tony Washington
"FOR EVERMORE"
 b/w
"GOOD MIND"
 Peacock #1903

Willard Burton
"BACKSLIDE"
 b/w
"TEARDROPS OF LOVE"
 Instrumental
 Peacock #1901

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RED WING

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"THE NATION'S BEST SELLING RECORDS"

THE NATION'S TOP TUNES HONOR ROLL OF HITS TRADE MARK REG.

FOR WEEK ENDING MAY 21

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

Table with columns: This Week, Last Week, Tune, Composer-Publisher, Weeks on Chart. Lists top 30 hits including Runaway, Mother-in-Law, One Hundred Pounds of Clay, Blue Moon, I've Told Every Little Star, You Can Depend on Me, Daddy's Home, Portrait of My Love, On the Rebound, Travelin' Man, Just for Old Time's Sake, But I Do, Take Good Care of Her, One Mint Julep, Flaming Star, Running Scared, Breakin' in a Brand New Broken Heart, Mama Said, Hello Mary Lou, Tonight I Fell in Love, Tragedy, Bonanza, Exodus, Asia Minor, Bumble Boogie, Apache, Calcutta, Hello Walls, Little Devil, Dance the Mess Around.

RECORDINGS AVAILABLE

(Best Selling Record Listed in Bold Face)

- 1. RUNAWAY—Del Shannon, Big Top 3067.
2. MOTHER-IN-LAW — Ernie K-Doe, Minit 623; Four Sportsmen, Sunnysbrook 2.
3. ONE HUNDRED POUNDS OF CLAY — Gene McDaniels, Liberty 55308.
4. BLUE MOON—Bel-Aire Girls, Everest 19333; Tony Bennett, Col 41298; Jimmy Bowen, Roulette 4102; Classics, Promo 1010; Buck Clayton/M. Morris Trio, Okeh 6968; Sam Cooke, Keen 86101; Emanoes, Josie 801; Julie London, Liberty 55157; Marcell, Colpix 186; Naturals, Hunt 425; Elvis Presley, Vic 0613; Jimmy Smith, Blue Note 1685; Dante Varela, Kem 2719.
5. I'VE TOLD EVERY LITTLE STAR —Bing Crosby, Dec 23679; Robert Maxwell, MGM 12546; Linda Scott, Canadian-American 123.
6. YOU CAN DEPEND ON ME — Brenda Lee, Dec 31231.
7. DADDY'S HOME — Shep and the Limelitters, Hull 740.
8. PORTRAIT OF MY LOVE—Steve Lawrence, United Artists 291; Matt Monro, Warwick 624; Bob Wilson, Dec 31212.
9. ON THE REBOUND — Floyd Cramer, Vic 7840.
10. TRAVELIN' MAN — Jo Morris, Herald 420; Ricky Nelson, Imperial 5741.
11. JUST FOR OLD TIME'S SAKE—McGuire Sisters, Coral 62249; Joan Proctor, Vic 7-7802.
12. BUT I DO — Clarence (Frogman) Henry, Argo 5378.
13. TAKE GOOD CARE OF HER — Adam Wade, Coed 546.
14. ONE MINT JULEP—Chet Atkins, Vic 47; Ray Charles, Impulse 200; Clovers, Atlantic 963 & United Artists 209; Willie Mitchell, Home of the Blues 119; Buddy Morrow, Mer 30042 & Vic 0205; Mac Wiseman, Dot 15497 & 16045.
15. FLAMING STAR — Elvis Presley, Vic LPC 128 (33 Compact).
16. RUNNING SCARED—Roy Orbison, Monument 438.
17. BREAKIN' IN A BRAND NEW BROKEN HEART —Connie Francis, MGM 12995.
18. MAMA SAID — Shirelles, Scepter 1217.
19. HELLO MARY LOU — Ricky Nelson, Imperial 5714.
20. TONIGHT I FELT IN LOVE — Tokens, Warwick 615.
21. TRAGEDY — Fleetwoods, Dolton 40; Wayne Thomas, Fernwood 109.
22. BONANZA — Al Caiola, United Artists 302; David Rose, MGM K 12965.
23. EXODUS—Pat Boone, Dot 16176; Ferrante and Teicher, United Artists 274; Eddie Harris, Vee Jay 378; Legends, Col 41949; Mantovani, London 1935; Medallion Strings, Medallion 602; Edith Piaf, Cap 4564.
24. ASIA MINOR — Kokomo, Felsted 8612; Johnny Maddox, Dot 16185; Roger King Mozart, MGM K 12921.
25. BUMBLE BOOGIE—B. Bumble and the Stingers, Rendezvous 140; Jack Fina, Mer 30010.
26. APACHE — Jorgen Ingmann, Ato 6184; Sonny James, Vic 7858; Shadows, ABC-Paramount 10138.
27. CALCUTTA — Four Preps, Cap 4508; Werner Muller, Dec 31189; Vic Torriani, London 1965; Valiants, Col 41931; Lawrence Welk, Dot 16161.
28. HELLO WALLS — Faron Young, Cap 4533.
29. LITTLE DEVIL—Neil Sedaka, Vic 7874.
30. (DANCE THE) MESS AROUND—Chubby Checker, Parkway 822.

Best Selling Sheet Music in U. S.

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

Table with columns: This Week, Last Week, Tune, Weeks on Chart. Lists top 15 sheet music items including Exodus, Calcutta, Second Time Around, Hey, Look Me Over, Green Leaves of Summer, On the Rebound, Apache, Asia Minor, Portrait of My Love, Misty, Just for Old Time's Sake, Wheels, Climb Every Mountain, North to Alaska, But I Do.

Reviews and Ratings of New Albums

Continued from page 40

SPECIALTY LP'S STRONG SALES POTENTIAL

INTERNATIONAL

★★★★ TAHITI DREAM ISLAND Various Artists, Capitol STAO 10281 (Stereo & Monaural)—The romances and charm of the Island of Tahiti are bound up in this lovely album via words and pictures in music. The music consists of traditional Tahitian dances and chants as well as the contemporary pop hits of Papeete. The words and pictures are contained in the booklet that comes with the album, and the pictures are glorious. Here's a set that will enthrall the armchair traveler as well as the genuine tourist, and interest fans of Tahitian music as well.

★★★★ TRENET OF FRANCE Capitol ST 10278 (Stereo & Monaural)—A thoroughly entertaining program of French "chansons" by the French singer and songwriter, Charles Trenet. The program includes the charming "Je Chante," and the moving "Y a d'la Joie," both penned by M. Trenet. Other highlights are "Fleur Bleue," "Il Pleut Dans Ma Chambre" and "Pigeon Vole." The liner notes give brief translation of each tune. Set should pull coin in the international sections.

★★★★ MANILA Various Artists, Capitol ST 10275 (Stereo & Monaural)—This album of the music of the Philippines is a very exciting set, and one that should have strong appeal to students of music from exotic places. The artists featured on the album include the Roque Sisters, Betty Rivers, Larry Miranda, and the Ison Sisters, all of whom, plus composer and ork leader Nitoy Gonzales, are well known in Manila. The exciting vocal selections are sung in Tagalog, the Malayan dialect in popular use in the country.

FOLK

★★★★ COME AND GO WITH ME Ronnie Gilbert, Vanguard VRS 9052—The lone distaff element of the Weavers, takes off by herself on this solo package in a neatly varied group of selections, all in the same strong folkish vein associated with the Weavers. One of the stronger efforts is a soulful, slow, minor key "House in New Orleans," (also known as the house of the Rising Sun), but there are plenty of other goodies, too. She's assisted instrumentally by fellow Weavers, Fred Hellerman and Erik Darling, along with various others conducted by Hellerman. Top-notch wax that will have strong appeal to the followers.

★★★★ BILLY EDD: U. S. A. Monitor MF 354—Good folk package. Includes "I'll Give My Love an Apple" (similar to "I Gave My Love a Cherry"), and "Lonesome Gal." With Joan Sommer, Edd sings "I Ain't Going Home Soon," etc. Well recorded.

CHILDREN'S

★★★★ STORIES FOR CHILDREN WHO ASK QUESTIONS Leonard Joy, Decca DL 4073—Here are

the dramatized answers to three questions that every child sooner or later will ask, namely, "What Makes Rain," "What Are Stars" and "Why Do I Have to Go to Sleep." In the first instance, the story is based on three little drops of water and their adventures, while the second, a young turtle, Hypotemuse, finds out about the stars in his own way. Fitting ork backgrounds and sound effects are worked in nicely by Leonard Joy. A salable package for the younger fry.

WALTER BRENNAN BY THE FIRESIDE

★★★★ RPC S106 (Stereo)—This is a most unusual album, one that could interest children, with its tales and stories, as well as adults. Walter Brennan tells of America, from Maine to California and the music composed by Stan Jones highlights the Brennan narration. The set is really a sort of symphonic poem set to music, and told in Brennanese. He speaks of his wandering days, from his boyhood in Maine to his days as a cowpuncher. A worthwhile attempt to explain America in song.

BAND

★★★★ THE VIRTUOSO BAND The Royal Artillery Band (Hays). Vanguard VSD 2093 (Stereo & Monaural)—A top-notch stereo band production with solid, clean-cut sound. Side One contains a variety of tunes which feature soloists, including one standout selection with triple tongued trumpets, and another with xylophone. Side Two has "Colonel Bogey," plus medley of Sousa, as well as German and French marches. A lot of quality here.

RELIGIOUS

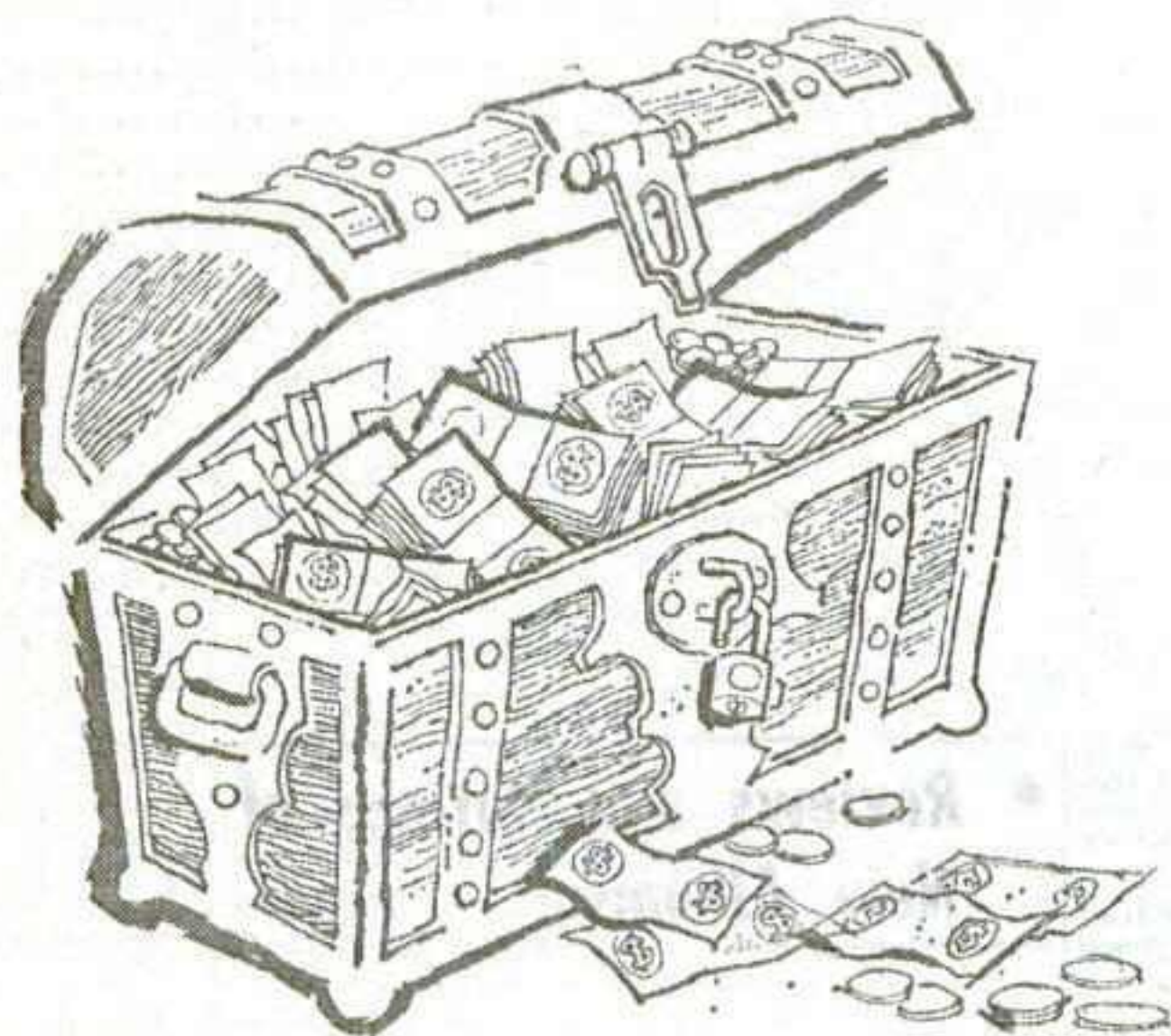
★★★★ TONY FONTANE SINGS HIS MOST REQUESTED HYMNS RCA Victor LPM 2301—The fine tenor is heard on his third album of sacred songs, anthems and hymns. The arrangements feature a choir of mixed voices, strings with the spotlight on Fontane as he sings his most requested material. These include "The Holy City," "His Eye Is on the Sparrow," "How Great Thou Art" and "Amazing Grace." Strong wax indeed and it can draw buyers.

COMEDY

★★★★ MANNA OVERBOARD Charlie Manna, Decca DL 4159 — Young Charlie Manna is a funny lad indeed. Familiar on the Manhattan club circuit, Manna offers some of his best new routines here, including one about the astronaut refusing to take off before he's given his crayons and another about the show agent who has breakfast at the White House. The boy has a sharp sense of humor in his situations and he delivers them with effect. For this, he was caught live at the Village Vanguard in New York. Set has a novel cover, too.

(Continued on page 57)

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



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#71828



brook benton
THE BOLL WEEVIL SONG
#71820

dinah washington
OUR LOVE IS HERE TO STAY
#71812

THE clebanoff STRINGS
LUCY'S THEME from "PARRISH"
#71815



SINGLES PROGRAMMING & BUYING GUIDE

TOP MARKET BREAKOUTS

NEW YORK

- BARBARA ANN
Regents, Gee
- RAMA LAMA DING DONG
Edsels, Twin
- HEART AND SOUL
Cleftones, Gee
- TOSSIN' AND TURNIN'
Bobby Lewis, Beltone
- MISS FINE
New Yorkers, Wall

CHICAGO

- BARBARA ANN
Regents, Gee
- PEANUT BUTTER
Marathons, Arvee/Argo
- THAT'S THE WAY WITH LOVE
Pierlo Soffici, Kip

LOS ANGELES

- THOSE OLDIES BUT GOODIES
Caesar and the Romans, Del-Fi
- EVERY BEAT OF MY HEART
Pips, Vee Jay
- BOLL WEEVIL SONG
Brook Benton, Mercury
- HE NEEDS ME
Gloria Lynne, Everest
- PEANUT BUTTER
Marathons, Arvee/Argo

PHILADELPHIA

- TOSSIN' AND TURNIN'
Bobby Lewis, Beltone
- EVERY BEAT OF MY HEART
Pips, Vee Jay
- I DON'T MIND
James Brown, King
- MISS FINE
New Yorkers, Wall
- WAYWARD WIND
Gogi Grant, Era

BOSTON

- TOUCHABLES IN BROOKLYN
Dickie Goodman, Mark-X
- YOU ALWAYS HURT THE ONE
YOU LOVE
Clarence Henry, Argo
- THE WRITING ON THE WALL
Adam Wade, Coed
- I CAN'T DO IT BY MYSELF
Anita Bryant, Carlton

PITTSBURGH

- BROTHER-IN-LAW (He's a Moocher)
Paul Peek, Fairlane

CLEVELAND

- I'M A FOOL TO CARE
Joe Barry, Smash
- PEANUT BUTTER
Marathons, Arvee/Argo

BALTIMORE-WASHINGTON

- (IT NEVER HAPPENS) IN REAL LIFE
Chuck Jackson, Wand
- TOSSIN' AND TURNIN'
Bobby Lewis, Beltone
- THREE HEARTS IN A TANGLE
Roy Drusky, Decca
- I DON'T MIND
James Brown, King

BUFFALO

- THOSE OLDIES BUT GOODIES
Caesar and the Romans, Del-Fi
- YOU'D BETTER COME HOME
Russell Byrd, Wand
- THE WRITING ON THE WALL
Adam Wade, Coed

NEWARK

- BARBARA ANN
Regents, Gee
- HEART AND SOUL
Cleftones, Gee

MILWAUKEE

- BARBARA ANN
Regents, Gee
- MOODY RIVER
Pat Boone, Dot
- BUZZ BUZZ A-DIDDLE IT
Freddy Cannon, Swan
- BE MY BOY
Paris Sisters, Gregmark
- JIMMY MARTINEZ
Marty Robbins, Columbia

MIAMI

- SON-IN-LAW
Louise Brown, Witch
- TOSSIN' AND TURNIN'
Bobby Lewis, Beltone
- A LOVE OF MY OWN
Carla Thomas, Atlante
- IT KEEPS RAININ'
Fats Domino, Imperial
- LONESOME WHISTLE BLUES
Freddy King, Federal

NEW ORLEANS

- I'M A FOOL TO CARE
Joe Barry, Smash

MINNEAPOLIS-ST. PAUL

- MOODY RIVER
Pat Boone, Dot

REVIEWS OF

THIS WEEK'S SINGLES

the pick of the new releases:

SPOTLIGHT WINNERS OF THE WEEK

Strongest sales potential of all records reviewed this week.

Pop

CHUBBY CHECKER



THE JET (Kalmann, ASCAP) (2:08) — THE RAY CHARLES-TON (Kalmann, ASCAP) (2:22)—These two sides are the big ones on Chubby Checker's new compact double 33 single (four tunes on a seven-inch 33 disk) which lists at \$1.49. Checker could have a smash with these wild dance sides even though they are only available on the small 33. The other tunes are his current hit "The Mess Around" (Kalmann, ASCAP) (2:20), and "The Continental Walk" (Roosevelt, BMI) (2:20).
Parkway 5001

PAUL ANKA



DANCE ON LITTLE GIRL (Spanka, BMI) (2:19) — I TALK TO YOU (Spanka, BMI) (2:38) — Paul Anka has come up with his strongest side in months with "Dance on Little Girl," an infectious Latin rocker. Flip, though not as strong, is a big, heartfelt ballad.
ABC-Paramount 10220

ETTA JAMES



FOOL THAT I AM (Hill & Range, BMI) (2:48) — DREAM (Goldsen, ASCAP) (2:23) — Two wonderful sides by Etta James that should keep the lass' hit string going. She sells them both with feeling and warmth, and they both will create sales.
Argo 5390

JOHNNY ADAMS



WEDDING DAY (Ron, BMI) (2:27) — A tremendous performance by Johnny Adams on a touching ballad about a girl who marries another man. Adams' strong vocal could make this a big one. Flip is "Ooh So Nice," (Ron, BMI) (2:25).
Ric 980

KOKOMO



THEME FROM A SILENT MOVIE (Barbrob, ASCAP) (1:53) — HUMOROUS (Barbrob, ASCAP) (2:09) — Kokomo, the man with the souped up piano, scored well with "Asia Minor," and he can do it again here. Top side is based on Chopin's "Minute Waltz," and the side bounces along with strings backing the solo piano. Flip is based on the old "Humoresque" melody. Either side can go.
Felsted 8622

ROCHELL & THE CANDLES



SO FAR AWAY (Mercedes-Sheldon, BMI) (2:08)—Soft ballad here is a strong follow-up to Rochell and the group's hit "Once Upon a Time." Flip is "Hey Pretty Baby" (Mercedes-Sheldon, BMI) (2:09).
Swingin' 634

BOBBY MARCHAN



WHAT YOU DON'T KNOW DON'T HURT YOU (Fast, BMI) (2:45) — A swinging rocker by the boy has much power. The blues-flavored tune has fine stomping backing with chorus. The flip is "I Need Some One (I Need You)" (Fast, BMI) (2:38).
Fire 1037

WALTER VAUGHN



DOWN ON MY KNEES (Seg-Way, BMI) (1:54)—This rocker with gospel overtones has much of what it takes. The side not only features a personable vocal by Vaughn but solid backing. The flip is "Sally Pearl" (Seg-Way, BMI) (2:10).
Liberty 55330

BILLY MISHEL



THE AGENCY (Leeds, ASCAP) (2:10) — Much fun and swing in this fine novelty disk about a group of boys who form an agency and rate the girls as dates. Fine arrangement and backing make the side go. Flip features rocka-ballad "Paradise Found" (Leeds, ASCAP) (2:22).
Time 1036

CATHY CARROLL



JIMMY LOVE (December, BMI) (2:49) — A new thrush and a new tune combine for a strong side. The song is packed with emotion and tragedy as the gal relates the story of her wedding that never came off. Big performance and it builds. Watch it. Flip is "Deep in a Young Boy's Heart" (December, BMI) (2:00).
Triodex 1036

(Continued on page 46)

BEST BUYS IN RECORDS

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

POP

- *STAND BY ME, BEN E. KING (Trio-Progressive, BMI) Alca 6194
- *WHAT A SURPRISE, JOHNNY MAESTRO (Jimskip-Alan K., BMI) Coed 549
- *I FEEL SO BAD, ELVIS PRESLEY (Berkshire, BMI) RCA Victor 7880
- *RAINDROPS, DEE CLARK (Conrad, BMI) Vee Jay 383

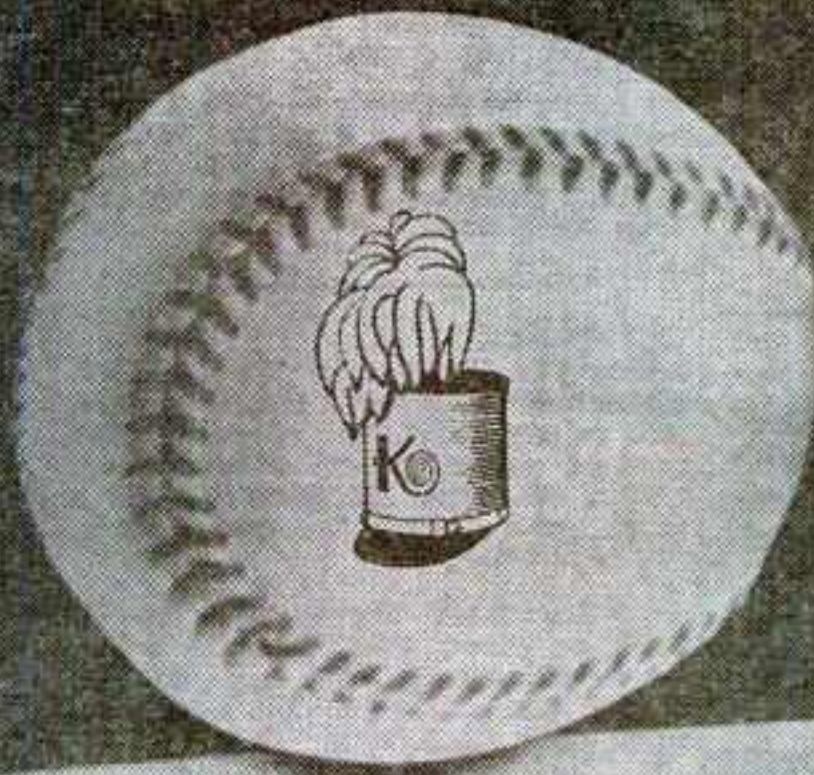
C&W

- *FOREVER GONE, ERNEST ASHWORTH (Acuff-Ross, BMI) Decca 31237

R&B

- *DRIVING WHEELS, LITTLE JUNIOR PARKER (Lion, BMI) Duke 338

WE'RE SWINGING AT KAPP!



SUCU SUCU Ping-Ping K-377

TIME Jerry Jackson K-387

LOVE MAKES THE WORLD GO 'ROUND
(Theme from Carnival) Jane Morgan K-390

THE SONG OF THE RAIN Roger Williams K-386

LIPSTICK ON YOUR LIPS Brian Hyland K-401

I SHOULD KNOW BETTER The Four Lads K-404

FOREVER WE'LL WALK HAND IN HAND
Warner Mack K-392

KAPP RECORDS



(WATCH FOR THE GIRL FROM SWEDEN)

heart of stone on this rock platter. (Golden West Melodies, BMI) (2:06)

JESSE JAMES

★★★ Somebody Really Mine — MUSCOR 1008 — James sells this warm and tender ballad with a lot of charm, helped much by the chorus backing. Listenable. (Miracle, ASCAP) (2:20)

★★★ Dreams Never Hurt Nobody — Jesse James bows on the label with a good reading of a listenable rock effort. The backing of the chorus and combo adds a lot to the disk. (Miracle, ASCAP) (2:17)

CAMARATA

★★★ Maggie's Theme — VISTA 377 — From the new flick "The Parent Trap," comes this attractive theme, which the Camarata crew handles expressively. Good jockey side. (Wonderland, BMI) (3:04)

★★★ Brazillero — Bright effort receives a sparkling performance from the ork and the side has enough aliveness and excitement to receive a lot of programming spins. (Broude Brothers, ASCAP) (2:57)

MELINA MERCOURI

★★★ Laterna — UNITED ARTISTS 320 — Melina Mercouri is a big name here now as a result of her flick "Never on Sunday" and on this waxing she comes through with a winning performance in Greek of a bright

ditty. Listenable wax. (United Artists, ASCAP) (1:58)

★★★ Moses — Here's an attractive and catchy tune sung with a lift by the star of "Never on Sunday." A record that deejays will spin many times. (United Artists, ASCAP) (2:30)

JOHNNY SOUTHERN

★★★ Right Out of My Mind — GUYDEN 2053 — The boy comes through with a strong performance on this impassioned rock ballad. A touch of the blues feeling on this side could get it some action. Combo and vocal group assist. (Osborne, BMI) (2:07)

★★★ Oh Me Oh My — Backed by a jumping combo and shouting chorus, Johnny Southern swings the pushing rocker with much conviction. Side could start something. (Osborne, BMI) (1:55)

VARDI

★★★ Maggie's Theme (For Now for Always) — MEDALLION 605 — This tune is from the Walt Disney flick "Parent Trap." Vardi leads his soaring strings through the up-tempo but still haunting melody in striking style. (Wonderland, ASCAP) (2:23)

★★★ The Wonderful Season of Love — The Medallion Strings conducted by Vardi to a sweeping job of this lovely ballad, in something of a Latin tempo. Makes good easy-listening programming. (Twentieth Century, ASCAP) (2:31)

JEANNE BLACK

★★★ Jimmy Love — CAPITOL 4566 — The gal is singing of her wedding day that was never to be. Tragedy strikes instead. She hands the triplet-backed ballad a lot of sincerity and she gets a good choral and ork arrangement in the backing. Side should be watched. (December, BMI) (2:55)

★★★ The Commandments of Love — A waltz by the gal and it's all about the commandments of love which all good teenagers should be aware of. Strong performance on a good hunk of material. (Central Songs, BMI) (2:39)

THE WHIRLWINDS

★★★ The Mountain — GUYDEN 2052 — A saga song is sung in strong style. Crossing the mountain with the boys is a fine combo with solid rhythm. (Dundee, BMI) (2:10)

★★★ Angel Love — The tune rolls along smoothly with the rest of boys building the background nicely. (Dundee, BMI) (2:15)

TIELMAN BROTHERS

★★★ Pretend — CAPITOL 4569 — A smart, rocking arrangement of the old Nat King Cole hit by lead man Andy Tielman against fancy fender guitar backing. A lot of vibrant sound here and it's worth a hearing. The boys are from Holland. (Brandon, ASCAP) (2:43)

★★★ 18th Century Rock — Here's a medium rock arrangement of the familiar tune based on an old minuet melody. Boys have a good instrumental sound here. (Beechwood, BMI) (2:28)

ERNIE FIELDS

★★★ 12th Street Rag — RENDEZVOUS 150 — The old rag gets a rocking treatment from the Fields group. There are fine shots of gimmicked piano and tenor sax. (Vogel, ASCAP) (2:20)

★★★ The Charleston — Fields has a happy sounding instrumental here with the boys in the combo blowing the oldie in medium-up rocker time. (Harms, ASCAP) (2:10)

MARY PETTI

★★★ Hey, Lawdy, Lawdy — RCA VICTOR 7886 — Miss Petti has a rockin', down to earth quality somewhat in the Brenda Lee tradition here in this pounding upbeat. Gal has a sound and she could happen. (Roosevelt, BMI) (2:06)

★★★ Gee, But It Hurts — The gal turns in a spirited, dedicated performance of a ballad of agony. She's well backed by a good arrangement. Side also has merit. (Wanessa, BMI) (2:40)

EMMET DAVIS

★★★ As Sweet as You — BELTONE 1008 — Davis comes through with a strong vocal on this Latin-styled medium tempo rocker. The group does a fine job backing. (Lescay, BMI) (2:00)

★★★ I'm Talking About You Baby — The boy does an easy swinging rocker in the medium groove. Vocal effects by the group add to the proceedings. (Lescay, BMI) (2:25)

LLOYD PRICE

★★★ Mary and Man-O — ABC-PARAMOUNT 10221 — Something of the "Stagger Lee" sound and feeling here. Price gets the vocal off in great style while the mixed vocal group and combo do a creditable job backing. (Prigan, BMI) (2:13)

★★★ I Ain't Givin' Up Nothin' — Lloyd shouts out the lyric of this blues-flavored side while the group and the band stomps in the background. (Lloyd-Logan, BMI) (2:01)

THE EMBERS

★★★ Solitaire — EMPRESS 101 — The boys' group does a very fluid job on this rock ballad. Lead singer is out in front and the group does well backing him. (Gower, BMI) (2:40)

★★★ I'm Feeling Alright Again — The boys pick the tempo up a bit in a medium groove for an easy swinging tune. (One o'Clock, BMI) (2:20)

ROSE MURPHY TRIO

★★★ Big Noise From Winnetka — DECCA 31257 — Rose Murphy is back with a zingy piano version of the old Bob Crosby Bobcats hit, and it's a side that deserves a lot of spins. Bright wax. (Bregman, Vocco & Conn, ASCAP) (2:41)

★★★ Dinah — This is the old Rosie, chirping away in her itty bitsy high-pitched voice. Worth spins, too, if only for nostalgia. (Mills-Morris, ASCAP) (2:41)

MABLE JOHN

★★★ No Love — TAMLA 54040 — The lass handles this rock ballad with feeling as she tells of her loneliness since her man is gone. A side that deserves spins and it could catch on. (Jobete, BMI) (3:17)

★★★ Looking for a Man — Mable John explains how she is looking for a man on this swinging rocker. And the backing moves, too. (Jobete, BMI) (2:16)

ANN MICHAELS

★★★ And the Angels Sing — AMBER 201 — Lass comes through with a jazz-oriented performance of the old Benny Goodman-Martha Tilton hit. Listenable item for hip jock shows. (Bregman, Vocco & Conn, ASCAP) (2:15)

★★★ So Tired — Ann Michaels handles this weak item in so-so fashion. (Popular, ASCAP) (2:08)

VARDI AND THE MEDALLION STRINGS

★★★ Maggie's Theme (For Now and Always) — MEDALLION 605 — Here's theme music from Walt Disney's newest, "The Parent Trap," and the catchy melody is done up in a nice string-filled arrangement by the ork in medium tempo. Side could grab spins. (Wonderland, ASCAP) (2:23)

★★★ The Wonderful Season of Love — A Latinish instrumental by the Vardi ensemble again with the focus on strings. Easy listening wax. (20th Century, ASCAP) (2:31)

LITTLE JIMMY DEE

★★★ You're the One for Me — INFINITY 004 — Jimmy Dee has a high-pitched shout style on this ballad with a sort of Latinish rock tempo. Artist has a good sound. (Herco-Garcliff, BMI) (2:10)

★★★ Put Me in All Your Life — Slow ballad wax by Dee. Flip is better. (Herco-Garcliff, BMI) (2:32)

THE TWISTERS

★★★ Elvis Leaves Sorrento — CAMPUS 125 — In spite of the gag title, this is a straight instrumental treatment of the pretty oldie with attractive guitar solo work. Spinable. (Fremwar, BMI) (2:20)

★★★ Street Dance — Catchy instrumental side with nice guitar solo work. (Fremwar, BMI) (2:05)

SANDY GOBEL

★★★ Honey Do — MEM 102 — Pleasant rocker, with fetchingly simple melody line, and a chick chorus behind the chanter. (Mills, ASCAP) (2:05)

★★★ I Kiss My Pillow — Ballad, with rock backing. (Mem-Life, ASCAP) (2:25)

GEORGE GRIFFIN

★★★ When I Grow Too Old to Dream — SEAFAIR 102 — A stylized treatment of the standard, with Griffin singing with feeling against interesting choral and guitar effects. (Feist, ASCAP) (2:23)

★★★ I'll Be at Your Side — A slow triplet-backed ballad with a pleasant vocal by Griffin, who is worthy of better material and arrangement. (Bolmin, BMI) (2:14)

GUY JIBBO

★★★ That's the Way I Feel — DAYHILL 1003 — A country-flavored song gets an interesting performance, with the chanter backed by interesting pickin'. Blues-oriented. (Michele, ASCAP) (2:25)

★★★ I'm Gonna Run Away From You — Lacks commercial impact. (Michele, ASCAP)

(Continued on page 48)

A Sure Hit "BEAUCOUP AMOUR" by THE AMBROSE QUARTET DEL RAY RECORDS 464 N.W. 46th Terr. Plantation, Florida

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BOB HELLER RECORD DISTRIB. CO., Inc. 665 North Broad St. Philadelphia, Pa. Popular 5-1010

PICK OF THE WEEK:

'DOWN THE TRAIL OF TEARS'

Composed by Don Triffelt

'LIST'NIN' TO A COWBOY'S SERENADE'

sung by THE WAYFARERS #100

MAGNIFICO RECORDS 151 Gertrude Rd., Mamaroneck, N. Y.

Reviews and Ratings of New Records

Continued from page 47

STRONG SALES POTENTIAL

JAZZ

TERRY GIBBS

★★★★ Limerick Waltz - VERVE 10234 - Terry Gibbs' big band gets in a fast-moving three-quarter gospel feeling here. There are fine alto sax, vibes and trombone solos on the side. (Bradshaw, BMI) (2:37)

★★★★ Nose Cone - Vibist Terry Gibbs pours it on in this up-tempo swinger by Al Cohn. The side also features some powerful, punching big band playing that should get it jazz play. Both sides are from a recent Gibbs LP. (Gibbs, ASCAP) (2:40)

ART BLAKEY AND THE JAZZ MESSENGERS

★★★★ A Night in Tunisia (Parts I & II) - BLUE NOTE 1976 - The jazz classic is handed a classic interpretation here sparked by the Art Blakey drums plus fine blowing by Leo Morgan and Bobby Timmons. Solid jazz juke box wax and fine jazz deejays, too. (Leeds, ASCAP)

ART TAYLOR

★★★★ Cook & Gungl - BLUE NOTE 1800 - Art Taylor, Dave Burns, Stanley Turrentine, Wynton Kelly and Paul Chambers spark this swinging, driving original that moves from the very start and builds throughout. (Groove, BMI)

★★★ Epistrophy - The Thelonious Monk tune is played brightly here by the Taylor combo, and the side should be of interest to jazz jocks. (Consolidated, ASCAP)

THE GREAT KAI AND J. J.

★★★★ Theme From Picnic - IMPULSE 201 - The great sound of these two trombones comes out loud and clear on this revival of the famous movie hit theme. It's taken at a slinky tempo and there's some fine soloing to boot. (Columbia Pictures, ASCAP) (3:25)

★★★ Side by Side - The fine oldie is done at a neat upbeat rhythm by J. J. and Kai in front of swingin' rhythm accompaniment by the group. A solid interpretation. (Shapiro-Bernstein, ASCAP) (3:01)

MODERATE SALES POTENTIAL

JAZZ

DONALD BYRD

★★★★ Ghann - BLUE NOTE 1799 - Interesting side with an Afro-Cuban beat is handed a smart performance here by Don Byrd and Hank Mobley with Duke Pearson, Lex Humphries and Doug Watkins backing them solidly. Strong jazz side.

(BIG) AL SEARS QUINTET

★★★ Record Hop - PRESTIGE 192 - Flavorsome tenor sax solo stint by Sears on catchy instrumental tune. Both sides are from LP "Swingville." (3:00)

★★★ Take Off Road - Tasteful sax solo work on relaxed rhythm item. Spinnable jazz wax. (3:00)

LIZZIE MILES

★★★★ Bill Bailey - COOK 41821 - The New Orleans blues singer tears into this oldie with considerable gusto which might please some of the fans of the Bourbon Street beat. She's backed by an old-style Dixie band. (2:18)

★★★ Sugar Blues - The oldie, once a trademark of horn man Clyde McCoy, is belted out for okay effects by Miss Miles. (Pickwick) (3:02)

STRONG SALES POTENTIAL

COUNTRY & WESTERN

MITCHELL TOROK

★★★★ Eating My Heart Out - MERCURY 71816 - Here's Torok's first for Mercury and it's an effective hunk of ballad material, sung partially in dual-track style. Good song handled with style. (Gayjo, BMI) (2:30)

★★★ El Tigre - A fast-paced border song in the Tex.-Mex. tradition. Torok is again at home with the material, but the flip may have an edge. (Jamie, BMI) (3:09)

CHARLIE WALKER

★★★★ Right Back at Your Door - COLUMBIA 42000 - Here's one right out of the traditional book. A weeper in moderate tempo sung with verve by Walker against weepin' fiddles and guitars. A lot of heart here. (Pamper, BMI) (2:40)

★★★ A Way to Free Myself - What strange power do you have, he asks the chick in this ballad of the chains of love. It's well

sung by Walker, again with good, traditional accompaniment. (Warden, BMI) (2:43)

THE STANLEY BROTHERS

★★★★ Village Church Yard - KING 5494 - The boys wail effectively on moving country weeper with fast-moving guitar picking on backing. Good wax for their fans. (Lols, BMI) (2:35)

★★★★ Little Bessie - Heartfelt chanting by team on tear-jerking weeper. Two good sides. (3:45)

SKEETS McDONALD

★★★★ You're Not Wicked, You're Just Weak - COLUMBIA 42001 - Sock weeper with good lyrics is sung with heartbreak and sincerity by McDonald. (Jat, BMI) (2:51)

★★★★ He'll Let You Live a Little - Another effective country weeper is handed a strong vocal by McDonald. Both sides have good potential. (Jat, BMI) (2:43)

MODERATE SALES POTENTIAL

COUNTRY & WESTERN

RAY KING

★★★ Are You Living Just for Me - NASHVILLE 5002 - King sings this ballad in tender, deep-voiced tones, against a faint answering femme chorus. Pleasant effort. (Tronic, BMI) (2:42)

★★★ Show Her Lots of Gold - A bouncy bit of down-to-earth philosophy is voiced neatly by King. It's one of the first releases on the new Starday subsidiary. (Starday, BMI) (2:14)

LORETTA LYNN

★★★★ The Darkest Day - ZERO 112 - Heartfelt thrashing by gal on plaintive weeper. Merits spins. (Sure-Fire, BMI)

★★★ Gonna Pack My Troubles - Lively country ditty is sung with vitality by thrush. (Sure-Fire, BMI)

RAY PRESSLEY

★★★★ You're a Part of Me - NASHVILLE 5001 - This Pressley is in the traditional country groove and here he sings a ballad at a medium clip. Has dual-track spots. (Starday, BMI) (2:21)

★★★ Your New Love - Slow and pulsing ballad of heartbreak. It's sung for good effects against traditional accompaniment. (Tronic, BMI) (2:58)

(Continued on page 49)

BILLBOARD MUSIC WEEK

HOT C&W SIDES

FOR WEEK ENDING MAY 21

TITLE, Artist, Company, Record No.

Table with columns: THIS WEEK, ONE WEEK AGO, TWO WEEKS AGO, THREE WEEKS AGO, and WEEKS ON CHART. Lists chart positions and record details for 30 items.

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BILLBOARD MUSIC WEEK HOT R&B SIDES

FOR WEEK ENDING MAY 21

TITLE, Artist, Company, Record No.

THIS WEEK	ONE WEEK AGO	TWO WEEKS AGO	THREE WEEKS AGO	TITLE, Artist, Company, Record No.	WEEKS ON CHART
1	1	1	1	MOTHER-IN-LAW, Ernie K-Doe, Minil 623	7
2	2	3	3	BLUE MOON, Marcell, Colpix 186	10
3	5	6	7	RUNAWAY, Del Shannon, Big Top 3067	5
4	8	13	12	DADDY'S HOME, Shep and the Limelites, Hull 740	7
5	7	18	—	MAMA SAID, Shirelles, Scepter 1217	3
6	16	11	—	FUNNY, Maxine Brown, Nomar 106	4
7	4	4	4	TRUST IN ME, Etta James, Argo 5385	7
8	6	9	8	SOME KIND OF WONDERFUL, Drifters, Atlantic 2096	6
9	3	2	2	ONE MINT JULEP, Ray Charles, Impulse 200	9
10	10	5	5	HIDEAWAY, Freddie King, Federal 12401	10
11	9	15	29	BUT I DO, Clarence (Frogman) Henry, Argo 5378	10
12	11	21	—	ONE HUNDRED POUNDS OF CLAY, Gene McDaniels, Libery 55308	3
13	—	—	—	DRIVING WHEEL, Little Junior Parker, Duke 335	1
14	12	16	—	CONTINENTAL WALK, Hank Ballard and the Midnighters, King 5491	3
15	18	27	—	I'M A FOOL TO CARE, Joe Barry, Smash 1702	3
16	23	23	18	ON THE REBOUND, Floyd Cramer, RCA Victor 7840	4
17	14	12	11	PLEASE TELL ME WHY, Jackie Wilson, Brunswick 55208	5
18	17	24	—	BIG BOSS MAN, Jimmy Reed, Vee Jay 380	3
19	21	10	6	I PITY THE FOOL, Bobby Bland, Duke 332	15
20	27	—	—	TAKE GOOD CARE OF HER, Adam Wade, Coed 546	2
21	—	—	—	AFRICAN WALTZ, Cannonball Adderley, Riverside 45457	1
22	25	29	—	SAVED, La Vern Baker, Atlantic 2099	3
23	13	7	13	FOR MY BABY, Brook Benton, Mercury 71774	13
24	19	14	10	FIND ANOTHER GIRL, Jerry Butler, Vee Jay 375	10
25	29	26	—	YOU CAN DEPEND ON ME, Brenda Lee, Decca 31231	3
26	20	17	15	AIN'T IT BABY, Miracles, Tamla 54036	5
27	—	—	—	STAND BY ME, Ben E. King, Atco 6194	1
28	24	25	16	I DON'T WANT TO CRY, Chuck Jackson, Wand 106	14
29	26	30	—	EXODUS, Eddie Harris, Vee Jay 378	3
30	15	8	14	THINK TWICE, Brook Benton, Mercury 71774	13

Reviews and Ratings of New Records

Continued from page 48

MARVIN McCULLOUGH
 ★★★ Just for a Little While—BOYD 3383
 —Sincere chanting by McCullough on plaintive weeper, with good lyric. (Know Hill, BMI) (2:27)

★★ Maby My Baby—Bouncy country item is accorded okay vocal treatment but flip is better side. (Know Hill, BMI) (2:00)

LUKE GORDON
 ★★★ 13 Steps Away — EMPIRE 512 — Gordon sings this condemned man weeper tune in a big wide voice. Traditional country backing is the accompaniment. (Cedar, BMI) (2:55)

★★ Lonely Heartache — Weeper material on the flip, too. Lost love is the theme and Gordon sings as some fine fiddle work backs him up. (Cedar, BMI) (2:27)

★★★★
STRONG SALES POTENTIAL

RHYTHM & BLUES

BUSTER BROWN
 ★★★ Good News—FIRE 1040 — This listenable riff tune is handled with skill by Brown while the band beats away in the backing. Wax that could pick up a lot of coins in the South. (Starfire, BMI) (2:15)

★★★ Blues When It Rains — Listenable blues side is sung smartly here by Brown and the backing has a down-home sound. Brown's vocal will help this get spins. (Fast, BMI) (2:17)

EDDIE SAXON
 ★★★ What a Night—FORD 104—Ballad carries a hint of old-timey flavor and

is belted by Saxon, and answered by a bevy of chicks with the hormonal sound. Fetching rhythm. (Bey-Meyer, BMI) (2:05)

★★ Lover's Tears—This side is a fair rockaballad. Flip has the edge. (Ben-Meyer, BMI) (2:24)

ROSCO GORDON
 ★★★ What I Wouldn't Do — VEE JAY 385 — The boy gets the rockin' thing going on this blues-flavored tune. Male vocal group and combo do an efficient job backing them up. (Conrad, BMI) (2:25)

★★★ Let 'Em Try — Gordon sings a rockaballad on this side. The group backs him up with robust backing along with the group. (Conrad, BMI) (2:41)

★★★
MODERATE SALES POTENTIAL

RHYTHM & BLUES

THE EARLS
 ★★★ Life Is But a Dream—ROME 101—Frantic r.&r. ditty is sung with verve and bounce by lead singer and group. (Maureen, BMI) (1:47)

★★★ It's You—Heartfelt reading by lead singer and group on okay rockaballad. (December, BMI) (2:05)

BIG (MAMA) THORNTON
 ★★★ You Did Me Wrong—BAY-TONE 107—Willie Mae Thornton returns to the world of recording with this shouting reading of a standard blues effort. It sounds like it was recorded many years ago. Her

vitality could help it get spins. (Bay-Tone, BMI) (2:37)

★★★ Big Mama's Blues—Willie Mae Thornton plays her harmonica with style on this interesting blues effort. (Bay-Tone, BMI)

THE FABULOUS RAIDERS
 ★★★ C. C. Rider — WYE 1007 — The famous old blues melody gets a strong and slow r.&b. treatment. The swaying voice of the lead backed by the rest of the group makes the side a possibility for r.&b. jukes. (Tideland-Progressive, BMI) (3:06)

★★★ Summertime — The old favorite gets a rocking treatment in the instrumental groove with fine tenor and organ work. (Gershwin, ASCAP) (2:12)

★★★★
STRONG SALES POTENTIAL

SPIRITUAL

THE BELLES
 ★★★ Troubled in My Soul—CHOICE 18—Slow in tempo, this performance is full of passion and spirit. Very fine for gospel programming. (Pru, BMI) (3:30)

★★★ Hear the Word (Dry Bones)—The girls, with organ instrumentation, chant an intense spiritual; but sound could be improved. (Pru, BMI) (2:40)

POLKA

FRANKIE YANKOVIC AND HIS YANKS
 ★★★ Kringville Polka — COLUMBIA 42010—Yankovic's many polka fans should enjoy this brisk bright instrumental performance of a zingy polka effort. The band sounds good and so does the recording. (Panda, BMI) (2:10)

★★★ You and Me—Cute effort is sung and performed neatly by the polka crew here. The band's peppy sound was never more in evidence. Two good sides for polka neighborhoods. (Peer Int'l., BMI) (2:16)

★★★
MODERATE SALES POTENTIAL

NOVELTY

KURT KNUDSEN
 ★★★ Heartbreak Hotel — TRIODEX 109 —The old Presley hit is sung with bluesy flavor and feeling by Knudsen. Merits spins. (Tree, BMI) (2:33)

★★★ Jimmy Crack Corn — Ingratating vocal stint by Knudsen on a swiny arrangement of the old folk item. (December, BMI) (2:18)

SASHA BURLAND
 ★★★ The Gorilla Walk — COLUMBIA 42009 — Burland, one of the Nutty Squirrels, serves up a satirical take-off on the current dance-fad trend. Spinnable. (C-Hear Services, BMI) (2:32)

★★★ Hole in My Soul — Amusing narration by Burland on a funny lampoon of a hip jazz blues singer. (C-Hear Services, BMI) (2:47)

JENNIE GOLDSTEIN
 ★★★ Three Hotel Keepers — DeLUXE 8109 — Miss Goldstein turns out some humorous Jewish novelty material, using the names of a flock of familiar Catskill Mountain resort hames. In its field, it has merit.

★★★ Gln — Another okay novelty in upbeat tempo, somewhat like a frailoch. Miss Goldstein gives it a lot of enthusiasm.

SPIRITUAL

THE JORDANETTES
 ★★★ Walk With Christ—CHOICE 17—Sincere performance, with organ and sanctified drum in the backing. (Pru, BMI) (2:00)

★★ The Bells Were Ringing—Not as solid as flip. (Pru, BMI) (3:05)

LIMITED SALES POTENTIAL

POPULAR

JOHNNY MOORE
 ★★★ Starry Night — Little Angel. CARD 3.

DICK POWELL
 The Wonderful Teens.

two big breakouts straight from the "soul"

THE STROLLERS
 "THERE'S NO ONE BUT YOU"
 CARLTON 546

FREDDIE HOUSTON
 "ONLY ME"
 CARLTON 550

LINDA WELLS
 That Certain Party. RPC 501.

CARA STEWART
 For You — The Ballad of Alan Rose. BROSH 300.

MOOD MAKERS
 Dream a Dream — Dolores. BAMBI 8000

JOYCE AIMEE
 I'll Take Care of Your Cares — Playboy Lover. CRYSTALETTE 744.

KENNY BARRY
 Hypnotized — Stormy Love. MEM 101.

THE DELTONES
 Since I Met You — Hey, Little Girl. DAYHILL 1002.

ARTIE PICOZZI
 Standing in the Moonlight — He Guides My Way. BAND BOX 273.

JAN GARBER AND HIS ORCHESTRA
 On a Slow Boat to China—A Beautiful Lady in Blue. DECCA 25509.

JAZZ

LIZZIE MILES
 Georgia on My Mind — Take Yo' Finger Off It. COOK 41831.

COUNTRY & WESTERN

KRIS ARDEN
 Come to Kansas — The Bender Song. VALE 1001.

CHARLES CARTER
 A House Without Love — When I'm Loving You. LA JOY 105.

C. V. WILLIAMS
 My One-A-Week Love—I've Lost the Only One. GALA 116.

SPECIALTY

THE FIFTH WHEEL QUINTETTE
 St. Louis Blues—Sweet Genevieve — Bye an' Bye—The Last Rose of Summer. PHOENIX 15-135 - 16-036.

POLKA

JOE CERVENKA
 Springtime Polka — Red and White Waltz. ALLSTAR 7219.

LATEST RELEASE
I'VE SEEN EVERYTHING
 by
THE ELEGANTS
 #10219
 ABC-PARAMOUNT
 ALL STAR RECORD CORP.

A Big Smash Record!
HEART AND SOUL
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CLEFTONES
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TRIBUTE TO OUR FIRST LADY
"THEME FOR JACQUELINE"
 C-1076
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Say You Saw It in Billboard Music Week

FOLLOW-UP HIT!
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 Hollywood 33, Calif.

Breaking Fast!!
MOPE-ITTY MOPE
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The Boss-Tones
 B-401
 Nationally Distributed by
EMBER
 150 WEST 55 ST., N.Y., N.Y.

A HIT!
DION
"THE KISSIN GAME"
 LAURIE 3090

S-P-R-E-A-D-I-N-G!
BROOKS BROTHERS
'WARPAINT'
 #L1987
LONDON RECORDS
 539 W. 25th St.
 New York, N. Y.

FCC Promises New Program Report Forms After Fresh Rules Are Devised

WASHINGTON — The highly controversial program reporting proposed by the Federal Communications Commission on licensee application forms has been dropped, and new ones will be issued. The agency announced last week (11) that it will start a new rule-making on the subject in the near future, and that no further comment on the earlier proposal is wanted. Deadline for the comment on the new, detailed program reporting had been extended recently to June 1. (Billboard Music Week, February 27.)

A flood of adverse criticism has been pouring in on FCC's proposals to make broadcasters estimate community needs, program to fit the needs, then match performance with the stated program formula at renewal time. Protest reached high point at last week's National Association of Broadcasters Convention here, with even the commissioners disagreeing among themselves on the proposals.

FCC Commissioner Rosel Hyde, during the FCC panel session at the convention, said no broadcasters should have to outline a programming "formula" in advance, then be forced to live by it for three years, "in spite of new changes, challenges and opportunities." Hyde received a rousing ovation.

Radio broadcasters have termed the new proposals "censorship" from the start. They have protested that the detailed program reporting was aimed at mediocre TV and TV

RADIO QUALITY TO GET FUTURE FCC ATTENTION

WASHINGTON — Although TV broadcasters were the main target for FCC chairman Newton N. Minow's blast last week against the quality of the majority of today's TV shows, radio is still on the chairman's list of "things to come."

Minow told broadcasters (during the National Association of Broadcasters' annual convention here last week), "I don't want any of you radio broadcasters to think we've gone to sleep at your switch. We haven't. We still listen." In line with this, he later said that radio and its programming problems will receive his "most earnest study" before he decides to do something about them.

An indication that radio may have a slightly easier time of it was seen by some traders in Minow's comment that he realized radio's competitive picture was much tougher than that faced by TV broadcasters and that he would be governed accordingly by this fact.

Earlier in the week NAB President Leroy Collins expressed concern for radio when he told NAB members "There has been an awful lot of trial-and-error in radio since the advent of television, and a costly road it has been for most radio stations." Collins said he didn't have any immediate answers to the problem but suggested that better research and "some plan for effective birth control in this business" might help matters.

network programming, but would snare radio in a straitjacket that could kill the resurgence of radio (see separate story). Radio stations would have to account for "specialized" programming, as against "balanced" programming. Whether

they programmed rhythm and blues or "good music," the station would have to prove the specialized programming was in the general community interest, if the proposed FCC reporting forms became effective.

NAB Confab Underlines Interplay of Music, Radio

Convention Presents Program Pertinent To Both Broadcast & Record Industries

• Continued from page 3

Programming of records for broadcast on both FM and AM, and programming in general, was covered from every angle. FCC's proposed program reporting on licensee applications took a beating, and the agency has since decided to revamp its original rule-making (see separate story). Broadcasters were warned that the day of the "formula" format, like the day in and day out Top 40 programming had passed. They were told to keep up

with the times, and utilize what several speakers called the "enormously diverse and varied" musical fare available on records.

Broadcasters pointed out during the convention that they must "specialize" to achieve a recognizable and individual "sound." Their listeners can dial in up to 40 stations in some metropolitan areas. For radio programming to be snared into a "balanced," little-of-everything, TV-type programming, would be fatal to their survival, both AM and FM station owners and programmers pointed out.

Automated Programming Spotlight

Automated programming for broadcasting music by the hour, or by the day, was spotlighted at the exhibits. Every possible combination of "flexible" program automation to put records directly on the air, or in taped units for short or long playback, was displayed. Tape-to-air was far in the majority, and primary requisite for all was high-quality recordings (see separate story).

"Ratings" and how far they control the program format of broadcasters came up for argument. Both their validity and their use by broadcasters and advertisers was questioned. NAB's President Collins proposed an NAB research center to settle the question of rating validity, and how to use them.

What about the future? Collins believes that radio may change so much in the next decade or two as to make it "unrecognizable." Today's marketing of music, on records, tape, or whatever, may be equally "unrecognizable," as it follows developments in its primary showcase, broadcasting.

For details on convention happenings in radio, recording and stereo, see separate stories.

Q. & A. Session On FM Stereo NAB Feature

Brings Interesting Exchange of Ideas

WASHINGTON — A question-and-answer session on the new FM stereo broadcast prospects at the NAB convention last week produced some interesting cross-talk between engineer spokesmen for the accepted systems, General Electric and Zenith. Prospects for the new service appear rosy, but bugged with typical engineering and manufacturing problems, was the general conclusion of the session.

A. Prose Walker, manager of engineering for the National Association of Broadcasters, also on the panel, frankly admitted that about 25 per cent of present stereo records will not be completely compatible with the newly authorized system. He said also that the stereo broadcasts would reach only about two-thirds as far as monophonic FM, and that special antenna might be required for FM set owners too far from the signal.

Quality, Stability Prime Requisites

Standards for stereo disks are being studied by NAB and will be ready for the music makers as soon as possible, Walker said. He urged rather grimly that manufacturers of FM stereo equipment and manufacturers of records and tape aim for "quality" and "stability" above all. The fate of the new stereo service will depend on the quality of the programming material, the transmission and reception of FM stereo, he pointed out.

Questions from the floor indicated that broadcasters shared his view. The questions reflected some of the hostility that had cropped out in a session the previous evening (Saturday, May 6), when manufacturers took some hard knocks for poor equipment and failure to deliver on time.

Harold Kassens, FCC's chief of aural existing facilities branch,

carefully avoided mention of the General Electric-Zenith flare-up over who deserved primary credit, and the disagreement on adapters. Kassens urged a concerted effort to provide a service the public was clearly interested in. He reminded listeners that FCC got over 2,500 individual letters asking for the new sound on radio.

Kassens admitted there were still compatibility problems, and that some storecasting music might suffer a degree of interference from the FM stereo signal. He also admitted that the monaural FM listeners may be affected "to a very slight extent," since the signal-to-noise ratio of a stereo channel will not be as good as the monaural. He reminded broadcasters again that no special application is necessary. Broadcasters need only notify the Commission within 10 days that they have standard equipment and intend to begin stereo broadcasts. (Continued on page 52)

DJ PROGRAMMING CHARTS

Here, for DJ's program directors and librarians, are four ready-to-use programming features which can be integrated into record shows during the coming week.

CHART CLIMBERS

The week's most exciting sides, these records have made the biggest upward jump and have been named Star Performers as the fastest movers on this week's Hot 100 chart.

Chart Climber Rank	Hot 100 Rank	Title, Artist, Label
1	5	Daddy's Home, Shop and the Limettes, Hull
2	8	Travelin' Man, Ricky Nelson, Imperial
3	9	Mama Said, Shirelles, Scepter
4	15	Hello Mary Lou, Ricky Nelson, Imperial
5	23	Little Devil, Neil Sedaka, RCA Victor
6	36	Triangle, Janie Grant, Caprice
7	41	Stand by Me, Ben E. King, Atco
8	42	Wal a Surprise, Johnny Maestro, Cood
9	43	I Feel So Bad, Elvis Presley, RCA Victor
10	51	Raindrops, Dee Clark, Vee Jay
11	54	Moody River, Pat Boone, Dot
12	55	Tossin' and Turnin', Bobby Lewis, Bellone
13	58	Rama Lama Ding Dong, Edsels, Twin
14	59	Barbara Ann, Regents, Goo
15	61	Never on Sunday, Don Costa, United Artists
16	65	You'd Better Come Home, Russell Byrd, Wand
17	76	You Always Hurt the One You Love, Clarence Henry, Argo
18	77	The Writing on the Wall, Adam Wade, Cood
19	78	Spring Fever, Little Willie John, King
20	81	Every Beat of My Heart, Pips, Vee Jay
21	83	Every Beat of My Heart, Gladys Knight, Fury
22	85	I Don't Mind, James Brown, King
23	87	Miss Fine, New Yorkers, Wall
24	90	Boll Weevil Song, Brook Benton, Mercury

DEBUT DISKS

These sides, which entered the Hot 100 for the first time this week, are making their first national bid for chart honors.

Hot 100 Rank	Title (Publisher)—Artist, Label
43	I Feel So Bad (Berkshire, BMI)—Elvis Presley, RCA Victor
59	Barbara Ann (Cousins-Shoestring, BMI)—Regents, Goo
76	You Always Hurt the One You Love (Pickwick, ASCAP)—Clarence Henry, Argo
77	The Writing on the Wall (Winneton-Glenville, BMI)—Adam Wade, Cood
78	Spring Fever (Tannen, BMI)—Little Willie John, King
81	Every Beat of My Heart (Valjo, BMI)—Pips, Vee Jay
83	Every Beat of My Heart (Valjo, BMI)—Gladys Knight, Fury
85	I Don't Mind (Wisto, BMI)—James Brown, King
87	Miss Fine (Figure, BMI)—New Yorkers, Wall
90	Boll Weevil Song (Play, BMI)—Brook Benton, Mercury
91	I Can't Do It by Myself (Sheldon, BMI)—Anita Bryant, Carlton
94	If Keeps Rainin' (Travis, BMI)—Fats Domino, Imperial
95	For Your Love (Boechwood, BMI)—Wandorers, Cub
98	Brother-in-Law (He's a Moocher) (Wonder, BMI)—Paul Peek, Fairlane
99	The Girl's a Devil (Karlun, BMI)—Dukays, Nat
100	Here's My Confession (Alan K., BMI)—Wyatt (Earp) McPherson, Savoy

PICK HITS

From all the releases of the week, these are the selections of Billboard Music Week's review panel as the records with the best chance of success. For comment on each of these Spotlight winners, see the singles reviews in this issue.

POP

- CHUBBY CHECKER: The Jet (Kalmann, ASCAP) (2:08)—The Ray Charleson (Kalmann, ASCAP) (2:22) Parkway
- PAUL ANKA: Dance on Little Girl (Spanka, BMI) (2:19)—I Talk to You (On the Telephone) (Spanka, BMI) (2:38) ABC-Paramount
- ETTA JAMES: Dream (Golden, ASCAP) (2:23)—Fool That I Am (Hill and Range, BMI) (2:48) Argo
- JOHNNY ADAMS: Wedding Day (Ron, BMI) (2:27) Ric
- KOKOMO: Theme From a Silent Movie (Barbrob, ASCAP) (1:53)—Humorous (Barbrob, ASCAP) (2:09) Felsted
- ROCHELL AND THE CANDLES: So Far Away (Mercedes-Sheldon, BMI) (2:08) Swingin'
- BOBBY MARCHAN: What You Don't Know Can't Hurt You (Fast, BMI) (2:45) Fire
- WALTER VAUGHN: Down on My Knees (Seg Way, BMI) (1:45) Liberty
- BILLY MISHEL: The Agency (Leads, ASCAP) (2:10) Time
- FIVE SHADES: Mary Had a Little Man (Francon, ASCAP) (2:12)—Lonely Boy (Francon, ASCAP) (2:04) Ember
- CATHY CARROLL: Jimmy Love (December, BMI) (2:49) Tridex

COUNTRY AND WESTERN

No selections this week.

RHYTHM AND BLUES

- JESSIE HILL: Oogsey Moo (Minit, BMI) (2:44) Minit

COMEDY

- EDDIE LAWRENCE: The Suburban Philosopher (Merrick, BMI) (2:55) Coral

VOX JOX

By JUNE BUNDY

PHONY DEALER REPORTS: Pat Tallman, deejay-program director of K TSA, San Antonio, writes regarding-BMW's May 8 story about phony best-selling lists submitted to radio stations by some dealers: "I am nearly sure that our list is being put out for the benefit of the dealer, rather than for the benefit of the young listener, or for the promotional value. The shops here in San Antonio are quick to call if their list does not get to their store as soon as they think it should, or when our list does not show the tunes just as that individual thinks it should. These people expect co-operation from us, yet out of nine calls I can expect three legit reports. Whenever a dealer becomes overstocked, we can expect that overstock to be reported, and usually these records are dogs. I think these people need to remember that we are not in the record business. They are."

THIS 'N' THAT: Michael Ruppe Jr., promotion director of WIL, St. Louis, writes that WIL deejay Robin Scott is spotlighting a new feature from 9 to 10 p.m. on his show. "It's called 'The Battle of the Sounds,'" notes Ruppe, "and gives the listeners a chance to voice their opinions on new recordings. Three new recordings are previewed every evening and Scott's listeners phone their reactions, indicating their preferences." . . . Ex-deejay Barry Kaye (KLAC, Hollywood and WAMP, Pittsburgh) who is now a stockbroker with Shearson, Hammill & Company, Los Angeles, won the 1961 "Sammy" award as "Salesman of the Year" from the Sales Executive Club of Los Angeles.

Bob Braun, WLW and WLW-T, Cincinnati, has a new record out on Ruth Lyons' Candee label — "Til Tomorrow," from "Fiorello" (see "Programming Panel" in this issue) backed by "There's No Place Like Home," written by Miss Lyons. "As of now," writes Braun, "we have sold nearly 10,000 records here in our area. It has not been released nationally, but we are hoping to work out something." . . . Station WMEX, Boston, has declared May 30 "Johnny Mathis Day." The star will be appearing at Blinstrub's nitery in Boston at that time.

CHANGE OF THEME: Albert G. Zink has been named manager-programs and Charles B. King has been appointed manager-production for General Electric's Broadcasting Stations operation. . . . DeLacy Thorne succeeds Donald Eddy as assistant to the manager of orchestras broadcasting on the CBS Radio Network, effective immediately. . . . The deejays' pal, record promotion man Buddy Basch, again produces and directs the all-star show at the MOA convention in Miami this week.

Johnny Mitchell, ex-KLIF, Dallas, has joined KUZN, West Monroe, La., as program director. . . . New staffer at KPHO, Phoenix, Ariz., is Tony Larson, formerly with KTKT, Tucson, Ariz. . . . Jim Scott has returned to WBHC, Hampton, S. C., where he spins 'em in the 9 a.m.-noon time slot. . . . Norman L. Cloutier has been appointed to the newly created position of station manager of WHAI and WHAI-FM, Greenfield, Mass. He formerly served as WHAI's program director.

Dave Hart has joined WGTO, Cypress Gardens, Fla., in the 3 p.m.-to-sign-off slot. He replaces Mark Prichard, who has moved to WTAR, Norfolk, Va. . . . Good music station WPAT, Patterson, N. J., celebrated its 20th anniversary last week, May 9. . . . Bruce Catton, noted historian, will participate in a special show commemorating the 100th anniversary of the start of the Civil War, on WQXR, New York, May 15 from 9:05 to 10 p.m. In addition to Catton, emcee Martin Bookspan will feature music of the Civil War period, on the special program.

TEXAS: John Trotter, KILT, Houston, is a one-man army making a valiant attempt to stamp out auto bumper signs. He's offering special stickers which car owners can use to cover up their old bumper stickers. The question being asked is what stamps out the one Trotter is giving away to his listeners. . . . Carey Decker, WOAI, San Antonio, and Herb Carl, manager of KENS, San Antonio, co-emceed the Miss San Antonio Pageant Saturday (6) in the Municipal Auditorium there. Winner of the contest will compete in the Miss Texas finals at Beaumont, with a chance to represent Texas in the Miss America pageant at Atlantic City.

MOVIE TIE-UPS: Six jockeys on CKLW, Detroit, are pooling forces to host a series of "world premieres" of the new movie, "Return to Peyton Place." This is said to be the first time that 20th Century-Fox has ever granted the exclusive rights to a radio station for a world premiere. The jockeys and Mary Morgan of the station will salute a separate job group each day for seven days, including waitresses, cab drivers, milkmen, barbers, housewives, policemen and beauty operators. The Fox Theater will have a series of premieres May 24-26 in its screening room, with Miss Morgan, Toby David, Joe Van, Bob Staton, Bud Davies, Ron Knowles and Conrad Patrick as the hosts, in succession. Some will be spotted at 2 and 5 a.m. to accommodate working hours. A pair of ducats goes to the first 50 listeners in each job group to write in.

Station WMGM, New York, is also active in movie tie-up field. The outlet and Paramount Pictures are collaborating on a three-week saturation radio promotion in conjunction with the world premiere of the new Danny Kaye film, "On the Double." Kaye's dual role in the movie has inspired a dual prize contest, whereby winners (drawn from mail entries solicited by WMGM jocks) will receive two of every prize—two cameras, two phonos, two toasters, etc. Deejay Gerry Marshall will broadcast direct from the local Rivoli Theater lobby when the picture opens May 18.

PROGRAMMING PANEL

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

THE QUESTION

What is your all-time favorite record and why?

THE ANSWERS

TOM ROUNDS
KPOI, Honolulu



The record that helped raise funds for a memorial to the men entombed in the sunken battleship Arizona at Pearl Harbor has become my favorite all-time single. Col. Tom Parker sent the first acetate of "Flaming Star" to KPOI in a joint venture to promote a fund-raising p.a. by Elvis Presley here. The record was an overnight success and helped provide part of the tremendous public backing still needed at the time to commemorate a tragic day in American history.

BOB BRAUN
WLW, Cincinnati

My all-time favorite record is Anita Bryant's "Till There Was You." From the time "Music Man" opened in New York, this show tune became my favorite. There were many recordings of the tune, but none became a hit until Miss Bryant's version. I still play it often as an all-time favorite on my show. This record was the right combination released at the right time that all recording artists look for to turn the black wax to gold.



DOUG CRAMER
KCKC, San Bernardino, Calif.



My favorite record is Fannie Brice's "I'd Rather Be Blue" recorded in 1928. This Victor disk typifies the feeling and mood in the roaring twenties. The famous star of the Ziegfeld Follies who made "Baby Snooks" a household name puts her heart and soul into the ballad. Although the label doesn't say, I'm sure the orchestra is either that of Nat Shilkret or Leonard Joy.

JOHNNY BORDERS
WIL, St. Louis

Takes a lot of thought to pick one tune of many that could qualify. I suppose one would consider music, lyrics and popularity. My choice would be "Stardust," penned in 1919 by Hoagy Carmichael and Mitchell Parrish. Not only a great hit the first time released, but it continues to be recorded by a great variety of artists with continued tremendous success. Truly a song appreciated by almost everyone, with a terrific recall for most.



TV JOCKEY PROFILE

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

CONNECTICUT BANDSTAND

Starring Mike Sapack

WNHC-TV, New Haven, Conn.

Monday through Friday 3:30-4 p.m.



Mike Sapack

"The Connecticut Bandstand" has been aired by WNHC-TV since October 17, 1956. Jim Gallant, long-time emcee on the show, was replaced by Diggle Nevins in March 1960, and Nevin (who starts a TV record hop show in Miami this week) was succeeded by Mike Sapack this month. Lew Wilson is producer-director.

The show's format has changed very little over the years. Teen-agers still dance on camera. Record artists make guest appearances to plug their disks, and a variety of dance contests, tune dedications and other gimmicks are featured throughout the half hour.

Records played on the show are selected by Sapack. He generally spins a few current pop hits, new releases and occasionally some oldies. Sapack is currently working toward using more records by established pop artists, such as Peggy Lee and Andy Williams, rather than "one-shot" rock and rollers. He has also started to plug the "big band" sound and notes that the kids are beginning to request—Tommy Dorsey, Benny Goodman and other such orks—as a result.

Personal appearances for artists are generally arranged through local distributors, although occasionally guestings are set up directly with personal managers and record manufacturers.

Sapack, who frequently plays piano on the show, emcees an extensive number of record hops (sponsored by local organizations) throughout the State of Connecticut during his off-camera time, and also emcees entertainment bills at local schools and theaters. One of his recent public service endeavors involved working with the State Parent Teachers' Association on a traffic safety program for teen-agers.

Station WNHC-TV covers approximately 1 million TV homes, including most of Connecticut, parts of Massachusetts, Long Island, Rhode Island and New York State. The outlet maintains that ARB surveys show "Connecticut Bandstand" reaches a greater percentage of adults—mostly women—than teen-agers.

Deejays Cast Wary Eye on New Automated Programming Plans

• Continued from page 4

future. Programs are shipped to stations approximately five days in advance of the air date, and special cue sheets are provided with all programs listing titles of songs and artists. The back announcement of the record title with two-beat pause allows for commercial insert. Ameche will record as many commercials for local advertisers as stations wish. These are provided on separate reels.

Programatic Service

Also on exhibit were the Programatic Broadcasting Service which enables a station to operate automatically for up to 24 hours a day and features "adult musical programming" provided by Musik; Heritage FM Programming, which offers 37 different shows that cover the entire range of serious music, plus show music and jazz; Broadcast Electronics, Inc.'s "push button broadcasting" plan utilizing Spotmaster cartridge tape recorders to record spots and program material through the use of continuous loop tape cartridges and electronic pulse cueing; The Automatic Programmer, designed to provide a low-cost automated radio station operation, using tape exclusively; and Presto, automatic programming and interspersing systems, which provide continuous music and message programming for extended periods of time.

Manufactured by Bogen-Preston, the two-transport automatic Programmer-Intersperser Presto system provides up to 32 hours of continuous programming. The four-transport automatic Programmer-Intersperser Presto system provides up to 64 hours of continuous

programming before repeating a single selection.

Also on exhibit were Aitken Communications, Inc.'s "Auto Jockey, custom-made audio automation equipment" designed to meet individual station requirements; At-lo Fonic Tape Service, Inc., programmed music service and automatic programming equipment; MacKenzie Electronics' "Instant Audio" station automation systems, and others.

New 'Dance Date' Hop Show Debuts On WCKT, Miami

MIAMI — A new record hop show, "Dance Date" started on WCKT here Saturday, May 13, with three WCKR radio deejays—Rick Shaw, "Big-E" Nevins and Tom Looney—as co-emcees.

The show is telecast live with a studio audience of 25 teen-age couples dancing on camera to current pop disks. The three deejays rotate duties on the telecast each week as host, panel moderator and dance master.

Other features on the "Dance Date" include guest appearances by record stars and "Go or No," a panel report by members in the studio audience on new disk releases. Frankie Avalon guested on the May 13 show, and Anita Bryant, Buzz Clifford and Chubby Checker are scheduled for future telecasts.

DISCOURSE

FROM BILLBOARD MUSIC WEEK SALES DEPARTMENT

A weekly column of lively chatter material on the hottest and most popular recording artists—those "Spotlighted" by Billboard Music Week's review staff, as well as those featured by the record companies in their major Billboard ad promotions.

BROOK BENTON, Mercury Record's best-selling singing star, has another potential smash in his new single waxing of the Boll Weevil Song. Brook, whose real name is Benjamin Franklin Peay, began singing as a choir boy in his father's church choir in Camden, South Carolina. When he was seventeen he came to New York to try his luck at songwriting. To make ends meet he took odd jobs while hoping to have his music published. His big break came when Nat King Cole, Clyde McPhatter and Roy Hamilton recorded some of his songs. Brook then met Clyde Otis then with Mercury, and began a singing and songwriting collaboration which was responsible for such smashes as Endlessly, It's Just A Matter of Time, Kiddio, Think Twice and many others. Currently, Brook is appearing in the Lotus Club in Washington, D. C. On May 26 he opens in Philadelphia's Uptown Theatre with his own show.

JAMES BROWN, King Record's vocalist adds to his ample list of King releases with a new single entitled I Don't Mind. Previous hits for the singer have been Bewildered, Think; Please, Please, Please; Try Me and Good, Good Livin'. Among Brown's album successes have been Think, and The Amazing James Brown. Currently the singer is on the West Coast for a series of one-nighters, and is slated for the Five-Four Ballroom in Los Angeles for a two-week engagement beginning this week. On May 23 he heads east, doing a series of one-nighters in Texas, Mississippi, and Florida. He then finalizes plans for his All-Star show which will tour for five weeks commencing late in June.

FREDDIE CANNON who recently underwent surgery on a tonsillectomy—and we hope is recovering nicely—has a red hot Swan single which should go far towards making his convalescence a pleasant one. The disk, Buzz Buzz A-Diddle-It, is rocketing up Billboard Music Week's Hot 100 and is No. 12 this week. Upon resuming his activities, Freddie is set for a three-day stand at the Hillside Theatre in Jamaica, N. Y., on May 27-29. This will be followed up by appearances at the Club Safari in College Point, N. Y., June 2 and 3.

MUSIC FROM CARNIVAL is the newest release in the popular and successful line of Living Strings LP's from RCA Camden. A natural follow-up to their Music from Camelot album, the disk features all the tuneful music from the Circle Award Winning show. The lush strings present a brilliant showcase for Bob Merrill's lovely score from Broadway's newest musical smash.

BIRTHDAYS OF THE WEEK:
May 15, Anna Mars Alberghetti, Eddy Arnold, Joseph Cotton, James Mason; May 16, Henry Fonda, Woody Herman, Liberace; May 17, Bob Merrill; May 18, Perry Como, Meredith Willson, Kai Winding; May 19, Henry Busse; May 20, Teddy Randazzo; May 21, Dennis Day, Horace Heidt.

CONNIE FRANCIS, whose current single, Breakin' In A Brand New Broken Heart, is No. 11 on the Hot 100 this week, comes up with a new album release from MGM in More Greatest Hits/Connie Francis. Featured in this sock array of Connie's hits are Where The Boys Are, Jealous of You, Mama, Malaguena Among My Souvenirs, and many more. Connie opened last night at the Town Casino in Buffalo, N. Y., for a week's engagement after which she makes a return engagement at the famed Copacabana in New York from May 18 through Ma 31.

GEORGE HAMILTON IV, of A Rose And A Baby Ruth fame, makes his RCA Victor debut with a tune penned by John Loudermilk, The Ballad of Widder Jonas. George, whose many hits have included, Why Don't They Understand, and Before The

Day Ends, signed with Victor last Fall. It wasn't until he and A & R Producer Chet Atkins found the Loudermilk ballad that they felt they had material for George's first RCA single. Hamilton, who hails from Winston Salem, North Carolina, began his music career while still in high school, forming a three piece combo. The boys entertained at various club, school and church affairs until George went off to college. He was a freshman when he made a recording of a tune with the unlikely title of A Rose And A Baby Ruth . . . the rest, of course, is history. Flip side of this Victor debut single is Three Steps to the Phone.

BEN E. KING, Atco's big selling songster of Spanish Harlem fame, has a strong follow-up with Stand By Me c/w On The Horizon this week No. 41 on the Hot 100. The former lead singer with the Drifters began his vocal career while working in his father's New York luncheonette. Joining a vocal group called the Crowns—which ultimately became the Drifters—they turned out a string of hits which included There Goes My Baby; Dance With Me; True Love, True Love; This Magic Moment and Save The Last Dance For Me. Going solo in 1960, King scored heavily in personal appearances. He is set for a Dick Clark Show this Wednesday (17) and then goes to the Appollo Theatre in New York for a week's engagement beginning May 26.

PEGGY LEE's smash engagement several months ago at New York's Basin Street East has been recorded and is now available on a new Capitol LP entitled Basin Street East Proudly Presents Miss Peggy Lee. The superb-singing thrush offers such fine material as Fever, Day In Day Out, Moments Like This, The Second Time Around, Yes Indeed and many others. Peggy is slated for a four-week engagement at the Pigalle in London beginning July 16. Upon completion of this engagement, she heads for a one-night appearance at the fabulous Monte Carlo on the Continent, August 18.

PETER NERO has created a stir over at RCA Victor, the like of which has not been seen since the heyday of Rome. Unlike the historical namesake, Peter is a pianist of great talent. His first RCA Victor release is an LP entitled Piano Forte—The Magnificent Piano of Peter Nero. Included in the disk are such popular

To help you spot the ones you need, when you need them, all artists items are carried in strict alphabetical sequence.

standards as Over the Rainbow, Spring Is Here, My Funny Valentine and a Nero original—Scratch My Bach. Nero combines an extensive classical piano background with a feeling for jazz and flair for pop composition. Born in Brooklyn, Peter was playing piano when he was seven and by his fourteenth birthday had won competitions, made symphony hall appearances and was awarded a scholarship to the Juilliard School of Music. When he was seventeen, he switched from classical music to pop and subsequently appeared as soloist with Paul Whitemen in a performance of Rhapsody In Blue. Club dates followed including appearances at New York's Embers, The Roundtable, Village Vanguard, Jilly's, Blue Angel and the Las Vegas Sands Hotel. He is scheduled for a four-week engagement at New York's Basin Street East on June 5 with the Limelights.

ADAM WADE has a new Co-Ed single—The Writing on the Wall—and he hopes it spells out another big hit for him. The velvet-toned singer is also currently represented on the Hot 100 with his smash waxing of Take Good Care of Her. In addition to his hot singles, Adam's new album, Adam and Evening, is doing a brisk business. This week he is appearing at the Monticello in Framingham, N. Y., and will move into The Roundtable in New York City on May 22 for three weeks. From there, it's the Elegant in Brooklyn for two weeks beginning on June 14. Flip side of Writing is Point of No Return.

PROMOTION DAYS & WEEKS:
May 14, Mother's Day, National Girl's Club Week, National Transportation Week; May 15, National Arts and Craft Month begins; May 20, Armed Forces Day.

Denis Hyland

THIS WEEK'S NEW
Money Records

... an alphabetical listing of the records manufacturers are backing with special feature treatment in big-space Billboard Music Week ads.

SINGLES

SOLITAIRE—The EmbersEmpress
I JUST CRY/IT KEEPS RAINING—Fats DominoImperial
MAKE ME SMILE AGAIN—Cathy JeanValmor

ALBUMS

RICK IS 21—Ricky NelsonImperial
STARS OF A SUMMER NIGHT—Various Artists.....Columbia

According to statistics maintained over a period covering thousands of releases . . .
7 out of 10 will reach Billboard Music Week's "Hot 100" in the weeks ahead!

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.

RAL DONNER



"Girl of My Best Friend" is the tune on the Gone label that has brought young Ral Donner into the record limelight. The disk has moved rapidly on the Hot 100 and is now in the No. 24 slot.

Ral Donner was born February 10, 1943, in Chicago. He started singing with his church choir at the age of 10 and by the age of 13 was singing with his own band.

Donner took the top prize in a number of local talent shows and his vocal virtuosity was soon recognized by various booking agents. From the time Donner was 15 years old, he was playing theaters and night clubs, including the Chez Paree, Chicago, and the Apollo Theater, New York. The versatile Ral Donner also plays the guitar, accordion and piano.

In the near future, Donner will start on a cross-country personal appearance tour.

THE ROOMATES



This Valmor recording group is comprised of Steve Susskind, lead; Bob Minsky, bass; Jack Sarlson, guitar and tenor, and Felix Alvarez, tenor. The boys come from Queens, N. Y., are college students, and have been singing together two years.

The Roomates' talent as a vocal group was recognized from their fine backing of Cathy Jean on "Please Love Me Forever." Requests came in for the boys to come out with a release of their own, and the result was a hot chart item titled "Glory of Love."

The disk has been quite successful and the boys have recently been signed by GAC. They are currently making personal appearances in the East at clubs, dances and record hops. The group is personally managed by Jody Cameron and Gene Malis in New York.

The Roomates' first album will be with Cathy Jean for Valmor and is to be released within the next few weeks.

YESTERYEAR'S HITS

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

- POP—5 Years Ago**
MAY 19, 1956
1. Heartbreak Hotel, Elvis Presley, RCA Victor
 2. Hot Diggity, Perry Como, RCA Victor
 3. Blue Suede Shoes, Carl Perkins, Sun
 4. Moonglow & "Picnic," Morris Stoloff, Decca
 5. Poor People of Paris, Les Baxter, Capitol
 6. Magic Touch, Platters, Mercury
 7. Moonglow & "Picnic," George Cates, Coral
 8. I'm Sorry, Cathy Carr, Fraternity
 9. Why Do Fools Fall in Love, Teenagers, Gee
 10. Standing on the Corner, Four Lads, Columbia

- POP—Ten Years Ago**
MAY 19, 1951
1. How High the Moon, Les Paul & Mary Ford, Capitol
 2. On Top of Old Smoky, Weavers-Terry Gilkyson, Decca
 3. Too Young, Nat King Cole, Capitol
 4. Mockin' Bird Hill, Patti Page, Mercury
 5. Mockin' Bird Hill, Les Paul & Mary Ford, Capitol
 6. Sound Off, Vaughn Monroe, RCA Victor
 7. Be My Love, Mario Lanza, RCA Victor
 8. Jezebel, Frankie Laine, Columbia
 9. Old Soldiers Never Die, Vaughn Monroe, RCA Victor
 10. Loveliest Night of the Year, Mario Lanza, RCA Victor

- ROCK & ROLL—5 Years Ago—MAY 19, 1956**
- | | |
|--|--|
| I'm in Love Again/My Blue Heaven, Fats Domino, Imperial | Please, Please, Please, James Brown & The Famous Flames, Federal |
| Corrina Corrina, Joe Turner, Atlantic | Need Your Love So Bad, Little Willie John, King |
| I Want You to Be My Girl, Teenagers, Gee | Fever, Little Willie John, King |
| Ivory Towner/In Paradise, Otis Williams & the Charms, Deluxe | Ruby Baby, Drifters, Atlantic |
| Little Girl of Mine, Cleffones, Gee | In Paradise, Cookies, Atlantic |

FM Stereo Quiz Session Productive

• Continued from page 50

(Corridor talk among engineers was less discreet. Some said they felt FCC had been "rushed into this thing," and that the agency might have to rescind its okay of present standards in favor of better ones. Pleas to that effect are reportedly in FCC files.)

Engineer W. H. Beaubien, for General Electric, and Brown for Zenith, soft-pedaled the problem aspects and predicted a great future for the new service. GE's Beaubien assured one questioner that a listener needed only an adapter, if his FM set had an output jack, and he expected to see adapters available by the first of next month, when the service is officially authorized. (This is assuming the listener has a stereo-phone-FM combination. Otherwise, of course, an extra amplifier and speaker must also be bought.)

In his turn, the Zenith spokesman was scornful about adapters in general and said Zenith will not produce stereo FM adapters. For best results, Zenith recommends an

(Continued on page 56)

Every week . . . disk jockeys all over the nation help spark up their record shows with this fresh, lively material furnished exclusively by Billboard Music Week. Watch for it next week.

These listings, from this week's Hot 100, have been broken down by type of music for easy programming. Sides that fall into more than one category receive multiple listings.

EASY LISTENING

- AFRICAN WALTZ, Cannonball Adderley, Riverside 45457
- APACHE, Jorgen Ingmann, Atco 6184
- ASIA MINOR, Kokomo, Folsed 8612
- BILBAO SONG, Andy Williams, Cadence 1398
- BOLL WEEVIL SONG, Brook Benton, Mercury 71820
- BONANZA, Al Calola, United Artists 302
- CROSS STANDS ALONE, A, Jimmy Witter, United Artists 301
- EIN SCHIFF WIRD KOMMEN, Lale Anderson, King 5478
- FLAMING STAR, Elvis Presley, RCA Victor LPC 128
- I CAN'T DO IT BY MYSELF, Anita Bryant, Carlton 547
- MOODY RIVER, Pat Boone, Dot 16209
- NEVER ON SUNDAY, Don Costa, United Artists 234
- ON THE REBOUND, Floyd Cramer, RCA Victor 7840
- OUR LOVE IS HERE TO STAY, Dinah Washington, Mercury 71812
- TAKE GOOD CARE OF HER, Adam Wade, Coed 546
- THAT'S THE WAY WITH LOVE, Plerio Soffici, Kip 224
- WAYWARD WIND, Gogi Grant, Era 3045
- WRITING ON THE WALL, Adam Wade, Coed 550
- YOU CAN DEPEND ON ME, Brenda Lee, Decca 31231

TEEN BEAT

- APACHE, Jorgen Ingmann, Atco 6184
- BABY BLUE, Echoes, Segway 103
- BARBARA ANN, Regents, Gee 1065
- BE MY BOY, Paris Sisters, Gregmark 2
- BETTER TELL HIM NO, Starlets, Pam 1003
- BIG BIG WORLD, Johnny Burnette, Liberty 55318
- BLUE MOON, Marcell, Colpix 186
- BREAKIN' IN A BRAND NEW BROKEN HEART, Connie Francis, MGM 12995
- BROTHER-IN-LAW, Paul Peek, Fairlane 702
- BUMBLE BOOGIE, B. Bumble and the Stingers, Rendezvous 140
- BUZZ BUZZ A-DIDDLE-IT, Freddy Cannon, Swan 4071
- CONTINENTAL WALK, Hank Ballard and the Midnighters, King 5491
- COUNT EVERY STAR, Donnie and the Dreamers, Whale 500
- (DANCE THE) MESS AROUND, Chubby Checker, Parkway 822
- EVERY BEAT OF MY HEART, Gladys Knight, Fury 1050
- EVERY BEAT OF MY HEART, Pips, Vee Jay 386
- FLAMING STAR, Elvis Presley, RCA Victor LPC 128
- FOOLIN' AROUND, Kay Starr, Capitol 4542
- FOR YOUR LOVE, Wanderes, Cub 9089
- GIRL OF MY BEST FRIEND, Ral Donner, Gone 5102
- GIRL'S A DEVIL, Dukays, Nat 1003
- GLORY OF LOVE, Roomates, Valmor 008
- GOOD, GOOD LOVIN', Chubby Checker, Parkway 822
- HALFWAY TO PARADISE, Tony Orlando, Epic 9431
- HELLO, MARY LOU, Ricky Nelson, Imperial 5741
- I CAN'T DO IT BY MYSELF, Anita Bryant, Carlton 547

- I DON'T MIND, James Brown, King 5466
- I FEEL SO BAD, Elvis Presley, RCA Victor 7880
- I'M A FOOL TO CARE, Joe Barry, Smash 1702
- I'M IN THE MOOD FOR LOVE, Chimes, Tag 445
- IN MY HEART, Time-Tones, Times Square 421
- IT KEEPS RAININ', Fats Domino, Imperial 5753
- I'VE TOLD EVERY LITTLE STAR, Linda Scott, Canadian-American 123
- JUST FOR OLD TIME'S SAKE, McGuire Sisters, Coral 62249
- KISSIN' GAME, Dion, Laurie 3090
- LITTLE DEVIL, Neil Sedaka, RCA Victor 7874
- LITTLE EGYPT, Coasters, Atco 6192
- LOVE OF MY OWN, A, Carla Thomas, Atlantic 2101
- LULLABY OF LOVE, Frank Gari, Crusade 1021
- LULLABY OF THE LEAVES, Ventures, Dolton 41
- MAMA SAID, Shirelles, Scepter 1217
- MISS FINE, New Yorkers, Wall 547
- ON THE REBOUND, Floyd Cramer, RCA Victor 7840
- ONE HUNDRED POUNDS OF CLAY, Gene McDaniels, Liberty 55308
- PEANUT BUTTER, Marathons, Arvee 5027/Argo 5389
- PLEASE LOVE ME FOREVER, Cathy Jean and the Roomates, Valmor 007
- PORTRAIT OF MY LOVE, Steve Lawrence, United Artists 291
- RAMA LAMA DING DONG, Edsels, Twin 700
- RUNAWAY, Del Shannon, Big Top 3067
- RUNNING SCARED, Roy Orbison, Monument 328
- SAVED, La Vern Baker, Atlantic 2099
- SHY AWAY, Jerry Fuller, Challenge 9104
- SOME KIND OF WONDERFUL, Drifters, Atlantic 2096
- SON-IN-LAW, Blossoms, Challenge 9109
- SON-IN-LAW, Louise Brown, Witch 1
- SPRING FEVER, Little Willie John, King 5503
- STAND BY ME, Ben E. King, Atco 6194
- THAT OLD BLACK MAGIC, Bobby Rydell, Cameo 190
- THOSE OLDIES BUT GOODIES, Caesar and the Romans, Del-Fi 4158
- TONIGHT I FELL IN LOVE, Tokens, Warwick 615
- TONIGHT MY LOVE, TONIGHT, Paul Anka, ABC-Paramount 10194
- TOSSIN' AND TURNIN', Bobby Lewis, Beltone 1002
- TRAGEDY, Fleetwoods, Dolton 40
- TRAVELIN' MAN, Ricky Nelson, Imperial 5741
- TRIANGLE, Janie Grant, Caprice 104
- UNDERWATER, Frogmen, Candix 314
- WHAT A SURPRISE, Johnny Maestro, Coed 549
- WHAT WILL I TELL MY HEART, Harptones, Companion 103
- WHAT'D I SAY, Jerry Lee Lewis, Sun 356
- YOU ALWAYS HURT THE ONE YOU LOVE, Clarence Henry, Argo 5388
- YOU CAN DEPEND ON ME, Brenda Lee, Decca 31231
- YOU'RE GONNA NEED MAGIC, Roy Hamilton, Epic 9443

NOVELTY

- TOUCHABLES IN BROOKLYN, Dickie Goodman, Mark-X 8010

COUNTRY & WESTERN

For C&W programming, please refer to this week's Hot C&W chart. The following, from the Hot 100, are recommended additional listings.

- FLAMING STAR, Elvis Presley, RCA Victor LPC 128
- FOOLIN' AROUND, Kay Starr, Capitol 4542
- ON THE REBOUND, Floyd Cramer, RCA Victor 7840

RHYTHM & BLUES

For R&B programming, please refer to this week's Hot R&B chart. The following, from the Hot 100, are recommended additional listings.

- BARBARA ANN, Regents, Gee 1065
- BE MY BOY, Paris Sisters, Gregmark 2
- BETTER TELL HIM NO, Starlets, Pam 1003
- BOLL WEEVIL SONG, Brook Benton, Mercury 71820
- COUNT EVERY STAR, Donnie and the Dreamers, Whale 500
- (DANCE THE) MESS AROUND, Chubby Checker, Parkway 822
- EVERY BEAT OF MY HEART, Gladys Knight, Fury 1050
- EVERY BEAT OF MY HEART, Pips, Vee Jay 386
- GOOD, GOOD LOVIN', Chubby Checker, Parkway 822
- HERE'S MY CONFESSION, Wyatt (Earp) McPherson, Savoy 1599
- I DON'T MIND, James Brown, King 5466
- I FEEL SO BAD, Elvis Presley, RCA Victor 7880
- I'M IN THE MOOD FOR LOVE, Chimes, Tag 445
- IN BETWEEN TEARS, Lenny Myles, Scepter 1218
- IN MY HEART, Time-Tones, Times Square 421
- IT KEEPS RAININ', Fats Domino, Imperial 5753
- (IT NEVER HAPPENS) IN REAL LIFE, Chuck Jackson, Wand 108
- LITTLE EGYPT, Coasters, Atco 6192
- LOVE OF MY OWN, A, Carla Thomas, Atlantic 2101
- MISS FINE, New Yorkers, Wall 547
- PEANUT BUTTER, Marathons, Arvee 5027/Argo 5389
- PLEASE LOVE ME FOREVER, Cathy Jean and the Roomates, Valmor 007
- RAINDROPS, Dee Clark, Vee Jay 383
- SON-IN-LAW, Blossoms, Challenge 9109
- SON-IN-LAW, Louise Brown, Witch 1
- SPRING FEVER, Little Willie John, King 5503
- THOSE OLDIES BUT GOODIES, Caesar and the Romans, Del-Fi 4158
- TONIGHT I FELL IN LOVE, Tokens, Warwick 615
- TOSSIN' AND TURNIN', Bobby Lewis, Beltone 1002
- WHAT WILL I TELL MY HEART, Harptones, Companion 103
- YOU ALWAYS HURT THE ONE YOU LOVE, Clarence Henry, Argo 5388
- YOU'D BETTER COME HOME, Russell Byrd, Wand 107
- YOU'RE GONNA NEED MAGIC, Roy Hamilton, Epic 9443

COIN MACHINE PRICE INDEX (continued from back page)

Spook Gun (Bally) 9-58... \$175	Steam Shovel (CC) 5-56... \$ 90	Super Star Baseball (Wms) 1-54... \$ 50	3-D Kiddie Theater (Rite) 3-54... \$125	Two-Player Basketball (Genc) 3-54... \$135
Sportland Shooting Gallery (Exhib) 11-54... 95	Super Big Top (Genc) 12-55... 185	Swami (Muto) 4-55... 350	3-D Pix (Cap) 2-54... 125	Vacuumatic Card Vendor (Exhib) 5-54... 110
Squoits Water Polo (Aqua) 5-57... 350	Super Home Run (CC) 3-54... 75	Target Roll (Bally) 1-58... 145	3-D Theater (Rite) 3-54... 145	Voice-O-Graph (Muto) 2-57... 550
Sportsman (Keen) 11-54... 125	Super Pennant Baseball (Wms) 1-54... 75	10 Commandments (Muto) 12-57... 195	Titan (Wms) 8-59... 365	Voice-O-Graph (Muto) 11-54... 290
Sfar Slugger (Un) 4-56... 75	Super Slugger (Un) 7-55... 55	Ten Pins (Wms) 12-57... 110	Treasure Cove (Exhibit) 7-55... 140	Wild West (Genc) 2-55... 175
State Fair (Genc) 7-56... 175		Ten Strike (Wms) 12-57... 110	Twin Hockey (CC) 5-58... 175	Yankee Baseball (Un) 2-59... 275
		Test Pilot (Cap) 12-57... 195		

SPECIAL INTRODUCTORY SUBSCRIPTION OFFER



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Listings represent used machines in average condition. Price quoted on each machine represents the average of quotes to operators by franchised distributors. Quotes are received and averaged bimonthly. Listings should be

used only as a general guide, since machines of identical type and condition may have considerably different values in different areas.

MUSIC

Table listing various music machines and their prices, including models like AMI D-40, F-40, G-80, etc.

BOWLERS & SHUFFLES

Table listing various bowling and shuffle machines and their prices, including models like BALLY ABC Bowler, ABC Bowling Lanes, etc.

League Alley

Table listing League Alley machines and their prices, including models like Lightning, Midget Bowling Alley, etc.

PINBALLS

Table listing various pinball machines and their prices, including models like Ballerine, Balls-A-Poppin, etc.

Silver

Table listing Silver machines and their prices, including models like Sittin' Pretty, Sluggin' Champ, etc.

ARCADE & NOVELTIES

Table listing various arcade and novelty machines and their prices, including models like All-Star Baseball, Aqua Duck, etc.

Coon Hunt

Table listing various Coon Hunt and other novelty machines and their prices, including models like Crane, Criss Cross Hockey, etc.

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DEALER INVENTORY CHARTS

Dealers will find these charts a reliable weekly guide to more profitable inventory and display of records, playback equipment and related merchandise.

**BEST SELLING PHONOGRAPHS
RADIOS & TAPE RECORDERS**

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

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

**PHONOS LISTING BETWEEN
\$151 and \$200**

RANK	BRAND	% OF TOTAL POINTS
1	Magnavox	28.3
2	Columbia	13.0
3	Motorola	10.6
4	Voice of Music (V-M)	6.2
5	Zenith	5.7
6	Decca	5.0
7	Olympic	4.8
8	RCA Victor	3.9
9	Webcor	3.6
10	Silvertone	3.4
11	Capitol	3.3
	Others	12.2

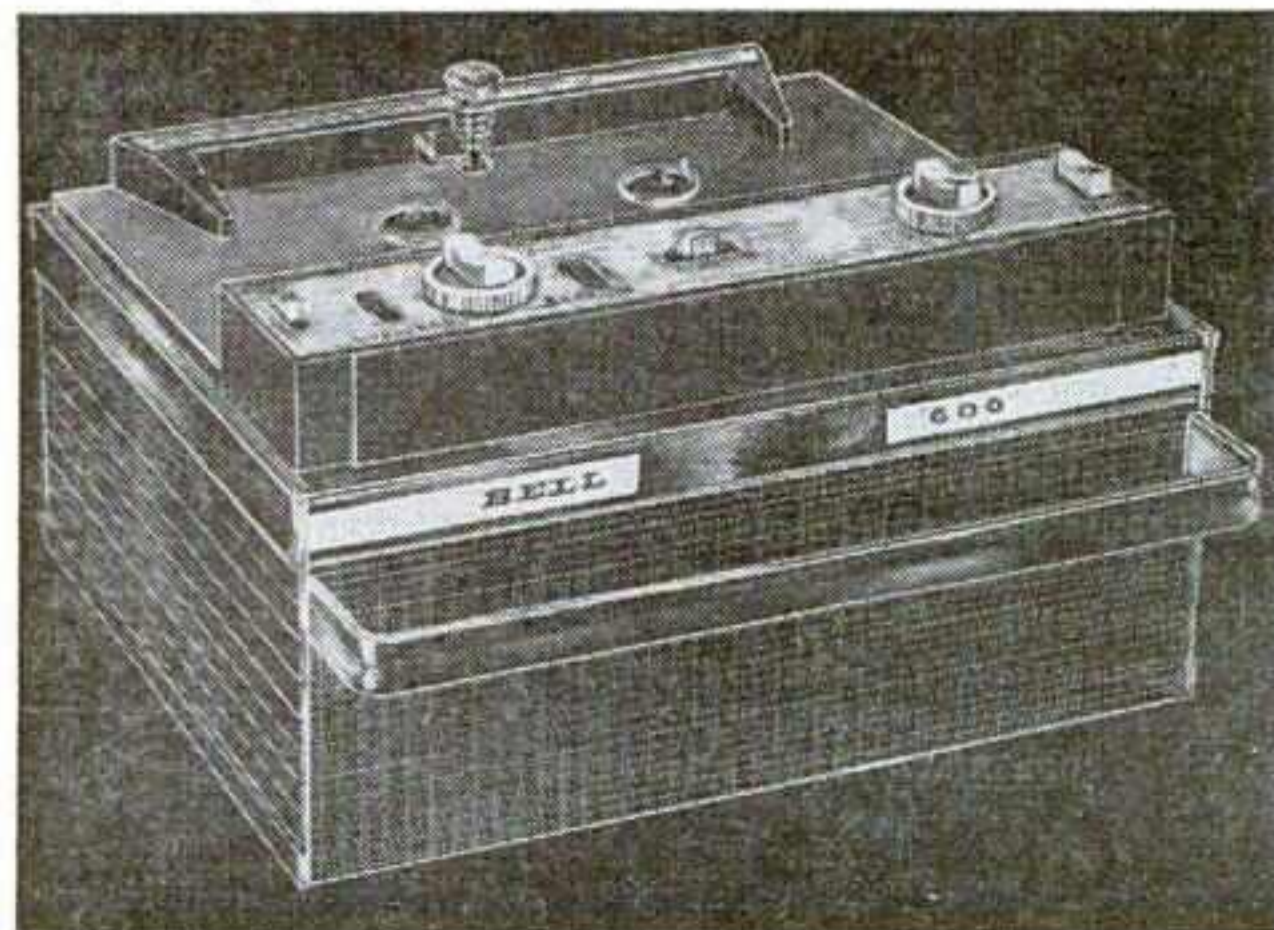
**Tape Cartridge Recorder-Player
To Be Introduced by Bell Sound**

COLUMBUS, Ohio — A new tape cartridge recorder - player, weighing less than 18 pounds and no longer than a woman's vanity case, will be introduced by Bell Sound Division of Thompson Ramo Wooldridge, at the Electronics Parts Distributors Show in Chicago next week. The unit will play back as well as record in stereo.

At Bell's suite in the Conrad Hilton Hotel, three models will be on view. Model 601, a strictly monaural playback set, will sell for \$139.95. Model 602, a stereo unit, is equipped to work with a second

amplifier-speaker system. The basic unit carries a tag of \$169.95, but the price of the second side of the stereo set-up was not disclosed. Model 603, the compact, completely self-contained stereo recorder-playback, contains a built-in stereo amplifier and has a second speaker system in the detachable lid. Two mikes are included.

The new compact unit, which measures 10½ by 9 by 7½ inches, has been under development for two years, since Bell first got into the tape cartridge player field, according to Bell President



ARTIST'S SKETCH of the new Bell Stereo Tape Cartridge Recorder which will be unveiled to the trade at the Electronic Industry Parts Show in Chicago May 22. Said to be the world's most compact, completely self-contained stereo tape recorder, Bell's new Tape Cartridge Recorder weighs less than 18 pounds and reportedly will retail for under \$200.

**BELL ADAPTERS
SET FOR DEBUT**

COLUMBUS, Ohio — Bell Sound will unveil two FM stereo multiplex adapters next week at the Electronics Distributors Parts Show in Chicago. Model MXA-1, described as "a little larger than a pack of cigarets" and with a selling tag of less than \$40, is a plug-in type for all tuners in the firm's current component line. Another version, Model MXP-2, is a self-powered adapter designed for any Bell stereo tuner ever produced. This unit will perform with tuners of any manufacturer as well, and will retail for "around \$60."

**RCA Supports
Cartridge Units**

NEW YORK—With considerable new trade interest in tape cartridge equipment generated this week due to the announcement of new, compact Bell Sound cartridge recorder-players, the following statement has been issued by RCA Victor, the only other firm now represented on the market with equipment of the same type as that of Bell.

"The RCA Sales Corporation is convinced that the tape cartridge player recorder represents the future of the tape industry. With this in mind, new models are continually being developed on the drawing board which represent the latest possible advancements in the field. We are planning to announce in the fall a line of newly developed tape cartridge units."

**EIA Notes Slight
Radio Sales Rise**

WASHINGTON — Comparative figures released this week by the marketing data department of the Electronic Industries Association showed a slight rise in the retail sales and production of radio sets for March, as contrasted to similar figures for February.

The cumulative production totals for the first three months of this year, however, were still below those for the same period of 1960. Unit retail sales for the period showed a gain of some 21,421 sets over 1960.

Ken Bishop. Bishop said the tape transport mechanism itself has been used widely in business and industrial applications for assembly line worker training, background music and in the medical and dental fields.

The new units which will also employ two speeds of 3¼ and 1½ inches per second, are expected to retail for under \$200, although officials declined to comment on this. With the indicated modest price level, and compactness, coupled with the recent FCC decision on FM multiplex stereo-casting, Bell officials are looking to a brisk fall trade in the units.

Joe Williams in N. Y. Opener

NEW YORK — Joe Williams, who ankle the Basie band to go out on his own as a single, will play his first New York theater engagement when he opens at the Apollo Theater here May 19. The singer will be backed by a combo consisting of ex-Basie men, including Harry Edison. Williams and the combo just waxed a new album for Roulette called "Together."

**East Coast Dealers Give
Pro & Con on 33 Player**

• Continued from page 3

Show. This should be backed up with heavy consumer advertising in newspapers and magazines and there should be a tie-in offer of a number of top artist 33 singles to go along with each phono purchased.

"Then they should be prepared to lose money if necessary with this deal," said one observer, "in order to get the thing off the ground. Building a consciousness of the 33 single is what we have to do first. In fact, the price of the 33 should be 10 or 20 cents lower than the 45 counterpart. You got to make it attractive, man, to get 'em to buy."

In Wayne, Pa., Mark Rubinstein, operator of the M-R Shop, feels that the main problem with getting the 33 idea cooking is that of protection on inventory of 45's. "There is little doubt that a cheap player would help, and we would stock them if somebody brought them out. But the arrival of the 33 player and records to play on it would create an inventory problem.

"When we gradually made the switch from 78 to 45 some years back, most of the records came from the major companies, and we were protected on inventory to the extent that they would give us new 45's for old 78's, etc. But you know the business today. Let's face it, a lot of the singles hits come from

manufacturers who may be out of business tomorrow after their first hit dies out. Where does that leave us with the 45's in our inventory when the big switch in speed comes?"

Joe Goldberg of Variety Records in Wheaton, Md., remarked last week, "I am not for the 33 single records or the player. I think companies should spend more time cleaning up the many evil industry practices rather than worrying about speeds. Maybe a realignment of pricing would help. The 98-cent price on singles now, of course, is as obsolete as the Model T Ford. I sell 'em for 89 cents and a lot of discounters go well below that.

"Actually, my singles sales are up about 15 per cent over last year. On the idea of the 33's, I think the compact double idea is bad. Victor came out with the Presley 'Flaming Star' double for \$1.49. But the kids seemed confused. The \$1.49 price seemed to bother them and we didn't sell the record well at all. In general, the 33 single idea just compounds the industry's problems of inventory, where we already have to worry about stereo and monaural in our albums."

Peter Oppenheim, of Peter's Record Shop, in Lexington, Mass., on the other hand, is a strong proponent of the 33 player idea. "Something has to be done about the singles business," he told BMW, "and I feel the 33 player is the one last great hope for us. If they can get that going and promote it properly on TV and in the papers and teen-type magazines, then we may see a change for the better. I for one, hope it comes, and quickly."

Spot checks of numerous music publishers and indie record firms indicates general agreement with Oppenheim's stand. "Singles are mighty important to us as publishers," one of them noted. "And it's still where you make a new artist. We'll all be in sad shape if somebody doesn't soon start the 33 movement going and get us out of hock."

**NAMM Draws Disk
Names to Pick Queen**

CHICAGO—The National Association of Music Merchants has enlisted the services of Jerry Lewis, Polly Bergen and Bobby Darin in the selection of the forthcoming Music Industry Trade Show's 1961 Queen.

The winner will be crowned at the music show and will appear on radio and television. She will also receive an all-expense trip to Chicago, and merchandise prizes.

The queen will be chosen from entries on the basis of her "beauty, charm, musical interest and ability," according to William R. Gard, NAMM executive secretary. Competition is open to all feminine employees of NAMM member stores — married or single, employed in any store or office capacity.

The Music Industry Trade Show will be held July 16-20 at the Palmer House here.

**NAMM Notes Stores
Off Teen Credit Idea**

CHICAGO—There is a growing tendency to play down the idea of teen credit plans among dealers, according to reports reaching the National Association of Music Merchants here. At one time there was considerable interest in developing teen disk trade among certain circles of dealers by the credit card—charge account device.

Now, stores are finding that there is no real demand for this type of account, since teen-agers more often than not use their parents' charge accounts. Beyond that, when the youngsters do open an account, payment difficulties arise to prevent the deal from paying out, in many cases, causing stores to drop the idea.



With Duotone needles, of course. You sell records, magnificent Hi-Fi and Stereo phonographs—all the items to make a customer music happy—but, do you remember to recommend a Duotone needle?

Tell your customers how a worn or imperfectly polished needle ruins expensive records. A Duotone diamond needle is the stylus with the genuine diamond tip that's handset and hand polished to perfect dimensions. What an easy way to easy profits for you.

Write for Free 1961 Duotone Needle Wall Chart.

Parts Show Booth: 306

DUOTONE
COMPANY, INC. KEYPORT, N. J.

Hi-Fi Club Idea Corrals 15,000 Potential Sales

PHOENIX, Ariz.—How can a record retailer create a potential "captive market" amounting to more than 15,000 teen-agers? "Just start up a Hi-Fi Club," advises Bill Himmelfarb, operator of the two big Bill's Records Shops here.

Convinced that steady turnover of 45-r.p.m. singles is the backbone of a healthy market, Himmelfarb hit upon the idea in mid-1959, when he noted the tremendous popularity of a two-hour record show being sponsored by a leading soft drink bottler in the Arizona city. Already a regular radio advertiser, Himmelfarb went to Radio Station KPHO in Phoenix, and offered to set up a club with discount privileges if the radio station could see its way clear to publicize the club at the strategic times—usually when top-40 numbers were being stressed.

Himmelfarb, who had been toying with this idea for quite a period of time, was amazed at the immediate results. Not only did the station management go along with the idea, but to give it more solid impact, they approached the soft drink bottler (Coca-Cola) with the idea of sponsoring the Hi-Fi Club. The bottler, whose two-hour show is modeled after "American Bandstand," went along with the idea all the way, with the result that as soon as the Hi-Fi Club was created it began receiving no less than five spots per day, all at no expense to Bill's Records Shops, and all beamed at the most re-

ceptive market of all. These are the teen-agers who faithfully tune in the two-hour show at every opportunity and who are highly influenced by the advice of host disk jockeys, as well as the 10 per cent across-the-board discounts which Himmelfarb now offers.

Teens Invited

Teen-agers were invited to join the Hi-Fi Club either by registering at the radio station, at any retail outlet selling the soft drink involved, or at either of Bill's Records Shops. Each registration, along with the entrant's name, included a space for age, address, telephone number, school and similar information. This, of course, was requested to make the slips the basis of any future direct mail program.

In the space of less than three months, more than 15,000 members had signed applications for the Hi-Fi Club, with more pouring in at the rate of better than 300 per week. A veteran of many years of record retailing in New York City before moving to the Sun Valley city, Himmelfarb honored every purchase made by a Hi-Fi Club member with the 10 per cent discount promised, and saw volume grow so rapidly in 45 singles that the discount was swiftly offset. Now he expects that the club will grow to 50,000 members through 1961. "We've sold an all-time records of phonographs in both monaural and stereo and the largest volume of records in our history, all because of the five plugs each day for the shops."

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LOWEST PRICES
HIGHEST QUALITY
BIGGER PROFITS**



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type record

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RETAILING PANEL

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

THE QUESTION

To what extent do you use a customer mailing list?

THE ANSWERS

ESTHER (KELLY) HARTWELL
Mr. Mac's
Pomona, Calif.



I've always relied heavily on direct mail as an important means of holding on to patrons and have favored postal cards as an inexpensive means of regularly reaching those customers. I used these at the store I formerly managed (Hebert's), and since the present store was opened a few months ago we are in the process of building up a strong mailing list. My first form of advertising here was in sending out a thousand cards to old customers, letting them know that I am managing the record department of the new store.

HAROLD MARTIN
Martin's Music
Culver City, Calif.

We were doing quite a bit of mailing a few years ago, but since postal rates went up and our customer list has increased, it has come to the point where we no longer can afford it. I still feel that this is an excellent form of keeping in touch with customers, but we just can't handle it. Our mailing list used to be around 2,000, but now, since we started a customer club, our list has almost 25,000 names on it. It would cost us a fortune in labor and postal charges to use a list that size. Furthermore, record companies are skeptical in co-oping mailings since it is such an intangible form of advertising as opposed to buying newspaper space or radio time.



JERRY WIDDOFF
Discount Records
New York, N. Y.

We use them at least five times a year on a big scale. In our six stores in Cleveland, Detroit, Chicago, San Francisco, Los Angeles and New York, we send out a 40-page color book of suggestions for Christmas buying. Then about four times during the year, each of the stores sends out a postcard to their lists. In this we feature special buys on certain lines. For instance, we recently featured Victor, Capitol and Angel. Mailings are expensive but they really pay off for us.

HENRY ELSNIC
Vitak-Elsnic
Chicago

We use mailings to a very great extent. We've developed a list of about 3,600 names and try to get out about six mailings a year—mostly during peak buying times. We produce most of our own mailings, generally consisting of eight or nine mimeographed sheets. Each sheet has a list of a certain type of music—rock and roll, jazz, dance bands, singers, etc. We rarely list deals—just desirable merchandise. Basically, we've found that what you advertise isn't too important—your mailings are a way of telling your customers, look fellows, I'm still here, come and see me.

DISK DEALS FOR DEALERS

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

ALLIED RECORD DISTRIBUTING COMPANY—Introductory offer. Firm offers its two initial LP releases free to selected dealers in 15 areas throughout the country. See page 10, April 10 issue, for details.

CONCERT-DISC—Limited time only. Started May 8, 1961. Dick Schory's "Re-Perccussion" album is specially priced to the consumer at \$2.98 (mono or stereo) instead of \$4.08. Dealer maintains full mark-up.

ARTIA-MK—Expires May 31, 1961. Distributors offered one LP free for every five purchased of Artia's "Moiseyev Spectacular," Dvorak's "Slavonic Dances" in double album is available to consumers at the price of a single LP, mono or stereo. Richter's LP of Beethoven's "Apassionata" on MK label listed at \$5.98, is discounted to distributors at \$3.98.

CAMEO-PARKWAY—Expires May 31, 1961. Started May 1, 1961. Distributors are offered 20% discount on all LP's. Also included is new Cameo release "Burlesque Show," a two-LP package tagged at \$4.98 retail.

DANA—Extended through May 31, 1961. Started April 1, 1961. "Half Price Bonus Plan." Buy one at regular price, get second one at half price. Offer covers complete catalog. See page 38, April 3 issue.

EVEREST—Expires May 31, 1961. Started May 1, 1961. One free single for every Gloria Lynne LP ordered.

LONDON—Expires May 31, 1961. Started May 1, 1961. "May Is Mantovani Month." Distributors are offered 10% discount on all Mantovani LP's including new LP by the artist titled "Italia."

MGM—Extended through May 31, 1961. Started April 1, 1961. "Salute to Hank Williams Month." Label offers one free LP for every five purchased. Plan covers six repackaged Williams albums, plus entire Hank Williams catalog. See page 6, April 10 issue, for details.

MERCURY—Expires May 31, 1961. Started May 1, 1961. "Maypole Sales Plan." Dealers to receive one LP free for every five LP's purchased within a given price category. All "PPS" albums and "LPS" albums issued up to May 1 will be included. Program covers May release of 12 Mercury LP's, two Wing LP's and three EP's.

PRESTIGE—Expires May 31, 1961. Started April 20, 1961. Distributors are offered 15 per cent discount on Prestige International and Prestige Bluesville series.

STRAND—Extended through May 31, 1961. Started February 1, 1961. "Salute to Hank Williams Month." Plan applies to complete Strand line plus new Elite percussion series. Details available from Strand's distributors. 90-day deferred billing with normal 2% discount for prompt payment.

AUDIO FIDELITY—Expires June 2, 1961. Started May 1, 1961. Spring Merchandising Sales Program. Dealers receive one LP free for every six purchased. Plan covers complete catalog. See page 171, May 8 issue, for details.

DECCA—Expires June 2, 1961. Started May 8, 1961. "7-11"—Dealers are offered one free LP for every seven purchased or two free LP's for every 11 purchased. Program covers the Decca May release of 10 LP's for every 11 purchased. Program covers the Decca May release of 10 LP's and five EP's, plus entire country and western catalog. See page 4, May 8 issue, for details.

DOT—Expires June 30, 1961. Started May 1, 1961. "Second Summer Sale." Albums will be specially priced to the consumer: \$4.98 stereo LP's at \$3.98; \$3.98 monaural LP's at \$3.29 and \$1.29 EP's at 98¢. Dealers will receive 90-day billing benefit. Program covers complete catalog. See page 1, April 17 issue, for details.

LIBERTY—Expires July 10, 1961. Started May 8, 1961. Special 20 per cent discount programs to back up two Liberty LP releases: Gene McDaniels' "100 Pounds of Clay" and original sound track of "One-Eyed Jacks." Discounts are available on each for minimum orders of five LP's (stereo or monaural) plus 20 per cent off on recorders. See separate story, current issue, for details.

CARLTON-IMPACT—Expires July 15, 1961. Started May 8, 1961. "Summer Special" merchandise program. Distributors are offered one free LP for every four purchased on the new Carlton Charlie Parker "400" and "800" series and same deal on Carlton's new "Provocative Stereo" line called Impact. See separate story, current issue, for details.

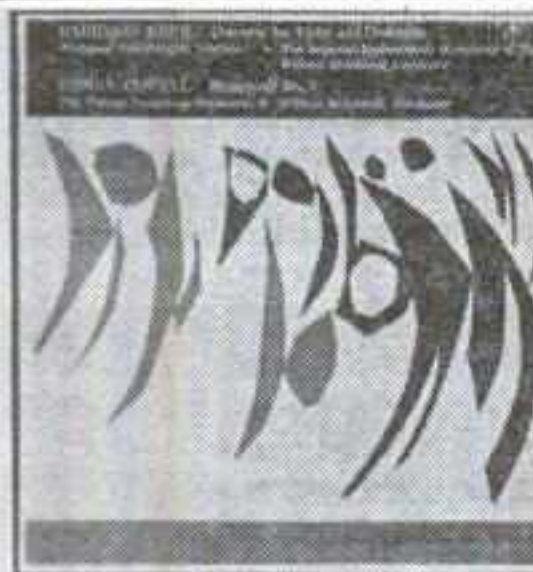
LIBERTY-DOLTON—Expires June 16, 1961. Started May 15, 1961. "Teensville" Sales Program. 20% cash discount on minimum orders of 25 packages and recorders in assortments of five LP's. Program covers new LP's by Bobby Vee, Johnny Burnette, an "Original Hit, Vol. III" package and Dolton's Fleetwood and the Ventures. See separate story, current issue, for details.

RIVERSIDE—No expiration date. Started February 6, 1961. Dealers buying the Riverside Pre-Pak, a browser box containing 100 jazz singles, will receive a bonus of four albums from the LP catalog. See page 49, February 6 issue, for details.

ALBUM COVER OF THE WEEK



PERCUSSION PARISIENNE — David Carroll and His Orchestra, Mercury PP9 2008. Very attractive double-cover album with the vivacious can-can girl repeated on both covers. Colors are predominantly shocking pink and black on a white background. Prime display material.



KERR: CONCERTO FOR VIOLIN AND ORCHESTRA; COWELL: SYMPHONY NO. 7—Imperial Philharmonic Symphony of Tokyo and Vienna Symphony Orchestra (Strickland), Composers Recordings, Inc. CRI-142. Eye-catching cover, with modern abstract design in turquoise and blue on a white background. Potent display item for classical counters.

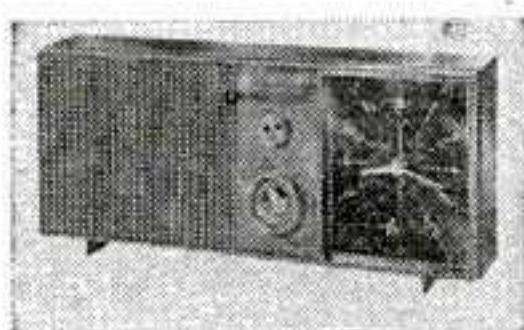
The Michigan Magnetics Company, makers of magnetic tape recording heads, is expanding its plant in Vermontville, Mich. The firm is adding both production and office space in the expansion. . . . New chief engineer with Reeves Soundcraft is Michael W. Chitty. . . . Minnesota Mining has formed a wholly owned sales subsidiary in Vienna to handle its products in Austria. The new subsid will be

headed by Ernest Bernhard. . . . Boston area sales of Fairchild recording equipment will be handled by John Stawicki Associates. Effective immediately, John O'Hara is the marketing manager of Bell Sound. . . . James C. Alemani and Donald E. Kaplan have been added to the engineering staff of International Resistance. The same firm has named Lewis Parson to distributor sales in Chicago.

NEW DEALER PRODUCTS

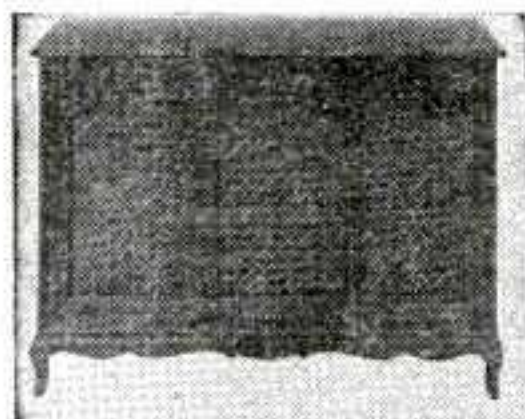
Clock-Radio Tagged a 'Lifetimer'

Emerson has this new slim-line clock-radio that they've tagged Lifetimer 1. The set is equipped with an automatic, self-starting electric clock which turns on at a preset time. The radio is a five-tube receiver, with automatic volume control and Miracle-Tone sound system. The set is housed in a molded, slim cabinet which is finished back and front. The slimmest shows up in the dimensions, which are 13 5/6 by 6 1/8 by 3 1/2



inches. The 1704 Lifetimer 1 has a suggested list price of \$19.88 in ebony and \$22.88 in ivory, rose and beige, pale turquoise, soft pink or sage green.

Console in French Provincial Mode



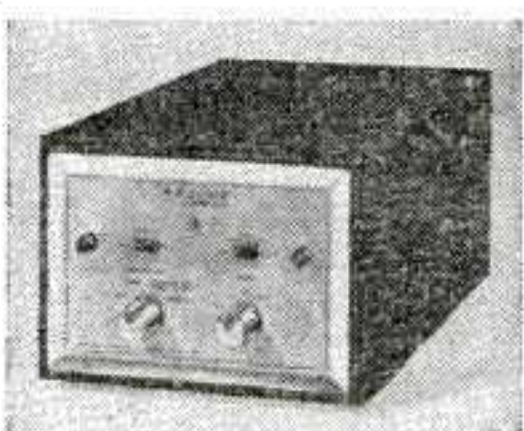
Still another version of the French Provincial styling of the SP-763 radio-phono console in the new Stromberg-Carlson Young America series. As in the other sets car-

ried in these pages in the past few weeks, the controls on this set are top-mounted and there are two matching speaker systems of three speakers each. At the foundation of the speaker system are two 12-inch woofers. The set also contains a four-speed record changer with 11-inch turntable and special clutch to prevent jamming. The set also contains an AM-FM stereo tuner with automatic frequency control and slide-rule dial. The suggested list prices for this set start at \$349.95.

Multiplex Unit Ready This Month

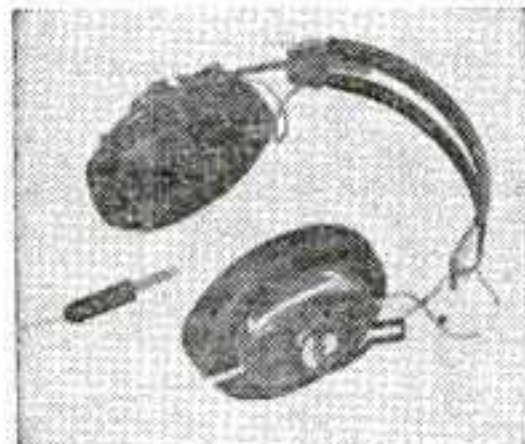
A new multiplex adaptor, Model 335, will be marketed by the H. H. Scott Company in the coming weeks. The new unit is for stereo multiplex systems sanctioned by the FCC recently.

The 335 is a self-powered, external adaptor that plugs into any wide-band FM or FM-AM tuner. Connections can be made in moments without affecting tuner alignments. This new adaptor will



sell at a suggested list price of \$99.95.

Ear-to-Ear Stereo Headset Sound



Private stereo listening is the big sales pitch on this new set of stereo earphones being introduced by the Telex Corporation of St. Paul. The

set is called the Dyna-Twin. Comfort is another feature, what with foam rubber secondary ear seals. These cushions further reduce ambient noise, even for those who wear glasses. Further comfort is provided through wide plastic headband and a single cord. The phones come in a harmonizing shade of brown, the better to match surrounding decors.

Stainless steel and one-piece construction provide needed durability. Price and further information can be obtained from the company in St. Paul.

Judkins Asks Mfrs. To Revamp Pricing

Continued from page 1

the record industry and its future. The stereo buyer, Judkins said, is the customer whose interest and love for records is so great as to prompt his investing in stereo playback equipment. "Let's not discourage him with unnecessary overcharges," Judkins pleaded.

"It is of primary importance that immediate attention be given to correcting this price inequity. The stereo buyer is the hard-core of our patrons, and will continue to be so."

Thus, Judkins called upon the industry's leaders to take the initial step in "removing the water" from the LP price structure by equalizing the price of monaural and stereo albums. This, he pre-

dicted, will more than pay off in increased stereo sales, and attract even greater numbers to stereo.

Confuse Consumer

The consumer has become confused by discounting, a situation now being aggravated by manufacturers joining the price-cutting parade, Judkins charged. "Each week, since January 1," the SORD president said, "at least 20 important record companies have simultaneously maintained discount programs. Manufacturer discounting has become so prevalent that dealers no longer buy a promotion, for they feel that, like the proverbial streetcar, there will be another along tomorrow. When the manufacturer discount is compounded

Reviews and Ratings of New Albums

Continued from page 42

★★★
MODERATE SALES POTENTIAL

LATIN AMERICAN

★★★ PACHANGA
Antobal's Latin All Stars. Brunswick BL 754104 (Stereo & Monaural)—This album is an attempt to cash in on the current mild pachanga craze in the East. It contains a couple of pachangas, plus a variety of chachas, boleros, gurchas, etc. However, the fact that it has a few pachangas should not detract from the performances by Antobal's Latin band, which is a strong ensemble. Ork was waxed in Havana and it has that authentic sound. Many of the tunes in the set are familiar Latin items.

INTERNATIONAL

★★★ ITALY'S QUARTETTO SILANO
Pop Music of the Calabresi (Perugini). Capitol ST 10276 (Stereo & Monaural)—Part of the Capitol of the World series, this package presents Calabrian pop music, a music reflecting its folk orientation. Vocals are in Italian. Performances are warm and the songs are melodic. In the Mediterranean tradition.

SPOKEN WORD

★★★ SUPREME COURT CASES
Lexington LE 7630-35—This is an interesting set for law students, and even for lawyers. It contains the arguments of the lawyers in a collection of important cases argued before the Supreme Court of the United States, starting with Marbury Vs. Madison, and working up to Brown Vs. The Board of Education (The Segregation Cases). Interesting, for a limited field.

POPULAR

★★★ MARK TWAIN
Read by Hiram Sherman. Spoken Arts SA 778—A series of readings of the great philosopher-author, Mark Twain. The well-known actor, Hiram Sherman, reads as though he has a strong appreciation for these witty, wry writings. There are five tracks offered, including, "Jim Baker's Blue Jay Yarn," "Punch Brothers, Punch," "From the Adventures of Huck Finn," "Concerning the American Language" and "Paris Notes." Collectors will find the set of stimulating interest.

INTERNATIONAL

★★★ THE LETTERS OF THOMAS JEFFERSON—READINGS BY JOSEPH COTTEN
Verve MGV 15016—These selections depict major events in Jefferson's life based

Bobby Darin Due For Work on Pix

HOLLYWOOD — Bobby Darin appears set to wind up the current year with six months of motion picture work, according to Steve Blauner, his mentor. Darin starts work on his first Ferrion Productions flicker, "Hell Is for Heroes," June 1. Ferrion is jointly owned by Darin and Blauner. The war-epic will star Darin in a straight acting role, with remainder of the cast including Fess Parker, Bob Newhart, Nick Adams and Steve McQueen. Sometime between July 15 and August 31, dependent on the final shooting for the first movie, Darin joins Pat Boone in a combination singing-acting role in a remake of "State Fair" for 20th Century-Fox. The second film takes Darin through the end of the year.

with price-cutting by the discount houses, the consumer is further confused and remains (like the dealer) unmoved by any special offer." As a result of this discounting upon discounting, the value of records has lost its meaning to the average consumer.

After blaming the industry's ills on its inflated price structure, Judkins said, "When we remove the cause, we will eliminate the diseases, and return the industry to a sane footing. The time has long past when a price adjustment should have been made. Judkins concluded his letter with an appeal to the manufacturers to heed his plea for action on the price front.

on his numerous letters, written to friends and contemporaries. The selections themselves give a good insight to the man, his personality and principals, and Joseph Cotten adequately captures the mood of the subjects in his forceful and moving readings. Subjects include politics, slavery, manners, literature and music. Although there is a limited market for this type of material there are sales possibilities in the field of education.

RELIGIOUS

★★★ THE ART OF RUTH DRAPER, VOLUME II
Spoken Arts SA 798—The late Miss Draper is represented here with a segment of her one-woman Broadway show recorded in January 1954. The album is part of the label's "Distinguished Playwright Series" and Miss Draper offers here a selection of lucid and penetrating drama portraits including "The Hostess" and "Flora, a Southern American" from the segment titled, "An English House Party" and "An Italian Beggar-Woman" and "An American Tourist" from "A Church in Italy." There is a limited market for this type of album, but it should be of interest to students of drama.

POPULAR

★★★ THE CHRISTIAN BROTHERS
Capitol ST 1558 (Stereo & Monaural)—Well known to radio audiences and throughout the world, this quartet does these songs with warmth and beauty. Material includes "Old Time Religion," "His Hand in Mine," "Heavenly Love." Well-recorded.

LIMITED SALES POTENTIAL

POPULAR

SOIREE WITH SONTAG
Amphora Decora DALP 2001.

INTERNATIONAL

GERMAN CHILDREN'S SONGS, VOL. II (1-10")
Ernest Wolf. Folkways FC 7271.

FOLK

THE BARREL-HOUSE BLUES OF SPECKLED RED
Folkways FG 3555.

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6 1/2¢ IN 1,000 LOTS

\$8.99 per 100

POST CARDS \$29 per 1,000
Copy Negatives \$1.95

MOUNTED ENLARGEMENTS
20" x 30" \$3.50
30" x 40" \$4.85

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WRITE FOR BROCHURE AND RATES.

The **ALLERTON HOTEL**
Michigan Ave. & Huron St.
CHICAGO

2,000 Attend Ops' Miami Beach Show

• *Continued from page 1*

between \$10 and \$15. The previous year, the figures were 14 per cent and 33 per cent respectively.

With these low grosses in mind, the operators are against anything which will cost them money, even though, in the long run, the investment will pay off.

Stereo Records

Another hot Wednesday morning forum session will be the availability of stereo records.

A year ago, operators who had purchased machines capable of playing 45-r.p.m. stereo records were bothered by the fact that the supply and variety of these records were limited.

Short Supply

The 45 stereo is still in short supply today, and the industry impression is that most new stereo singles will be 33's, with 45 production chiefly limited to monaurals. Operators, bearing in mind their experience with the 45 stereo, are hence suspicious about the 33 single.

According to the 1961 Music Machine Survey, some 23 per cent of all juke box purchases last year were of machines capable of playing the two speeds, despite the fact that 33's accounted for only 2 per cent of record purchases by juke box operators. And 45 stereo accounted for a scant 4 per cent of these purchases.

Monaural singles were still the bread-and-butter disk, accounting for 92 per cent of music machine operator purchases.

Background Music

In the same session with the stereo and 33 disk talks will be a discussion of background music. Harlan Wingrave will act as moderator for all three topics.

The closing forum session will be moderated by Clint Pierce. To be covered are "How Can the Operator and Manufacturer Improve Business," with Les Montooth, Paul Brown and Paul Calamari on the panel, and "To Increase Your Income, Have Good Public Relations," with Lou Casola, Ben Rogers, Willie Blatt and Ed Wiler on the panel.

The convention opened Saturday (13) with a meeting of the board of directors, with the first forum meeting getting under way today (15) at 9:30 a.m.

Diversification

Harry Snodgrass will moderate a diversification session, with Lou Casola, R. H. Breither, K. A. Kormney, John Wallace, Jim Tolisano and Max Hurvich on the panel. Points to be covered include candy, cigaret, coffee and full-line vending, as well as games, rides and bowlers.

The move toward diversification into vending is still a slow process, according to the 1961 Music Machine Survey. While 92 per cent of the juke box operators have equipment other than music machines on location, only 9 per cent of these diversified operators have food and drink machines. Nine out of 10 have games, and 37 per cent have cigaret machines. Another 14 per cent operate kiddie rides.

The second morning session, to be moderated by Lewis Ptacek,

(Continued on page 74)



ARNOLD HARLEM



JACKSON C. DUNWOODY



THOMAS H. SAMS

AC Automatic, New Canteen Subsidiary, To Handle Vending and Juke Box Phases

• *Continued from page 1*

The move is part of a large-scale Canteen effort being planned in an area called service vending. Frederick L. Schuster, Canteen board chairman, announced that Canteen had set up a new firm, AC Automatic Services, Inc., to handle this phase of Canteen's operations.

The company, said Schuster, will handle sales, service and financing of Rowe vending machines, AMI commercial music equipment (juke boxes), background music and inter-communications systems, and ABT currency and coin-handling devices.

AC Automatic Services will be a wholly owned Canteen subsidiary.

It will also supervise Canteen's

entry into another area to be further developed — the vending of department store and supermarket merchandise in retail outlets.

As far as the juke box trade is concerned, AC Automatic Services will become the selling outlet for AMI and Rowe equipment. Rowe-AMI Sales, the former Canteen sales outlet, will be absorbed into the new organization.

Schuster announced that Joel M. Kleiman has been named president of the new subsidiary. Kleiman has been director of special services for Canteen since 1954.

It is Kleiman too, incidentally, that has supervised Canteen's recent purchase of juke box distributors—Trimount in Boston, Atlas in Chicago, and R. F. Jones

and its subsidiary, Thompson Distributing, with offices in Los Angeles, San Francisco, Honolulu, Denver and Salt Lake City.

Vice-president and assistant to the president will be Dean McMurdie, a very familiar coin machine veteran, formerly with R. F. Jones in Seattle and San Francisco, most recently district manager for the Seeburg Corporation.

Phonograph sales to distributors will be supervised by Thomas H. Sams, vice-president. Sams has been with the AMI sales organization in Grand Rapids for several years.

Jackson C. Dunwoody, formerly vice-president with Rowe - AMI Sales, moves to vice-president in

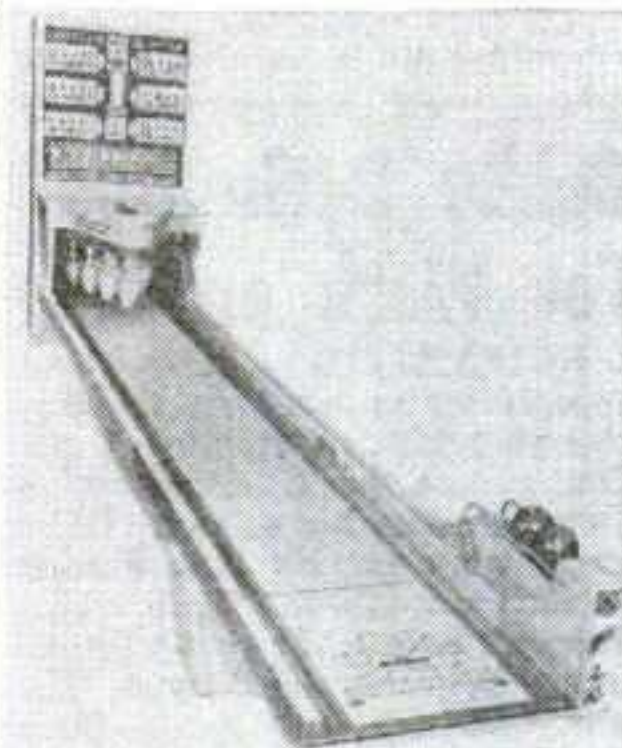
(Continued on page 73)

United Phono, Alleys at MOA

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.

TRAVELIN' MAN AND HELLO, MARY LOU	RICKY NELSON Imperial 5741
FLAMING STAR SUMMER KISSES, WINTER TEARS AND ARE YOU LONESOME TONIGHT! IT'S NOW OR NEVER	ELVIS PRESLEY RCA Victor LPC 128 (33 Compact Double Disk Only)
(DANCE THE) MESS AROUND AND GOOD, GOOD LOVIN'	CHUBBY CHECKER Parkway 822
THAT OLD BLACK MAGIC AND DON'T BE AFRAID (To Fall in Love)	BOBBY RYDELL Cameo 190
I FEEL SO BAD AND WILD IN THE COUNTRY	ELVIS PRESLEY RCA Victor 7880
SPRING FEVER AND FLAMINGO	LITTLE WILLIE JOHN King 5503
IT KEEPS RAININ' AND I JUST CRY	FATS DOMINGO Imperial 5753



5-STAR BOWLING ALLEY

CHICAGO—United will be unveiling a new phonograph, two new bowling alleys and a shuffle alley at the Music Operators of America convention in Miami this week.

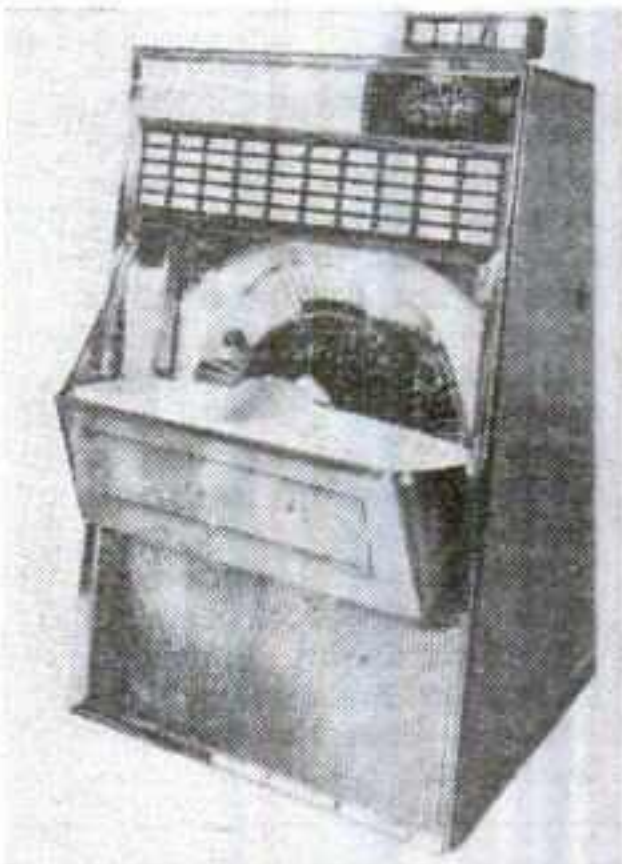
One of the bowling alleys—Classic Deluxe—is not yet in production and has not even been seen by United's distributor chain. The unit is expected to be shipped in this summer.

The other two games — 5-Star Bowling Alley and 5-Way Shuffle Alley—started coming off the production line last week.

Juke Line

The new United phonograph line consists of the UPD-100, a standard monaural juke box, in what Roy Kraehmer, head of United Music Corporation termed the low price range; and the UPD-1008, stereo phonograph available with all options.

Both are 100-selection models. The machines play at 45 r.p.m. speed and Kraehmer said 33 con-



NEW UNITED JUKE

version kits will be available if needed.

The new line features a redesigned cabinet with wood grained side finish, chroming of all metal surfaces, redesigned grill and a musical motif on the front.

Improvements

Main improvements however are in the machines' interior. Kraehmer lists five features: (1) Faster selection and play cycle; (2) improved effectiveness of United's play stimulator. This can now be set for 20, 40, and 60-minute intervals (formerly only 20 and 40), can be shut off (so as not to operate during closing hours), and the reset mechanism is now also activated by the wall box.

(3) High speed dual multi-pricing system—eliminates time delay previously required for accumulation of coins; (4) extended range sound system with 20 per cent more useful power output; (5) new



5-WAY SHUFFLE ALLEY

synchronomatic wall box with same dual multi-pricing as phonograph and an enlarged coin box.

The stereo model has two 15-inch dual cone speakers within the phonograph, enabling the operator to have separation with or without extension speakers.

5-Star Game

United's new 5-Star Bowling Alley comes in 13 and 16-foot lengths with four and eight-foot optional sections that can be added.

The game is a six-player model, with five different games available by button control: (1) Regulation scoring; (2) advance scoring; (3) progressive scoring; (4) strikes only, *(Continued on page 72)*

Music Operators of America Convention Program

Exhibit Hours

Monday and Tuesday, 2:30 to 7 p.m.
Wednesday, 2:30 to 6 p.m.

SATURDAY, MAY 13

7:30 p.m. Board of directors' meeting, Normandy Room, mezzanine floor.

MONDAY, MAY 15

9:30 a.m. Forum meeting in the Casanova Room on the main floor. To be moderated by J. Harry Snodgrass

Subjects:	Panelists:
A. Candy and Cigarette Vending	Louis Casole, National Vendors
B. Coffee Vending	Robert H. Breither, Bally Vending
C. Full Line Vending Future	K. A. Cormney, John Wallace
D. Rides, Games, Bowlers To be moderated by Lewis Ptacek	James Tolisano, Max Hurvich
E. Location Sales—Their Effect	Frank Fabiano
F. Copyright Legislation	George Miller, Clinton Pierce, Ed Ratajack and Nicholas Allen
G. Travel and Entertainment Expense and Depreciation	Leo Kaner

Valuable door prizes at each meeting.
Tickets given out until 9:30 a.m. Must be present to win.

RECESS FOR LUNCH

1:30 p.m. Forum in the Casanova Room on the main floor. To be moderated by William Hullinger

Subjects:	Panelists:
H. Record Programming and One-Stops	Ted Nichols, Jack J. Geldbart
I. Importance of Phono and Game Rotation	Herbert Tonnell
J. Location Loans (How to Control)	Thomas Greco, J. Harry Snodgrass

To be moderated by Howard Ellis

K. The Painted Money Story	Les Montooth
L. Relay and Steppers	Roy Kraehmer, United Music Corp.
M. Sound System Problems	Al Mason, Rowe, AMI Sales Co.

Valuable door prizes at each meeting.
Tickets given out until 1:30 p.m. Must be present to win

TUESDAY, MAY 16

9:00 a.m. General Meeting Musketeer Room in lower lobby.

Invocation
Pledge of Allegiance to the Flag
George A. Miller, MOA President—Opening Address
Nicholas E. Allen, National Legal Counselor
Leo Kaner, National Tax Counselor
Leo Sexton, Union Trust Life Insurance Company
Joel Kleiman, Automatic Services, Inc.
Lee Schooler, Public Relations
William Blatt, MOA Convention Co-Ordinator
Ed R. Ratajack, Managing Director, MOA
Door prizes for this meeting—Fiesta Pool Bumper Billiard Table. Contributed by Fischer Sales & Manufacturing Company—and two Bonds. Must be present to win.

12:30 p.m. Complimentary ladies and gentlemen's luncheon and floorshow, Casanova Room.

7:30 p.m. Coin Machine Council directors' meeting, Normandy Room.

WEDNESDAY, MAY 17

9:30 a.m. Panel discussions in the Casanova Room on the main floor. To be moderated by Harlan Wingrave

Subjects:	Panelists:
A. Stereo Records (Their Availability)	Joe Lyons, Columbia Records
B. The 7-Inch 33 Speed Record	George Urey, Dot Records, Inc.
C. Background Music	James Tolisano

All record company representatives are invited to participate.
To be moderated by Clinton Pierce

D. How Can Operator and Manufacturer Improve Business	Les Montooth, Paul Brown, Paul Calamari (Bally Manufacturing)
E. To Increase Your Income, Have Good Public Relations	Louis Casola, Benjamin Rogers, William Blatt, Ed Wiler (Rowe-AMI Sales Company)

Valuable door prizes at each meeting.
Tickets given out until 9:30 a.m. Must be present to win.

7:00 p.m. Banquet and floorshow, Casanova Room

Show arranged by Buddy Basch. Larry King, emcee. Lenny Dawson Band. Artists include Les Paul and Mary Ford, Columbia; Chet Atkins, Bob Moore, Floyd Cramer and Buddy Harman, RCA; Ferrante and Teicher, United Artists; Bill Black Combo, Hi label; Coway Twitty, MGM; Voyagers, Mercury; Lou Monte, Roulette; Ray Peterson, Dunes; Lloyd Price, ABC-Paramount; Ronnie Savoy, MGM; Marge Minert, organist.

THURSDAY, MAY 18

10:00 a.m. MOA directors' meeting, Normandy Room

Industry's Public Relations Effort Makes Headway, Thanks to CMC

By EARL FINBERG,

The Public Relations Board

MIAMI—Booth 27 at the MOA convention is a graphic presentation of the Coin Machine Council and its work.

The attractive display states the aims of the Council, the means it is employing to reach those ends; exhibits some of the results achieved and lists the present membership . . . with room for the names of those who join the Council at the convention.

The Council's goals are expressed in the statement that CMC members win community respect, public understanding, industry recognition, operating stability and increased prosperity.

The means have been through the use of all possible communication media: major newspapers, national wire services, the trade press and television.

Among the wire service stories displayed is one carried recently by United Press International on its full trunk service. It tells the story of the Coin Machine Council in these words:

"The coin machine industry, long hampered by the stigma of gangster influence, is making strong new claims on respectability.

"Coin machine stocks are rising, a spotless bankruptcy record has led banks to reduce loan rates to small coin machine operators, and other businesses are concluding that coin-operated games, juke boxes and vending machines are big sales boosters.

"The change in attitude stems from the 1959 McClellan hearings which found, among other things, that criminal infiltration was limited to a few areas and that 'honest, legitimate people are in the great majority within the industry.'

"But just as influential have been the recent efforts of the Coin Machine Council, first fact-disseminating organization covering the juke box and games segment of the industry, as well as vending.

"Formed two years ago, the Council seeks to correct the racketeer-hoodlum concept of the industry, solidifying it into a single-minded body, and gather industry-wide business statistics for the first time. It does not engage in lobbying, legislative or law enforcement activities.

"Of the coin machine manufacturers, about 50 per cent belong to the Council along with 90 per cent of the industry's distributors. To date, however, CMC claims only 10 per cent membership from the coin operators, reflecting contact problems."

In the past few months Louis Casola, president of the Coin Machine Council, has taken the initiative in backing up the efforts of the membership committee, chaired by Herbert B. Jones. Casola

has been making "head-to-head" contact with operators in the East and Midwest.

The results have been good in terms of fair newspaper publicity along the way (indeed, the UPI story came as a result of his trip to New York City) and in memberships.

Some of the newspaper stories that have come about through the efforts of the Coin Machine Council are to be found on the MOA display itself, and others are incorporated in reprints available at the booth. In addition, there is an array of responses to an offer made to television stations by CMC for proper exposure of coin-operated machines on local shows. "I think it is a great idea," one of the telegrams says, pointing up the air acceptance noted across the country.

While the Coin Machine Council will officially be two years old on July 27, its programs really got under way only last fall. Organizational matters, including the selection of a public relations firm, were first firmed up. Then, in October, 1960, CMC held a news conference in Chicago. The conference, well covered by the press and wire services, resulted in a flood of publicity stories.

Since then CMC has maintained a steady flow of press releases aimed at the general reader, and has sharpened its sights on internal public relations within the coin machine industry.

Membership, admittedly, is a consideration in this concentration. Only half the manufacturers who might be expected to support the CMC public relations program have done so. And while distributor support has been excellent, CMC can claim scarcely 10 per cent operator participation.

However, as a result of a mass mailing to operator prospects and through direct contact established by President Casola, an encouraging recruiting of operators is now being noted.

CMC has cast a surprisingly long shadow, as was reported in the February 14 issue of Billboard Music Week. The story, date-lined West Berlin, reported that top German coin machine operators have been impressed with the concept of CMC that they were planning to launch a German counterpart.

"In the short span of its existence," the article says, "CMC has become the best-known U. S. industry helping-hand organization known to the German trade."

Until then, it explains, the West German coin machine industry had been highly organized, but has had no public relations arm. The example of "PR coups scored by CMC," "the magnitude of the U. S. industry's endeavor" and its "energetic preparation of press material" prompted German businessmen to emulate CMC. Further, the article said a mission from the Federation of the German

(Continued on page 62)

Bally Shipping Marksman Gun, New Pistol Unit



BALLY MARKSMAN

CHICAGO—Bally's new Marksman pistol-target gun game features all movable targets, according to Bill O'Donnell, general sales manager.

"Action starts the minute the coin is deposited," says O'Donnell. "A flock of crows wing their way across the field, big birds scoring

(Continued on page 73)

MOA Exhibitors and Booth Numbers

Name	Booth Numbers
All-Tech Industries, Inc.	34-35-35A
American Jonco	13-14
American Shuffleboard Co., Inc.	18-19-20
Automatic Sensing Devices, Inc.	77-78-95-96
Auto-Photo Company	23-24
Bally Manufacturing Co.	102-103-104-105-106-107
Bally Vending Corp.	17
Billboard Music Week	42
Capitol Projector Corp.	28-29
Capitol Records Distributing Corp.	44-71
Cine Sonic Sound & Edolite Products	30
Coin Machine Council	27
Columbia and Epic Records	5
Continental Apco	9-10-11-12
Decca Records, Inc.	6
Dime-A-Drive	40
Dot Records, Inc.	15
Fischer Sales & Manufacturing Co.	100-101
Gerard J. Wendelken Games	110
Jack Dolan Co.	41
Johnson Fare Box Co.	36
Irving Kaye Co., Inc.	1-2
Kiddielane Manufacturing Co.	108-109
M-G-M Records	3
Mike Munves Corp.	2
Music Operators of America	72-73
Music Vendor	8
National Park & Recreation Supply, Inc.	31-32
National Rejectors, Inc.	117-118
National Shuffleboard Co.	119-120
National Vendors, Inc.	116
RCA Victor Records	16-43
Record Vending Machines, Inc.	4
Rego Sound Products	26
Rowe-AMI Sales Co.	45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70
Star Title Strip Co., Inc.	7
The Cash Box	37
The Music Reporter	33
Union Trust Life Insurance Co.	21
United Manufacturing Co.	87-88-89-90-91
United Music Corp.	82-83-84-85-86
Valley Sales Corp.	74-75-98-99

Operators Resist Switchover to 33 Singles

• Continued from page 18

Dallas Operators Not Buying 33 Singles

By O. R. ALLEN

DALLAS—Local operators are not buying 33 singles. A cross-poll of operators and distributors gives answers falling into a pattern: "Can't get selection," "No late releases," and "It looks as though 45's are the only thing." Also, it seems, "there never was much of a demand for them ever."

Charley Nowell, record purchaser for B & B Vending Company, said that he knows of only one place in the

Dallas area where 33 singles can be bought. "They just aren't stocking them here," he adds.

It was on the theme of current hits that Nowell and the operators based their objections to 33's. There are not enough of the recent hits, they said.

In other words, the operators and distributors here don't see much future for 33's unless makers of these records adapt their policies more along the lines now being followed by the manufacturers of 45's.

"They will go if they get the hits," one operator said.

The trend now, both operators and distributors say, is for a recording not to hold its popularity for more than three weeks, and the location owners want the new hits when they are new.

This trend puts 33's, with their "old favorites," at an overwhelming disadvantage with their continuing lack of hit songs.

West Coast Operators Feel 33's Here to Stay

By SAM ABBOTT

LOS ANGELES—If there is a problem in obtaining 33 singles, music operators here and in this area are not aware of it. So far, few have tried to buy them while others are using so few it has not cropped up as a major problem.

Operators, however, are buying phonographs that play 33's, for they feel that this speed is on its way and will remain. One operator, at least, said that he purchased the 33 machines for "protection."

Another argument against 33 singles is that the average music machine patron does not give a rap as to the

speed. If the tune or artist is available at some other speed, he plays it.

Walt Hemple, of First National Music in San Fernando, said that up to now he has not bought a single 33—and the word "single" has a dual meaning here. He is, however, buying machines that can be converted to 33's.

Jack Gutshall, of Corona, reported he is unable to get all of the 33's that he "would like." Gutshall was one of the first operators in the section to go to this speed and is confident that their use increases take. "I want to eventually have nothing but 33's," he explained.

Jack Neel, of G. F. Cooper Music in Riverside, said that 33-speed machines account for only about 5 per cent

of his route. He said that he does not have sufficient equipment to worry about 33 singles. His main worry, he added, was the fact that there was not enough music for adults. "We get a lot of stuff for teen-agers, yet our best locations are bars where those under 21 years old are not permitted," he declared. "We need something appealing to those who patronize the spots where we have music machines."

Merle Holmes, of Valley Vendors in Glendale, said that he had not been confronted with any problem of getting single 33's, for he had not tried to buy them. So far, in the 33 field, he has put only a few albums on location.

No Shortage of 33 Singles in St. Louis

By JOHN HICKS

ST. LOUIS—The seven-inch 33 single records have hit the St. Louis area market as a direct result of adaptable units which some operators have had installed in new music equipment. Unlike the difficulties involved in getting stereophonic disks when they first came out, there appears to be no problem of supplying orders of 33's. This does not mean by any stretch of the imagination that the 33's have flooded the area, nor does it mean they have replaced the faster 45 r.p.m. records.

It is still too early to predict the outcome of the 33 singles. There are mixed reactions of both distributors and operators in regards to the new speed records for juke boxes. Perhaps this is because it is felt that stereo did not supply the desired "shot in the arm" in the music field here and operators are reluctant to go all out for 33's, at least until they have proved themselves.

Another reason advanced by coinmen here is that widespread unemployment earlier this year kept collections fairly steady, if not slightly lower than last year, and the added expense of going to 33's and dual speed boxes could not be justified at this time.

Many operators and distributors agree, however, that as far as the customer is concerned, the speed of record selections does not matter as long as the music sounds right. Some coinmen advanced the prediction that 33's would be the records of the future, but this evolution would take time.

The consensus of those that handle the 33's is that selections and artists are more numerous on the records than those on 45's. Alvin Nissenbaum of Wonder Novelty Company said the reason for this is because a great many of the 33's (seven-inch) were cut from the larger (12-inch) LP's, giving the operator a wider selection and a slight edge over his competitor. This provides an opportunity to offer the customer more, and thereby a chance for the operator to earn more in collections, he said.

"We spend a little more money to offset a decline when business is a little slow," Nissenbaum said. He remarked that Ray Charles records were "hot" but they are

hard to obtain on 45, although they are available on 33's.

Pat Blunda, manager of the One-Stop Record Department of the George Glass Distributing Corporation, said that 33 singles are no problem, however, everything is not on them yet. He said it looks like the 33's will be the speed eventually, because all companies are pressing the LP disks now.

Most of the 33's are packaged and that is what we push, the Wonder Company operator said. Blunda also stated that the Artist of the Week albums are being promoted by the George Glass Corporation, exclusive Seeburg distributor here. Nissenbaum said the company uses this programming (Artist of the Week) and personalized service with the name of the location, bartender or waitress on juke boxes and picture of the artist or band on the equipment.

Joseph McCormick, owner of Musical Sales Company, and Peter Brandt, president of Brandt Distributing Company, report no problem of getting 33 singles because operators have not requested units that play the records from them. They along with Central Distributors reported that operators are still buying single speed 45 r.p.m. juke boxes.

"I don't see a big rush to 33's," says McCormick. "I think it will be slow in coming, perhaps a couple of years away. Operators don't save anything in space or cost with 33's." The distributor also disputed the idea of a wider selection of tunes and artists on 33's because of "the package deal, and hits just are not available on them."

Operator Kermit Neel, partner in Vending Machine Sales Company, is one that does not use 33 records. "I went for stereo and the public did not accept it here," he declared. "The places we deal with care only for the music. They don't care about jazz or rock 'n' roll. What is needed are selections of the good old songs."

Jack Gorelick of the J. Rosenfeld Company also reported that not too many operators have requested dual speed boxes.

The George Glass Distributing Corporation, on the other hand, is putting out both dual speed phonographs

and 33 records. General Manager Frank Schroeder reports that operators dealing with the firm come in every week to make purchases of the slower speed records from its large collection of 33 stereos.

A great many operators are still sticking to 45 r.p.m. juke boxes only, and others are buying new equipment with 33 units available but do not handle the slower speed record. In the latter case, they could be said to be protecting their investment in the event 33's turn out to be highly successful.

Finally, there are the operators who are buying nothing but dual speed phonographs and are using the equipment for playing 33 records intermingled with the 45's.

Sidney Morris, of J. S. Morris and Sons Company, whose firm is using dual speed new equipment, feels that the 33 records is the beginning of a change-over from the 45's—the same as the change that took place several years ago when the 45 r.p.m. records replaced 78's on juke boxes.

One of the best reasons for the swing to 33 units on new music equipment was advanced by Ernest Browning, partner in the Browning & Farber Novelty Company. The company, the coinman said, has put out many of the new boxes with 33 units installed because it believes such service shows the customers the operator is willing to give them the latest equipment and good will is created.

The 33 records, used on all new brand phonographs operated by the Browning and Farber company, present no problems, Browning said. There are enough singles available to service the machines presently on location, and more are coming out, he continued. The operator does not believe the 33 records necessarily bring in more money.

Giving the location 33 machines, Browning declared, is like a building owner redecorating an apartment for good customers—it is part of the service that is supplied. "A customer doesn't have to come to us and say he wants a better machine," he said. "When we see his collections warrant and he deserves it, we give the newer machine to him. If we don't give good equipment and service the location doesn't make money. This affects us too."

Milwaukee Operators Make Limited Use of 33's

By BENN OLLMAN

MILWAUKEE—The 33 single record has a long way to go before it assumes a major role in the juke box picture here. Milwaukee operators report they are making only limited use of these disks. The limited variety of pop tunes on the availability list is the major drawback to the popularity of 33 singles, they claim.

The local Seeburg distributor is the chief source of supply in this market for 33 singles. This arrangement proves helpful to coinmen who operate Seeburgs on their music routes. But it is somewhat less of a boon for non-Seeburg users.

One-stop disk dealer Stu Glassman, Radio Doctors, who caters to the juke box trade throughout the State, insists that operators are "definitely not buying 33 singles."

According to Glassman, operators would use more 33 singles if they were more generally available, instead of being channeled through juke box distributor tie-ups. He foresees no improvement in the situation, unless (1) record manufacturers stop selling 33 singles through Seeburg distributors, and (2) the independent record labels begin to produce 33 singles.

Jimm Mayer, Record City, another active one-stop diskery, claims that operators have begun to step up interest in 33 singles in recent weeks. He attributes the new interest to RCA Victor's release of the hit single "Flaming Star" by Elvis Presley on 33 singles.

"Operators have to buy 33 singles to get the new Elvis Presley number," says Mayer. "And, as long as they are buying that one, they usually pick up a few other 33 singles, too."

Glenn Geadtke, G. & W. Novelty Company, South Milwaukee, reports his firm has begun to use some 33 single records. "But, we only use them in our better locations," he says. "For our average locations, we still use single-speed phonographs."

James Stecher, Novelty Service Company, notes plans to use more 33 singles.

"When a better variety of numbers is available, 33 singles will become more important for us. But right now selections are so limited on 33 singles that it hardly pays to bother with them."

According to Stecher, each new phonograph he purchases these days is a multi-speed unit. "The only reason I buy a new juke box today is when I need one for a good location. So for the slight additional cost over a single speed juke box, I might as well get one that plays the 33 singles, too."

Will the change in speeds improve collections? Stecher is not so sure. "It's a funny thing about our business," he says. "Every time something new comes out, location takes climb. But, after a few months, receipts gradually return to their normal level."

Harry Gromacki, partner, H. & G. Amusement Company, is one of the more enthusiastic 33 singles boosters in this area.

"Our locations seem to like the 33 singles," he says. "In each spot where we have tried them, collections have improved. Our best results have come in places that cater to younger crowds. They like the improved sound quality. And now that the more popular artists and latest hit tunes are becoming available, we expect big things from 33 singles." (Continued on page 62)

Why Seeburg will not introduce a new model in 1961

If the independent operator's business is to be increasingly profitable, depreciation must be held to a minimum. Fewer models assure that.

With built-in and proved automatic intermix of speeds, the Artist of the Week plan, and the exclusive "Personalized" feature, Seeburg is leading the industry in both features and styling. There is no need for an all-new 1961 model.

The record industry is in a period of transition from 45 rpm to 33 $\frac{1}{3}$ rpm. Until it is standardized on 33 $\frac{1}{3}$, the present Seeburg intermix phonographs fill completely every location need.

Independent operators are investing heavily in the popular Seeburg Artist of the Week models. The continuance of the present model in 1961 will provide extra protection for their investment.

In future years, as well, to help the independent operator keep his business on a sound and profitable basis, Seeburg will attempt to introduce new models at less frequent intervals than before.

THE **SEEBURG** SALES CORPORATION, CHICAGO 22

• Continued from page 60

33's Have Little Impact in Detroit

By HAL REVES

DETROIT—The new 33 singles are not making too significant an impact on local operators.

Typical was the report of Frank Alluvot Jr., of Frank's Music, one of the city's largest, that "We have not noticed much effect, some of them play, some of them don't. It all depends on the locations."

"In our own operations, 33's are not doing so well," reports Carl Angott Jr., of Angott Sales. Most new machines sold for location are still 45's. (This firm is Wurliizer distributor, in addition to its operating activities.)

"Personally, I don't like the 33's," Angott says. "But they are probably the coming thing. I think it will mean an expensive changeover, and I don't think the operators can afford it. There are a lot of little operators operating older models—it is an existence for them. They are going to have to go to a lot of expense to make the change—it may put them out of business."

The typical approach is that of the Ray Music Company. Pearl Reed, office manager, comments that "we haven't switched over to 33's yet—we haven't bought any of these machines." Investment conditions account for this stand-offish policy in part, explains Ray partner Benjamin F. Davis, secretary and general manager.

"In the first place, we have not had occasion to buy

any new machines for the past year. Our equipment is in pretty good condition—all new machines—and the only reason to buy would be expansion.

"Looking at 33's generally, I fail to comprehend it. I look on it as just a form of competition between record companies. I don't think the public is too well apprised of it—and I can't see there is too much to it—just another change."

Another old-time firm, White Music Company, has been putting the new units out for the first time in the past couple of weeks. They have had no trouble getting records for the new units, and are putting one album—five records or 10 numbers—on each machine, though the unit could handle 50, on an experimental basis, watching results closely.

"We are still trying to find out what it will do for business. It is too early to judge," says Manager Harry Ader.

An entirely different and optimistic report is given, however, by Chet Kajeski, manager of the one-stop operated by Martin & Snyder, Seeburg distributor, and a leader in the sale of 33's. "They are picking up every month. There are a lot of new albums coming out, and they are doing good," he says.

Comments reported from operators indicates a pick-up of 15 per cent or more in two weeks after a 33-r.p.m.

machine is installed, because "a lot of people like to play them. We can't get enough of them."

There is a real supply headache—"There are no problems in getting 33's from the majors, but from the independents they are not coming out fast enough. We are getting an average of two to three new albums every week, but we should have a little more of them. The operators who have put 33's on their machines are coming back for more and they also come back and put them on other locations."

By Kajeski's information, about 90 per cent of the new machines being sold are two speed, 45 and 33, with little demand still surviving for the standard 45 machines.

"As I see it, the 33's are taking over the 45's, as the 45's took over the 78's," said Kajeski.

"The main reason for the pick-up is that it is a better type of music—you can get something besides rock and roll."

Some efforts are being made toward promotion of the new 33's by alert operators. Typical is the use of the album cover with the artist picture on it on top the machines. These albums are being changed by operators every two weeks. Experience is good, with 33 albums that proved especially popular, including Frank Sinatra's "Swingin' Session," and "Brazen Brass," by Henry Jerome. In some locations these have actually outplayed the hit records.

Memphis Operators Cool Toward 33's

By ELTON WHISENHUNT

MEMPHIS—Local operators are slow to take to 33 singles.

The situation corresponds, perhaps, to the time some 12 years ago when 45 singles first came out and operators and the public generally eyed them suspiciously and stuck doggedly for years to 78's.

But the 45's won out and now the 33 is the issue.

The operators interviewed are resisting 33's at this time. They openly admit it. Yet they also acknowledge it is probably a thing in the future and they will have to come to it.

None of the operators queried (and they say this is generally true for all operators in Memphis and the Mid-south) are making any effort to speak of to buy 33 singles.

Joe Cuoghi, operator of Poplar Tunes Record Shop, main one-stop where operators buy records, says he gets in 33 singles from the major record companies and a few of the big independents.

But not all independents have yet gone to them. Cuoghi, who also operates a record company on the side and has produced several big hits in the past year or so with the Bill Black Combo, says the 33's "are not selling too hot yet. But they definitely have a future."

"The public will have to be educated to them before the operators start using them. The operators won't use them till they're going pretty good."

Here are what some operators had to say:

JACK EMBRY, Central Music Company:

"I am not buying any 33 singles, nor dual speed phonographs. I may have to in the future if the trend is set—we will have to keep up with it so competition won't beat us out."

CHARLES V. McDOWELL, general manager, Southern Amusement Company:

"We are not using the 33's. I don't know if we will in the future. The availability of the 33's it not good yet. We have the same problem as when stereo phonographs came out—records were not available."

"I don't know what the future holds for the 33's. I think the manufacturing industry is trying to make changes too rapidly in the industry."

"They are not giving the public nor the operators time to adjust. These changes obsolete equipment too fast—it costs the operators too much to make changes."

"We haven't bought any dual phonographs yet. From talking to operators in the area, they feel the same as we do about them. As Henry Ford said years ago, 'All progress is change, but not all change is progress.'"

PARKER HENDERSON, Rainbow Amusement Company:

"I am not using them. I have several phonographs adaptable to the 33 singles, but haven't used them yet. There is no use trying to stock 33 and 45 records."

"They are not practical now. With no more available

than there are today, there is no use buying both speeds. Not enough independent record companies have gone to 33's yet, and I use a lot of the independent's records."

"How can using 33's increase collections? You have to give the public better music to do that. That is what counts."

ALLEN Y. KELLER, Central Music Company:

"I will avoid using them if I can. I haven't used them yet. I may have to in the future. I think it is a promotional thing to sell more records and equipment."

"I think it is ridiculous to make the change. All it will do is cost the operator a lot of money. For example, there is not public demand for stereo music on phonographs. I do not think there will be any for 33 singles."

JAKE KAHN, Tri-State Amusement Company:

"I think it is just a matter of promotion by the industry to sell more equipment and records. The operator is set up to do all right now. The 45 is the best thing that ever happened to the operator."

Kahn said he has a new Seeburg and is trying some 33 singles at one of his top locations. He put it in six months ago. He said collections before it went in were \$70 to \$80 a week. He said collections are the same now.

"They won't vary \$2 or \$3 either way," he said. "They remain about constant. They were \$70 to \$80 a year ago, \$70 to \$80 six months ago, and \$70 to \$80 now."

So the battle lines are drawn and the issues are joined. Only the future will tell.

Denver Operators Cite Limited 33 Selection

By BOB LATIMER

DENVER—The limited choice of selections in 33 r.p.m. singles is responsible for the fact that this new entry isn't making much headway in Denver, according to a survey of leading operators. Most Denver operators feel that the 33 was introduced at a bad time, to obsolete the 45's, and have been slow to consider any changes in equipment.

Local operators are buying 90 per cent of their new

equipment in single-speed 45 r.p.m. phonographs and optimistic over the continued usefulness of these boxes. When the 33 single was announced, distributors began checking with regular operator customers and found that the average operator was aggravated by introduction of what they termed "still another headache."

Most are concerned over the possible cutback or even elimination of the 45's, but feel that manufacturers would scarcely cut their own market to the bone in this way.

Denver operators don't feel that the change in speeds will help collections in any way, even though there may be some improvement in the sound reproduction from the 33 r.p.m. single. What is more likely, operators report, is that the shortage of top tunes in 33 r.p.m. is likely to cut collections, rather than increase them. While the usual operator agrees that the slower-turning disk may have mechanical advantages and possibly cut buying cost per selection, they are loth to make the changeover.

Public Relations Efforts Make Headway COIN MACHINE GLOSSARY

• Continued from page 59

Goin Machine Industry was planning to come to this country "to study operation of CMC and to establish liaison with the Council."

One of the "PR coups" which greatly impressed the West Germans was the story placed by the Council in The New York Times. The story was given a place of prestige on The Times' editorial page. It covered, in glowing terms, the substantial impact being made by coin machines on our economy, and the sociological influences of juke boxes and amusement games.

The pinball machine, it said, "Is the perfect symbol of the national repudiation of our vanishing puritanism, with its austere ethic of hard work and the concomitant guilt about enjoying ourselves. The pinball's place in America seems assured."

The Coin Machine Council also has developed a policy of providing information as to the true story of the industry wherever a publication, or television program, takes a derogatory turn.

As a result, the Council has found that newspaper editors and writers, when appraised of the facts, are open-minded and co-operative. By way of example, when the industry suffered what BMW called an "ink bath" at the hands of a Milwaukee newspaper, CMC sent Casola and a Public Rela-

tions Board representative to a public relations session held by the Milwaukee Coin Machine Operators' Association.

Both Milwaukee newspapers sent reporters to cover the meeting. The headlines for their stories the next day read: "Coin Machines Seen Collecting on Respectability" and "Coin Operators Not Hoodlums."

As part of its plans to acquaint the press with the proper image of the industry, the Council has supplied fact sheets to every daily newspaper in the 50 States, almost 2,000 in number.

And as part of its internal program, CMC will present a Code of Ethics for Members to the board meeting to be held at the MOA convention. Another convention activity will be the presentation of awards recognizing public relations efforts within the industry.

Lee Schooler, president of the Public Relations Board, will address a general business session of the MOA convention on Tuesday, May 16.

The over-all program of the Coin Machine Council has eight avenues of action toward its goals:

1. Employing an expert and experienced pub-

(Continued on page 72)

ACCUMULATOR—Juke box device which totals the number of coins received, so customers don't have to make selection after insertion of each coin.

BACKGLASS—The silk-screened scoreboard of a game, or the upright portion, as opposed to the playfield or cabinet.

BALL PLAYER—10-pin bowling game played with duck-pin type ball. (Also called "long alley.")

BINAURAL—A two-channel sound system.

BINGO—Standard-type pinball game usually with added coin, increasing odds features. Name derives from score system resembling bingo card scoring. (Also called "in-line.")

BONUS—Flat payment by operator to location for "privilege" of placing machines at the location. Can be payment to secure location, or series of payments or "loans" to retain location.

BUMP—To take over location from competing operator. Usually used in derogatory sense where "bonus" is used to win location, but also used where offers better service or equipment than his competition. (Also called "jump.")

BUMPER TABLE—Pool game with ball holes instead of pockets and with rubberized ball bumpers. Game is played under different rules than standard pool.

CABINET—Refers to the wooden parts of exterior housing of a machine.

CONVERSION UNIT—A kit or group of parts and instructions which enable op to add newer mechanical, electrical or play features to an older machine.

DE LUXE—Most often refers to a slightly higher-priced amusement game, often with special added play features, usually shipped in

(Continued on page 68)

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Eppy Favors Replacing Mix Machines In Chain With All Gum, All Charm Units

NEW YORK—Samuel Eppy, local charm manufacturer, has proposed to a major grocery chain that it eliminate the mixed penny ball gum and charm machine and substitute all ball gum units vending 100-count gum and 5-cent all-charm machines.

Eppy argued that installations of two or more machines (at least one all gum and at least one all charm) would result in higher profits for both operator and location.

The suggestion was considered by the chain executives, but no action was taken.

According to Eppy, the 5-cent, all-charm machine is on the verge of a comeback. He pointed out that when the unit was introduced about eight years ago it failed to make much of a dent in the market because of two factors—no really good vending wheel was available, and the variety of 5-cent charms was insufficient.

In spite of these drawbacks, Eppy



SAM EPPY

said, his firm was able to sell about \$100,000 worth of nickel charms to New York operators alone in a single year.

Another drawback to all-charm vending, at that time, was that the look-see viewer had not been developed. Hence, courts had ruled against the all-charm machine on the basis that the purchaser did not know in advance what he was buying.

Eppy contended that the mixed charm and ball gum machine, taking a penny vend, was able to eclipse the 5-cent all-charm machine because of the greater variety of penny charms and the above-

mentioned obstacles to the development of the all-charm unit.

Profits Down

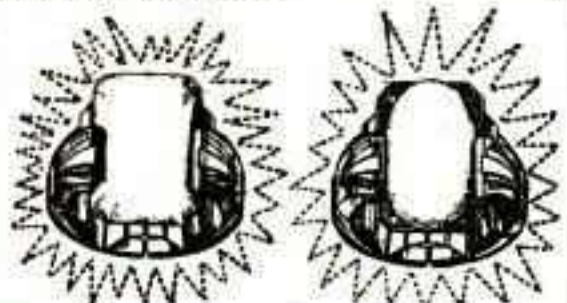
Eppy added that in the last few years, the increased cost of operation has cut operator profits to a dangerously low level at a 1-cent operation, and that operators would be wise to reconsider the 5-cent, all-charm machine.

He cited the development of the new Rocket wheel and spring assembly by Ken McPhail, a device now used by all machine manufacturers, and a device that eliminates mechanical problems from 5-cent charm vending.

He also cited the greater variety *(Continued on page 65)*

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- Cashew, Whole .70
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- Peanuts, Jumbo .42
- Spanish .32
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- Rainbow Peanuts .32
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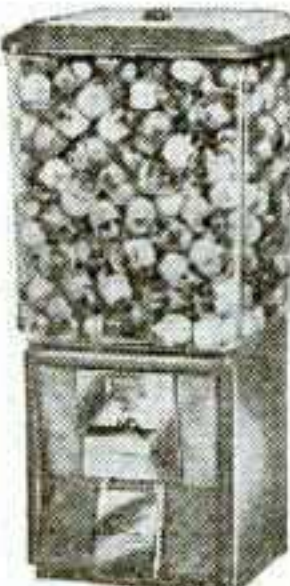
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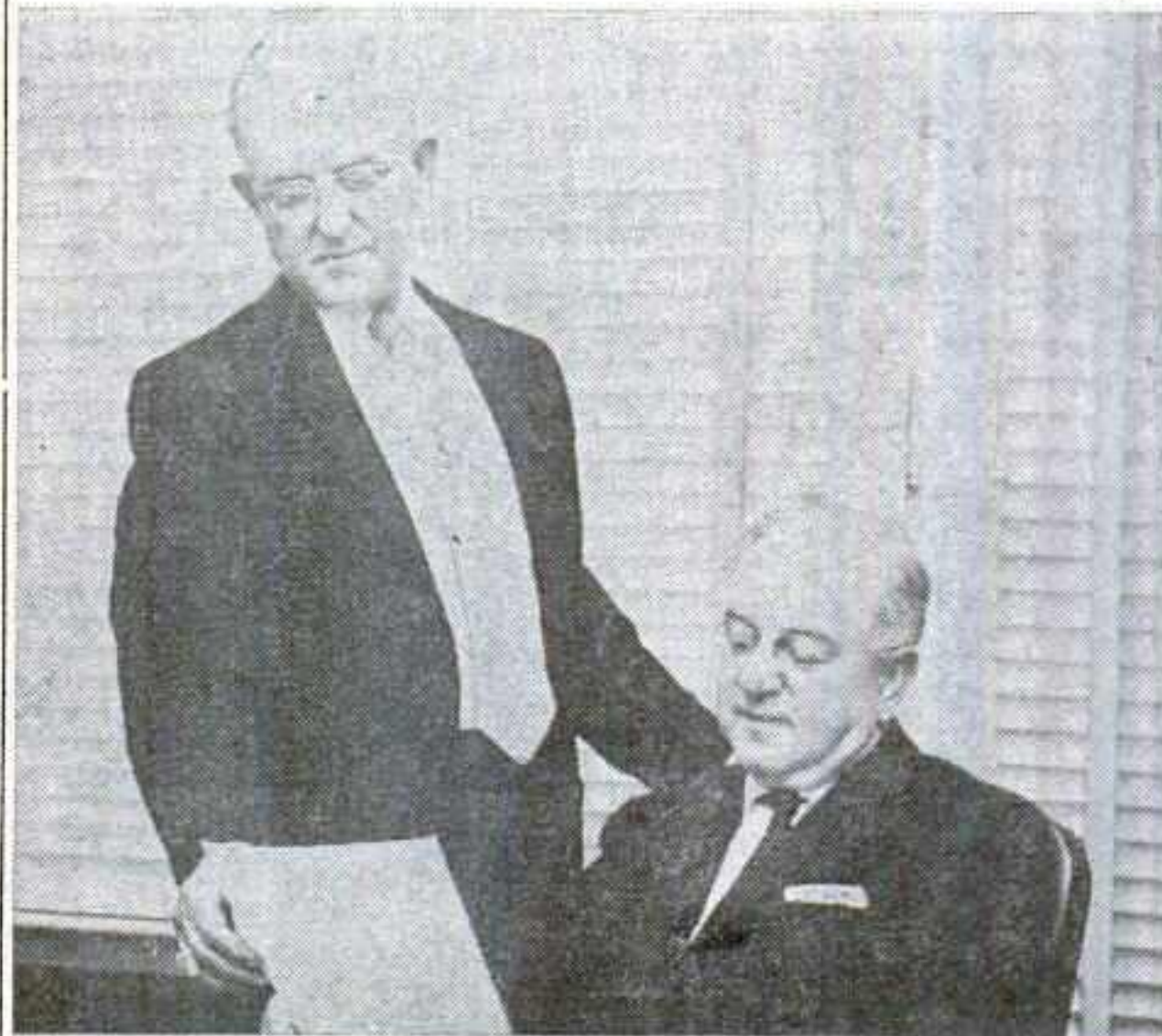
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for many more years of big success
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**Hurviches to Greet Trade
At Big Anniversary Party**



HARRY HURVICH, left, and Max Hurvich, the Gold-Dust Twins, comprise the two-man team which has been running the Birmingham Vending Company the last 30 years.

BIRMINGHAM—Bulk vending operators from all over the South are expected to attend an all-day open house at the Birmingham Vending Company here May 28, in celebration of the 30th anniversary of the distributorship.

On hand to greet the operators will be Max Hurvich and Harry Hurvich, known to the trade as the Gold Dust Twins.

The Hurvich brothers started in the business back in 1931 with a few peanut machines. Today, they operate one of the largest distributorships in the nation, handling

such lines as Chicago Dynamics Industries, D. Gottlieb & Company, Williams Electronic Manufacturing Corporation, Midway Manufacturing Company, Rowe-AMI Sales Company, Automatic Products Company, the Northwestern Corporation, Oak Manufacturing Company, Beech-Nut Life Savers, Inc.,

(Continued on page 72)

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- Silver Kings, 1¢ or 5¢ 8.50
- Silver Kings, 1¢ straight
- Ball Gum 6.50
- 8-Col. PX Cigarette, 30¢ slot .. 50.00
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ASTRONAUT CAN COMPARE TRIP WITH BULKMEN

CHICAGO—The news that Astronaut Alan B. Shepard landed safely near Grand Bahama Island must have brought a special kind of reminiscent joy to members of the bulk vending industry. The island was the site of the annual National Vendors Association convention in 1959. And in one respect at least, Shepard had it easier than some of the conventioners. Shepard spent minutes in the water after landing, before being whisked by helicopter to a nearby carrier. It was different for the NVA crowd, some 30 of whom spent 10 hours being tossed about and being rained upon in a "luxury yacht" before arriving on the island wet, seasick and more than a little miserable.

Eppy Favors Replacing Mix Machines

Continued from page 63

of 5-cent charms now available, and the fact that the new wheel can now take capsules, Rocket rings or a Rocket charm mix.

Eppy feels that a combination of these factors—the new wheel, the availability of a wide variety of charms, and the economic need for 5-cent vending — will eventually convince the operator to re-examine

the nickel, all-charm machine.

He pointed out that one of his firm's items, a stone-set ring with a groove designed to hold a ball gum, lends itself to 5-cent vending in that it gives the purchaser both a charm and a confection in the same vend.

Eppy claims that the ball gum is more satisfactory than the marble

insert formerly used in rings, in that it makes it easier to vend and it eliminates the possibility of a youngster swallowing a marble.

Eppy feels that any attempt at this time to go to 10-cent or 25-cent charm vending doesn't stand too great a chance of success. He maintains that while the 10-cent and 25-cent vend are desirable goals, the transition from the penny must be made gradually.

And, he concludes, the 5-cent vend is the next logical step.

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ON YOUR

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And our very best wishes for many more years of big success

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Say You Saw It in Billboard Music Week



In appreciation of the wonderful support we have received from operators and manufacturers, we are holding open house on Sunday, May 28, from 10:00 a.m. until 5:00 p.m.

A special welcome to our many friends returning home from the MOA Convention.

*Remember when we ran this ad on the occasion of our 25th anniversary? The date: April 7, 1956.

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Fresh Bill Hitting Interstate Transport Of Gaming Machines Sent to Congress

By DELORES POE

WASHINGTON—A bill that would outlaw the transportation of gaming devices in interstate and

foreign commerce and launch a strong campaign against the "menace of organized and syndicated crime" was introduced in the House last week (9) by Rep. William C. Cramer (R., Fla.).

The 11-section Cramer Bill (H.R. 6909) is, in effect, a collection of various bills he and other lawmakers have introduced earlier in the session. Chief of the sections is Title V, which would ban the shipment of gaming devices. This section is similar to a bill introduced by Representative Cramer in January. (BMW, January 30).

Basically, the section would amend the Johnson Act to outlaw the shipment of many gaming devices in addition to the slots already covered by the act. Exact wording of the section is as follows: "Title V—Gambling Devices—Sec. 501. Sec. 1171 (A) (2) of Chapter 24 of Title 15 of the United States Code is amended to read as follows:

"(2) Any other machine or mechanical device (including, but not limited to, roulette wheels and similar devices) designed and manufactured primarily for use in connection with gambling, and (A) which when operated may deliver, as the result of the application of an element of chance, any money, property, or thing of value, or

(B) by the operation of which a person may become entitled to receive, as the result of the application of an element of chance, any money, property or thing of value provided that the provisions of this subsection shall not apply to pari-mutuel betting equipment or materials used or designed for use at race tracks where betting is legal under applicable State laws. . . ."

Cramer Bill, like other proposals introduced earlier, would exempt from this provision a State or subdivision of a State where gambling is legal.

Would Tighten Requirements

Measure would tighten up the registration requirements of the Johnson Act, and make it possible for Federal Bureau of Investigation agents to look at records kept by those engaged in "manufacturing, repairing, reconditioning, dealing in, or operating any gambling device. . . ."

Title I of the bill would establish an office of syndicated crime in the Justice Department. Office would have a director, appointed by the President, who would act as a special assistant to the attorney general. The office would have the duty of assembling, correlating and evaluating intelligence relating to organized and syndicated crime. It would undertake studies of the operations, organizations and individuals connected with such activities:

Other titles of the bill would outlaw national conspiracies to commit terrorist crimes, disallow tax deductions for racketeering business expenses, aid in the prevention of interstate transmission of gambling information, make it a felony to send "wagering paraphernalia" in interstate or foreign commerce, permit the compelling of testimony under certain conditions and grant immunity from prosecution in that connection, broaden the scope of the fugitive felon act, and outlaw travel over State lines and national boundaries if the purpose of the travel is to aid criminal or racketeering activities.

Representative Cramer urged his colleagues to take "effective and immediate action on this much needed legislation." He pointed out that Attorney General Kennedy has accepted the "basic concepts" of most of the anti-crime legislation he has introduced in the last six years.

The Cramer Bill was sent to the House Judiciary Committee for study and comment.

Irving Kaye Ships DeLuxe Coin Table

BROOKLYN—The Irving Kaye Company this week released its Deluxe Eldorado Mark IV, a 4 by 8-foot regulation coin pool table which retains the recessed features of the Eldorado series.

Outside measurements are 57 inches by 105 inches, while inside dimensions are 48 inches by 96 inches. Coin chute, drawer and tray are completely recessed.

The firm is now in production on non-coin-operated pool tables in three sizes. They will be marketed through regular distributors and billiard supply houses.

The firm's full line of pool tables is being exhibited at MOA, with Irving Kaye and Howard Kaye manning the booth.

Ben Haskell to High Court

NEW YORK — Ben Haskell, prominent coin machine legal expert, has been admitted to practice before the United States Supreme Court. Haskell argued his first case last week.

Illinois Senate Passes 2 Bills to Ban Gaming Pins

CHICAGO — Two bills that would outlaw certain types of pinball games with so-called gambling features were passed by the Illinois Senate last week 33 to 2. The bills now go to the House.

Both bills received stormy and sometimes confused debate before passage. Coverage in the Chicago dailies was likewise less than subdued.

Sen. Robert R. McClory (R., Waukegan), sponsor of the measures, denounced the machines as gambling devices controlled by hoodlums.

Exclude Amusements

Basically, the bills prohibit coin machines used for gambling purposes, but exclude amusement devices which reward the player with an "immediate and unrecorded right to replay," where the device depends in part upon "the skill of the player and returns to the player no coin, tokens, merchandise, credit or recorded right of replay."

The measures are fundamentally the same as those passed by both houses in 1959 but vetoed by then Governor Stratton on grounds they served special interests.

Sen. Paul A. Ziegler (D., Carmi) charged the bills were aimed at an Illinois firm and would put 2,000 people out of work.

Pay Toilets

Sen. William J. Connors (D., Chicago) said there is "no harm in these machines. One of these days we're going to outlaw pay toilets because you put money in a slot."

Sen. A. L. Cronin (D., Chicago) was less charitable, saying "we ought to outlaw all pinball machines—you can gamble on any of them."

Sen. John P. Meyer (R., Danville) said "these danged machines cause more consternation in the local communities and ruin more friendships and I'm for this bill."

The bills specify that any immediate and unrecorded right of replay shall not represent a valuable thing, and be presumed to be without value within the meaning of this act.

Also called for is an annual privilege tax of \$50 for amusement type pinball games, \$10 for electric ray gun games, and \$25 for mechanical bowling or shuffleboard games.

The bills provide for confiscation of any machine found to be a gambling device and specifies fines and imprisonment for operation thereof. Bill 138 is the licensing measure, bill 137 is the regulatory bill.

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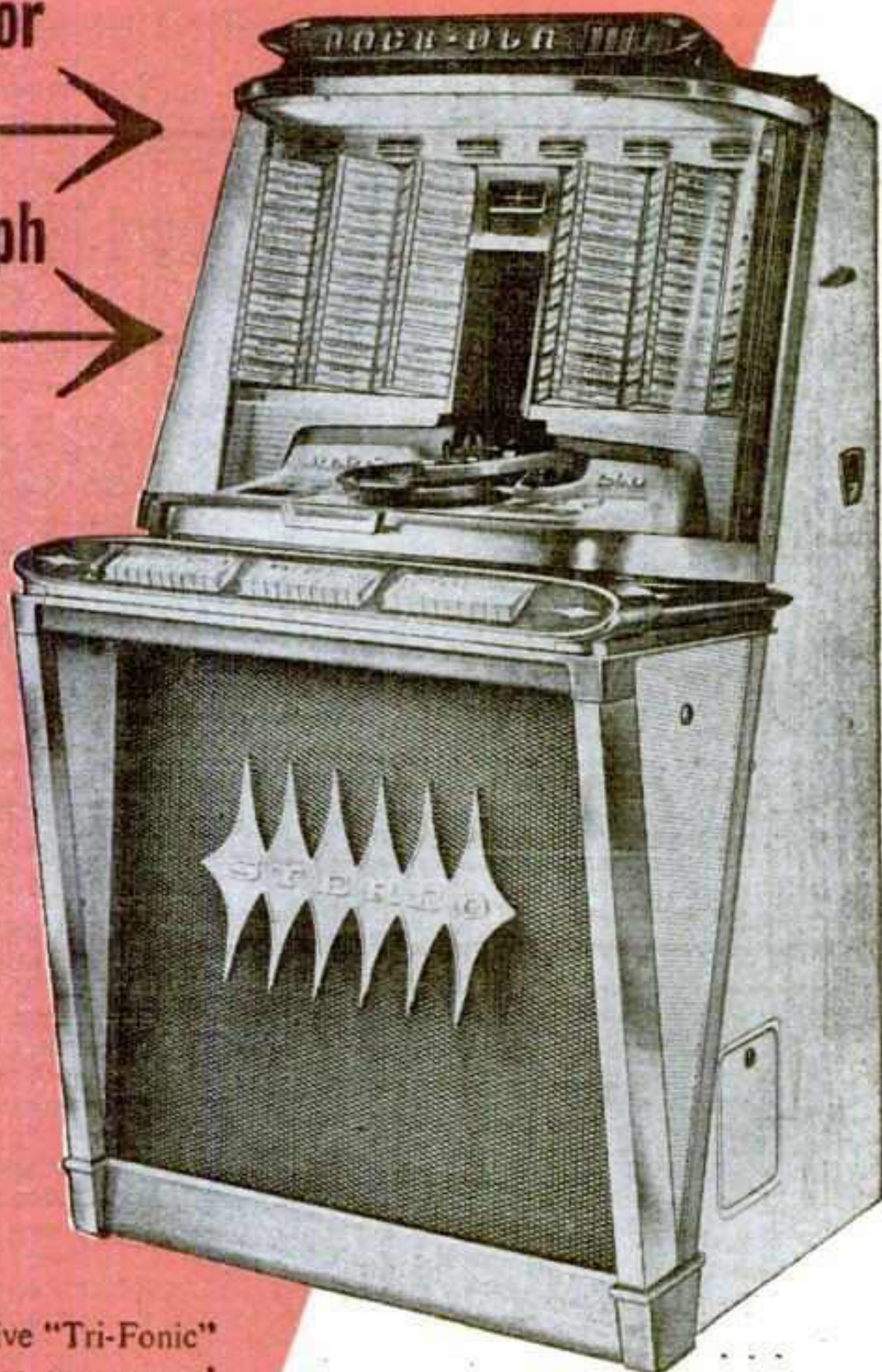
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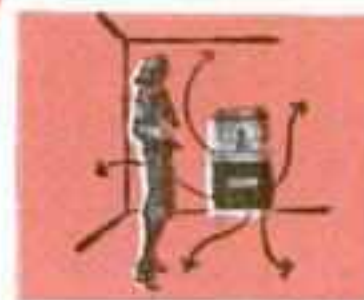


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COIN MACHINE GLOSSARY

Continued from page 62

conjunction with the regular model.
DOG—Machine which is a poor earner or poorly built. Most often, a new machine which doesn't live up to expectations.
DOWNGRADE—See "step down."
DUAL PRICING—Juke box feature enabling op to charge two different prices for record plays. For example, 10 cents for singles, 15 cents for EP's.
EP—Extended play disk. A 45-r.p.m. seven-inch record with two or three tunes per side—generally standards.
FIVE-BALL—Standard-type amusement pinball game, usually delivering five steel balls per game played, although some models can be set to deliver fewer. (Also called "novelty" game.)
FLIPPER—Button-operated pinball playfield lever which hits balls back up the playfield. (In Britain "flipper" refers to the five-ball pin game itself.)
FRONT MONEY—See "off the top."
GUARANTEE—Amount of gross receipts demanded by op before split with location is made. Example: Total gross \$15. Op gets \$5 guarantee. Remaining \$10 split. Differs from "front money" in that if above guarantee was \$15 or more, op would get total gross, location nothing. Often demanded by op when he moves in new, high-priced machine.
HIDEAWAY—A juke box, housed in plain cabinet. Selections are made from wall boxes, with the mechanism generally hidden under a counter or in a basement. Used where space is a factor.
IN-LINE—(See "bingo"). Name derived from scoring arrangement of numbers on backglass cards. Player tries to light up numbers in horizontal, vertical or diagonal lines.
JOBBER—A non-franchised distributor. Usually deals mainly in used equipment.
JUMP—(See "bump.")
LONG ALLEY—(See "ball bowler.")
LP—Long-play record. A 33-r.p.m. record, generally 12 inches in diameter, though some 10-inch LP's have been issued. Not to be confused with new 33-r.p.m. singles recently introduced.
MATCH PLAY—Amusement game light-up feature challenging player to match last digit of his score with a number or symbol appearing on the backglass at termination of each play.
MONAURAL—A single-channel sound system. Sound may emit from any number of speakers, but only one sound is reproduced.
OFF THE TOP—Flat amount of gross receipts for op before dividing total gross with the location. Example: Total gross \$15, op takes \$5 off the top, splits remainder (\$5 to each) with location. Also called "front money."
ONE-BALL—Pinball game delivering one ball per game played.
ONE-STOP—Record store catering to juke box operators, carrying a complete selection of labels, as differentiated from a

distributor, handling only a select number.
PLAYFIELD—Horizontal portion of a game where play action takes place. Most often used in connection with games played with small steel balls.
PLAY METER—Meter on a juke box which indicates number of times each record is played.
RENTALS—Practice (usually by distributor) of renting machines to operators rather than selling them outright. Not common in most areas. Also, to rent equipment to location for short period, or to private organizations for parties.
ROLLOVER—General name for game featuring rolling of balls into score holes. Does not include shuffles, bowlers or pinballs.
SCHOOL—Mechanical-electrical instruction session for ops and servicemen, usually hosted by local distributor and conducted by factory engineers or field men.
SHILL—Playing of a juke box by the location to stimulate play, usually with marked coins which can be separated from actual receipts. Location "shills" the juke box; or, referring to the marked coins as "shills."
SHUFFLE ALLEY—10-pin bowling game played with shuffle puck. Also called "shuffle bowler."
SHUFFLE BOWLER—(See "shuffle alley.")
SIX POCKET—Standard-type pool game with six ball pockets.
60-40—Split of total gross receipts with greater amount to the op. Example: Total gross \$15, op gets \$9 (or 60 per cent), location gets \$6 (or 40 per cent). Could take other forms, such as 75-25, etc. Often used with new, high-priced machines.
SPLIT—Percentage of total amount of gross receipts which goes to either the op or the location; usually according to arrangement. Example: Total gross \$15, op's split \$7.50, location's split \$7.50.
STEP DOWN—Standard practice of moving older machines to poorer locations when new machines (usually placed at best lo-

cations) are moved in. Op is "stepping down" his route. (Also called "downgrade.")
STOP—A location.
UPRIGHT—Currently refers to definite type of fast-play machine with light-up score symbols. Player lights up three or more like symbols to win. Game has no playfield, only scoreglass.
WALLBOX—Small box remote from the juke box, suitable for making program selections and accepting coin.

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EUROPEAN NEWS BRIEFS

Coin Machines Up Front at Fair

HANOVER—For the first time ever, coin machines have moved front and center stage at West Germany's No. 1 trade fair—the Hanover industrial fair. Juke boxes are a well-established section of the electronics industry, which has turned out in force this year at Hanover. The electronics industry, which is showing increased interest in games, has the second largest section here, just behind machine tools. The U. S. money-changing coin machine is a star attraction of the fair. The machine has been altered to change a German 10-mark note into coins (for coin machine operation). Nothing like this machine has ever been seen before in Germany. It is operating faultlessly at the fair here, and the German coin machine industry is keen to obtain a licensed production agreement. Ludwig Erhard, the economics minister, has cheered the hard-pressed German coin machine industry by promising, in a speech at the fair, that there will be no further revaluation of the mark, which has hit the coin machine segment harder than almost any other German export industry.

New One-Stops Run by Distribs

HAMBURG—German juke box distributors are entering the one-stop record business en masse. The one-stop business is viewed by distributors generally, a spot check here in Germany's juke box capital shows, as a definite palliative, if not stimulus, for the sagging juke box business. The approach to the one-stop business is divided between service and profit. Some distributors look on the one-stop as primarily a service function to retain and build customer good will. But other distributors feel that disk sales can be developed into a cash as well as good-will proposition. Distributors like Helmut Rehbock here have elaborate disk departments geared to the small operator's requirements. A distributor here explained the new one-stop philosophy, "It's a natural we wonder how we overlooked for so long. The operator should get his records from the same place he gets his equipment; the distributor should offer a completely integrated service to the operator."

German Trade Seeks Old Unity

WEST BERLIN—West Germany's coin machine industry is striving for a formula whereby the three branches of the industry—producers, distributors, and operators—can co-operate closely without running afoul of the Bonn government's strict antitrust laws. The industry was forced to disband a tightly integrated organization of the three branches. This was several years ago, and since then the three branches have practiced a loose co-operation through the so-called "Working Committee of the Coin Machine Industry" (AMA). But leaders of the three branches contend that with the present shrinking market, the industry is confronted with urgent and complex problems which can only be solved on an industry-wide basis. The government so far has taken the position that all cartel and price-fixing arrangements spring from such a premise, and that abuses are built into an industry-wide co-operation, regardless of the field or industry.

Monaco Notes 35 Coin Patents

MONTE CARLO—Prince Rainier's authorities in Monaco have registered some 35 coin machine patents in the last year. Authorities said the patents involved mechanisms and were mainly in the electronics field. One patent is said to involve an X-ray device for detecting counterfeit bills in money-changing machines. Another automatically rejects defective phonograph records, even before scratches are clearly audible. Prince Rainier's administration is operating a unique "cash-and-carry" patent service featuring 24-hour service, in contrast to the months of red tape surrounding most patent applications. Anyone can take a new idea and protect it immediately without going through the time-consuming paper shuffle of national patent offices. Patent protection on an international basis is provided by Rainier's Bureau of Patents, in Monte Carlo. The bureau will issue certified documents of ownership within 24 hours of deposit for a per-item fee of \$10. Monaco is a member of the International Patent Union, and legal priority of such registration is recognized by all member nations of the Copyright Union.

Madagascar Coin Trade Spurts

PARIS—A coin machine boom is developing on the island of Madagascar, which has become an independent member of the French Union. The new government in Tanarive has recinded all restrictions which existed under French rule on coin machine trading and operation. These restrictions included those on coin machines arcades and on the importation and location of coin machines. Orders are flowing into Paris for new equipment—juke boxes, games and vending machines. Madagascar is becoming a particularly lively juke box center. It is estimated that there are now around 3,000 juke boxes on the island, of which 500 have been added since independence. The estimated 1,500 games consist mainly of football (soccer) games, although orders have been placed here recently for pinballs. Representatives of U. S. coin machine firms anticipate sharing in the Madagascar business. Most of the coin equipment now being shipped to Madagascar is French-made. However, representatives of U. S. firms here believe that a substantial market can be created on the island for U. S. equipment under the Tanarive government's new program of liberalized trading.



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Yesteryear's Hit Disks Mean \$\$ for Operators

By REN GREVATT

NEW YORK—"The newest is the oldest." That's one succinct way of expressing what is perhaps the most important trend of the moment as far as juke box disk programming is concerned. Not in several years has there been evident such intense interest in and retail sales of old disk material, and that means a lot more than just Glenn Miller, which in itself, is a perennially favorite sound on any box.

In many markets across the nation, the old rock and roll hits, going back from three to 10 years, are breaking out all over again and are gaining considerable best-selling chart recognition. Old standard songs too have been extremely prominent on hit singles recently, with some tradesters regarding any halfway good recording of an oldie tune as a potential hit.

Other important programming material, particularly at the moment, consists of jazz items, described by one top one-stop as "getting bigger all the time on boxes;" sing-along items; show music, and disks which feature a specific dance.

The rebirth for old rock and roll material is, in many circles, credited to New York deejay, Alan Fredericks, whose one-hour, Saturday night show, "Night Train," on WADO, programs only old rock hits. The show is sponsored by the Times Square Record Shop, where many of the old hits heard on the show can be bought. Already the combine of Fredericks and Irving Rose, proprietor of the store, has brought about broad national activity on these old disks, and has forced disk firms to re-release many of them.

Radio stations in many markets are making a point now of programming at least one oldie or honor roll type hit on every quarter hour or half hour segment of a given show. All this has built

much interest in the oldies and some have moved well up the charts. A couple of current examples of these oldies would be the Shirelles' "Dedicated to the One I Love," and "Rama Lama Ding Dong," by the Edsels.

Other recent entries—and there are plenty of them—include "There's a Moon Out Tonight," by the Capris; "Baby, Oh Baby," by the Shells; "Tonight Tonight," by the Mello-Kings; "Church Bells May Ring," by the Willows; "Gee," by the Crows, and "The Bells of Rosa Rita," by the Admirals. All these were important disks in their day and they're now enjoying quite a reincarnation. Operators should be aware of the hot ones because there'll be plenty of requests for them.

Jazz, too, has grown into an increasingly important juke box factor. This, of course, is not necessarily reflected by pop chart sales activity, although Julian (Cannonball) Adderley is currently on the charts with "African Waltz," a jazz item, as is a jazz version of the theme from "Exodus."

Yet, there is a large share of the record-listening market in the post rock and roll age bracket—particularly in the college group—which digs jazz the most. Many operators have found good, solid programming is to be found in the increasing number of jazz singles being released, with the juke market especially in mind.

On the sing-along side, Mitch Miller has unquestionably led the way. His sing-along albums have been phenomenal sellers for Columbia Records and the special stereo single packs, issued as a part of Seeburg's artist-of-the-week program, have been found to be good coin-pullers.

Beyond this, the sing-along idea in general makes for good programming fare, particularly in restaurants with a family type of trade, where children are likely to be brought. There are many single disks which come out, featuring a standard tune which also lends themselves well to group singing.

Show music, too, is having an increasing effect on smart programming. Highbrow locations and cocktail lounges, according to one-stop ops here, are ripe for this kind of product. Some have been so inspired by the success of show music programming that suggestions have been made that a whole original-cast album might well be a winner if available on a box for a half dollar.

Comedy albums, too, can have their place on boxes. Such spoken word records as the singles of "The Touchables," and "Man in Orbit," just released, can give fans a lot of laughs and make them feel they're sitting in on a "live" show. These, plus single disk excerpts of best-selling comedy albums, make for excellent change-of-pace programming.

Operators should always be ready to latch onto any kind of new dance disk. Recently, the old "Hucklebuck," a famous dance, enjoyed a revival. "Pony Time" is based on a dance, while currently there are such dance hits as "Doing the Mess Around," and "The Continental Walk." Also, ops should be aware of the newest dance craze, the Pachanga, or as it is sometimes called, the Charanga. There have been a number of singles based on these new steps as well as albums. Such material will fit any juke box where there's a dance floor, even postage stamp size.

Actually, the range of material on disks today is broader than

ever. It's a day when the earthiest kind of rock and roll can vie with Sammy Kaye, Lawrence Welk, Cannonball Adderley and spoken word hits for maximum attention.

BARGAINS FOR THE WEEK

- Bull's-Eye Drop Ball \$150.00
 - Genco Skill Ball (as is) 60.00
 - Wms. Roll-A-Ball (as is) 60.00
 - C. C. Rocket (2 Player) (As Is) 60.00
 - C. C. Skill Ball DeLuxe 60.00
 - C. C. Rocket (1 Player) As Is 50.00
 - United Team Male (16 Ft. Bowler) 675.00
 - United Small Ball Bowler 135.00
 - United Advance (16 Ft. Bowler) 595.00
 - United League (16 Ft. Bowler) 645.00
 - United Handicap Bowler 675.00
 - United Rebound Shuffle Alleys. Ea. 75.00
 - United Team Shuffle Alley 85.00
 - Bally ABC Super Delux Shuffle Alley 250.00
 - Bally ABC Shuffle Alley 125.00
 - 2 Bally Strike 14-16 (As Is) 150.00
 - United Delux Baseball (Used) 305.00
 - United Yankee Baseball 295.00
 - 3 AMI K200A (New) Write
- The United Bowlers mentioned above reconditioned like new. Have been used very little.
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THOROUGHLY TESTED Field tested for months in bus and train terminals, variety and neighborhood stores. Weekly earnings from \$8.00 to \$18.00, depending on location.

HUNDREDS OF USES Preserves and protects photos, driver's license, cards, newspaper clippings, identification cards, locks of hair, 4-leaf clovers, etc.

HERE'S HOW IT WORKS Customer drops quarter into handsome vending unit and gets two strips of plastic in card folder.

- THREE SIMPLE STEPS:**
1. Customer flips perforated corner of plastic with finger to remove paper backing.
 2. Customer places sticky side of plastic over article to be laminated. Same process is repeated with second sheet.
 3. Customer presses firmly together with hand and uses cutter on machine to trim. **THAT'S ALL.**

OPERATOR MAKES 20c PROFIT ON EVERY SALE less commission to location.

PLASTI-VEND'R holds 250 folders, which, dispensed at 25c each, returns to operator a total of \$62.50.

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Height 15 1/2" (with sign 25")
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All Metal—16 gauge steel
Stand 31" (included with each Vender)
Capacity: 250 Folders, 125 on each side
Finish—Silk screen on baked enamel. Red, white and blue
Base—Navy grey
Coin Chutes (2) 25c ABT
Double Lock
Waste receptable attached to side
Chrome steel safety trimmer. Makes an excellent trim
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WANT TO BUY—

HIGHEST PRICES PAID!
Rush Your List!
GOTTLIEB CONDOLIER—PICNIC—TEXAN—AROUND THE WORLD—SILVER—MADEMOISELLE—WAGON TRAIN—KEWPIE DOLL—SPOT-A-CARD—CAPT. KIDD—ATLAS—LITE-A-CARD—MERRY-GO-ROUND—MELODY LANE—ROTO POOL—MISS ANNABELLE—SUNSHINE—WORLD BEAUTIES.

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BUckingham 1-8211

German Group Seeks Royalty On U. S. Boxes

• Continued from page 20

boxes have intruded into the AFN dispute.

7,000 Juke Boxes

It is estimated that the European Exchange System (EES) operates some 7,000 juke boxes in snack bars and military clubs scattered over Western Europe, with perhaps 2,500 on locations in West Germany.

It has belatedly occurred to GEMA that the military juke boxes are being operated without payment of the GEMA royalty. This issue has been magnified by the bitter opposition of West German juke box operators to GEMA's demands for increased payments.

German operators claim GEMA is not only demanding exorbitant payments but is practicing discrimination in that the military juke boxes are exempted. It is pointed out that civilians as well as troops patronize the military boxes, and that many German guests are among the military juke box patrons.

Basically, GEMA's business is collecting royalties on behalf of ASCAP, the American organization, for American music played in Germany in return for a like service on German music in the U. S. However, the U. S. Forces are playing an increasing amount of German music as well, which has whetted GEMA's interest in royalty collections.

Seeburg Appoints Myles Horwitz Background Rep

CHICAGO—Seeburg has named Myles Horwitz as background music representative on the Eastern seaboard. Announcement came last week from Stuart F. Auer, Seeburg background music sales manager.

Horwitz's principal function will be to interview and appoint qualified associate background music distributors in secondary markets. These will be in addition to Seeburg's regular coin machine distributors who also handle the background music line, and Seeburg's factory-owned background music sales offices in San Francisco, Hollywood, Chicago and New York.

Horwitz was formerly sales manager of the background music division of Eastern Music Systems Corporation, Philadelphia, for five years.

Franco Distrib Stages Fla. Rock-Ola Session

PENSACOLA, Fla.—The Franco Distributing Company, Montgomery, Ala., Rock-Ola distributor, recently held a service school at the San Carlos Hotel here. Jack Barabash, Rock-Ola field service engineer, was in charge of the session.

Operators and servicemen attending included Roy Kemp, Gene Simms, Joey Horne, Joe Bachard, C. H. Watson, Travis Cheatwood, Walker Byrd, William J. Norris, Riley Mobley, W. H. Burnham, Jimmie Bennett, Fletcher Boyington, Johnny Bennett, Ned Anderson and H. V. Smith.

Also, Dwain Adams, Fletch Blacklock, Claude Baisden, George McKee, L. W. Garrett, Harold Pugh, Jesse Sunday, J. B. Westbrook, Eugene Ward, Wallace Arnold, R. J. Lewis, Ruben Franco and Morris Pihl.



Midwest

CLEVELAND CLOSE-UPS

Lennie Laufman, routeman for Lake City Amusement Company for eight years, is recovering this week after a heart attack. This was a second stroke of ill fortune for the firm, according to **Joseph Abraham**, president. **Mrs. Margaret Moss**, head bookkeeper for 15 years, died in St. John's Hospital four days after contracting pneumonia. Both events occurred within a few days of each other.

Louis Golden, president of Ace Cigarette Service Company, left law practice in 1930 to enter the coin machine industry. . . . **Larry Hornbeck**, head of Shaffer Music Company's Cleveland office, was formerly chief of Shaffer Music's Indianapolis branch. . . . **Morris Gisser**, boss at Cleveland Coin Machine Exchange Company, received a letter from England which offered to trade a classy Rolls-Royce for a number of coin machines. He is interested, but has not received further word on the offer.

Monroe Coin Machine Exchange Company, which seems to need more and more elbow room, now covers about 14,000 square feet, said **George George**, president.

Although located near the heart of downtown Cleveland, Cadillac Music Company will have easy access to the far-flung corners of Cuyahoga County. A new interbelt roadway, nearing completion, will speed Cadillac servicemen south to Parma, west to Bay Village and east to Geauga County. "We will have freeway motoring throughout a 25-mile radius of our office," said **Charles Comella**.

Joseph Soloman, one of the old-timers in the business here, has a well-established route and old friends for customers. "I refuse to become alarmed during the downward cycles of the coin machine industry. The business is here to stay, so let's not regard every economic slump as the end of everything," he counseled. **Soloman** heads **J. B. Music Company**.

Collections have continued to slump along for **J. R. Music Company**, reports **James Ross**, president. . . . **Bill Gribbons**, his pretty wife **Lou**, and their Mexican dog, **Pepin**, returned to Cleveland last week after six months in Acapulco, Mexico. He helps out his mother, **Helen Dugan**, head of **Dugan Music Company**, in the summer and works as a professional skin diver south of the border during the winter.

Mrs. Robert K. Williams' L. & L. Clary Company concentrates most of its activity in the city, North Royalton and Strongsville suburbs. . . . **Thomas Miller**, head of **Associated Enterprise**, has been undergoing a modernization program for the last two years. About 75 per cent of his music equipment plays stereo, he said. . . . **Robert Levine** and **Sanford Levine** are celebrating their 20th anniversary in the coin machine business this year. **Bob Sudyk**.

SHUFFLES		6-POCKET POOLS	
Rebound Shuffles	45.00	New and Used—Write	
Shooting Star	95.00	LARGE BUMPER POOLS . . . \$75.00	
Rocket Shuffle	95.00	14-ft. Bowlers . . . \$145.00	
Blinker	170.00	Genco Rifle Gallery . . . 95.00	
All Star	125.00	Genco State Fair . . . 195.00	
Keeney Bowlette	145.00		
Chicago Coin Ski Ball	145.00		

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Every machine is guaranteed to look like new and work like new!

5 BALLS	
1 Gottlieb Silver	\$125.00
1 Gottlieb Straight Shooter	175.00
1 Gottlieb High Diver	165.00
1 Gottlieb Slugging Champ	65.00
2 Gottlieb Sun Shine	@ 165.00
2 Gottlieb Lighting Ball	@ 210.00
1 Gottlieb Sifting Pretty	165.00
1 Gottlieb Queen of Diamond	195.00
1 Wms. Spot Pool	155.00
1 Wms. Official Baseball	265.00
1 Bally Target	225.00

1 BALL	
3 Bally Beauty Contest, FP	@ \$175.00
1 Bally Island Queen, FP	210.00
2 Bally Beach Queen, FP	@ 210.00

UPRIGHTS	
2 Games Inc. Wild Cat	@ \$185.00
1 Keeney Round-Up	@ 195.00
2 Auto Bell DeLuxe Hialeah (new)	@ 335.00
1 Keeney Criss Cross Diamond	185.00

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COMPACT CABINET
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- The original copter—fully tested
- Ground-to-air rescue stories
- Pentron play-back unit with sealed tape cartridge
- Only 2' x 3' of floor space
- Epoxy paints—ceramic glaze
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- Trouble-free, self-lubricating



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U.S. Patent Pending

- Only 2 square feet floor space
- New Spiraling 360° motion
- Sound effects and story
- Super-hard epoxy paint with ceramic glaze
- Molded one-piece fiberglass
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JUST OFF THE PRESS!
Write for new color catalog of full line of 26 fully-factory reconditioned rides which carry new ride one year guarantee!

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a 50,000 square foot plant dedicated to the future of the Kiddie Ride business!

Public Relations Efforts Make Headway

• Continued from page 62

Public relations staff to work for the interests of the entire coin machine industry.

2. Exploiting every available means of mass communication to bring the message of the industry directly, and with authority, to the people.

3. Demonstrating that members of the coin machine industry are decent, hard-working businessmen, a credit to the community and the nation.

4. Emphasizing the contribution of the coin machine industry to the American way of life, reflecting American ingenuity, representing American free enterprise at work.

5. Repeatedly reminding the public of the countless daily uses of coin-operated equipment, which provides a prospering populace with inex-

pensive enjoyment, entertainment and convenience.

6. Informing the general public, as well as the business world and government officials, of the tremendous contribution the coin machine industry makes to the national economy, through employment, taxes and licenses, and by stimulating the flow of goods and services.

7. Presenting the members of the coin machine industry as responsible citizens and "good neighbors" who contribute constantly to the common welfare through their community activities.

8. Conducting a continuing campaign to create a new image of the industry in the public mind, an honest likeness of its members that will benefit every man and woman in the industry, now and through the years.

Williams Bows Complete Line of Coin Pool Tables

CHICAGO — Williams Electronic Manufacturing Corporation last week bowed a complete line of coin-operated billiard tables.

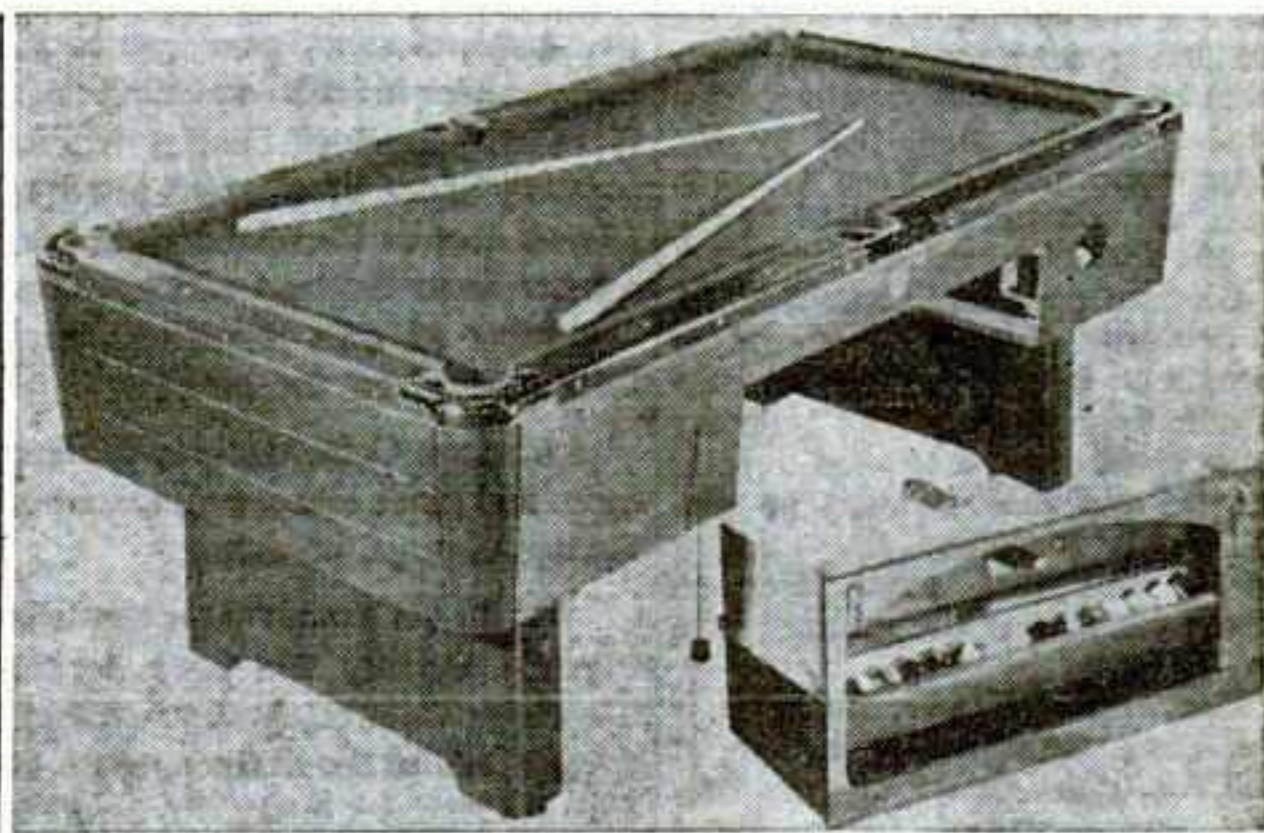
Included are a Deluxe 90 Model, 50 by 90 inches; Deluxe 75 Model, 43 by 75 inches, and the Standard 75 Model, also 43 by 75 inches.

According to Sam Stern, Williams president, initial deliveries have already been made to distributor outlets.

Both de luxe models have hand-rubbed mahogany finish, polished chromium around all pockets, and inlaid Formica rails. The standard model is designed in multi-color finish.

The games have 2½-inch pool balls and 2¾-inch cue ball. All models have two dime coin chutes and separate cue ball return.

The tables come with four cue sticks. The games have slate tops covered with regulation pool table cloth and an in-a-drawer mechanism with twin locks on either side, slips out for easy servicing. Balls are contained in the rack on the side.



WILLIAMS BILLIARD TABLE

Geritz Named Rock-Ola Distrib

CHICAGO—Mountain Distributing Company, veteran Denver distributorship headed by Pete Geritz, has been named Rock-Ola distributor for Colorado, New Mexico and Wyoming, concluding a three-way reshuffling of distributors for the Mountain High City.



Pete Geritz

Geritz formerly handled the AMI line which was taken over by Thompson Distributing Company when the latter was purchased by Automatic Canteen Company of America recently.

Seeburg, whose line had been distributed by Thompson, named Doyle Wycaver, Midwest Distributing Company, its new outlet in Denver.

Combine Outlets

Rock-Ola's former outlets in Geritz's new territory were Atlas Sales, headed by John Cassell, Denver, and Consolidated Music Company, headed by Alfred Harper and Frank Derrick, Las Cruces, N. M.

Geritz is one of the most respected and well known of Western distributors. He's been in the coin machine business in Denver since 1942, and has handled the AMI line since 1948.

In addition to juke boxes, he's also distributor for Chicago Dynamic Industries, and Williams and has a sizable record one-stop operation under the same roof.

Vending, Too

Geritz will take over the entire Rock-Ola line of phonographs and vending equipment. He will also retain his full present staff.

Jerry Harris, another veteran of the area, is sales manager. Paul Marquis and Bill Smith handle service. The one-stop is run by Jim Windhorst and Carl Cartwright.

Hurvich Party

• Continued from page 64

Ferra Candy Company and Leaf Brands, Inc.

Also, Peanut Specialty Company, Samuel Eppy & Company, Paul Price Company, Ringmaster Charms, Plastic Process Corporation, Karl Guggenheim, Inc., Fischer Sales and Manufacturing Company, Fidelitone, Inc., and Capitol Projector Corporation.

All told, Birmingham Vending represents more than 20 manufacturers in the bulk vending, music machine and game fields. Headquarters are a 17,000-square-foot modern office and warehouse. Some 15 persons are employed by the firm.

Representatives of major machine and supply houses are expected to send representatives to the open house, which begins at 10 a.m. and lasts till 5 p.m.

United at MOA

• Continued from page 58

and (5) spares only (pick-a-spare) spare).

The 5-Way Shuffle Alley has the same game features, but is a puck game is standard 8½-foot length.

The latest United game—Classic Deluxe—comes in 13 and 16-foot lengths with eight and four-foot sections that can be added. It has a new "super-de luxe" streamlined cabinet, with new features including: Lower playfield and alley level for more realistic bowling; large-sized pin indicator on the backglass, and no wait between first and second ball in frame.

Game features are the same as on the 5-Star models.

Davis Guarantee

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- Work Done
- 1 Year Free
- 1 Year Free
- 1 Year Free
- 1 Year Free

FAMOUS DAVIS GUARANTEE

SEEBURG

2225	\$895.00
201DH	775.00
KD200H	435.00
M100C	275.00
3W1 Wallbox	45.00

SEEBURG HIDEAWAYS

HK200	\$350.00
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AMI

LIKE NEW 100 SELECTION LYRIC	WRITE
LIKE NEW 200 SELECTION CONTINENTAL	WRITE
I-200E	\$475.00
H-200E	395.00

WURLITZER

2250	\$449.00
2200	449.00
2000	275.00

CIG VENDOR

SEEBURG E-1	\$249.00
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Terms: 1/3 deposit required

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ADVERTISING IN BUSINESSPAPERS MEANS BUSINESS

when answering ads . . .

Say You Saw It in Billboard Music Week

AC Handles Vending, Juke Phases

• Continued from page 58

charge of vending sales for the new subsidiary.

Other officers of AC Automatic Services include David A. Elliott, vice-president, ABT sales; Arnold Harlem, vice-president, finance; Donald M. Lunday, general manager, background music, and Edward A. Wiler, director of advertising and sales promotion.

Harlem and Wiler both held similar posts with Rowe - AMI Sales, Elliott was vice-president, sales, for the ABT division.

AC Automatic Services, Inc.'s new president, Joel Kleiman, told Billboard Music Week that the actual policies and sales ideas of the new firm are still being de-

Bally Marksman

• Continued from page 59

10, small birds 20. At the same time three jumping rabbits pop up from the foliage and quickly dive back out of sight. Only one rabbit is in view at a time, an arrangement which calls for real marksmanship to get maximum scoring advantages from the rabbits, which score 20 each. After 10 shots, the popular mystery-moving fox appears, scoring 40 when hit and jumping up in a different place every time he is hit."

Also new in Marksman are chip-proof plastic targets. Animal figures are printed on the back of transparent plastic, protected from the impact of the balls. Cabinet is attractively decorated in multi-color design.

WE HAVE IT.. YOU NEED IT LET US SEND IT TO YOU

Send us your order with a small down payment and what you need will be on its way.

SHUFFLE ALLEYS

United Clover	\$ 50.00
United Cascade	50.00
United Olympic	75.00
United Handicap	75.00
United Midget Shuffle	75.00
United 10th Frame	75.00
United League	75.00
United Capitol	170.00
United Regulation	175.00
United Royal	175.00
United 6 Star Regulation	250.00
United Atlas	325.00
United Eagle	325.00
United Cyclone	350.00
United Dual	450.00
United 3 Way Shuffle	550.00
United 4 Way Shuffle	575.00
United Big Bonus	575.00
Bally Mystic Shuffle	75.00
Bally ABC Shuffle	125.00
C. C. Criss Cross	75.00
C. C. Crown	75.00
C. C. Starline	75.00
C. C. Thunderbolt	100.00
C. C. Hollywood	100.00
C. C. Holiday	150.00
C. C. Blinker	175.00
Keeney Fascination	50.00

BOWLING ALLEYS

Un. Bowling Alley, 11 ft.	
3" balls	\$150.00
Un. Bowling Alley, 14 ft.	
3" balls	150.00
Un. Royal Bowling, 16 ft.	
4 1/2" balls	275.00
Un. Playtime Bowling, 13 ft.	
4 1/2" balls	275.00
Un. Duplex Bowler, 13 ft.	
4 1/2" balls	525.00
C. C. Bowling League, 14 ft.	
3" balls	185.00
C. C. Classic Bowler, 16 ft.	
4 1/2" balls	275.00
C. C. TV Bowling League, 13 ft.	
4 1/2" balls	275.00
Bally ABC Bowler, 14 ft.	
3" balls	175.00
Bally Trophy Bowler, 11 ft.	
4" balls	325.00
Bally Trophy Bowler, 14 ft.	
4" balls	325.00
Bally Lucky Bowler, 14 ft.	
4" balls	395.00
Williams Ten Strike	125.00
Williams Roll-A-Ball	90.00

Modern Dist'g Co.
3222 Tejon Street, Denver 11, Colo.
Phone GRand 7-6834

tional announcements are expected in the field of more coin machine distributor acquisitions.

Background

Kleiman, a youthful 42, brings to his new post a distinguished educational and professional background. After graduating from New York University with a Bachelor degree in business administration and retailing, he entered the Army Air Corps, serving as a B-17 pilot in Guadalcanal. Before being discharged as a Major in 1946, he had been awarded the Silver Star, Distinguished Flying Cross, two Presidential Citations and six Air Medals.

From the service, he joined Johnson Tobacco Company and became manager of the tobacco departments in Sears, Roebuck department stores. He also supervised the vending divisions in Sears' stores and plants.

It was in this position that he became acquainted with Canteen personnel, joining that organization's national sales department in 1948. In 1954, he was named director of special services for Canteen. Kleiman lives with his wife Delores, and three girls in suburban Deerfield.

veloped. Kleiman noted however that there were no plans to operate music or game equipment, other than those which may be owned by already-acquired distributors (Trimount Automatic Sales has a sizable route in Boston).

Kleiman noted that juke box sales will be handled entirely by current AMI distributors. The Rowe cigaret machine will also be available through these same outlets.

The vending sales division under Jack Dunwoody will be concerned primarily with sales to the major equipment merchandise vending trade.

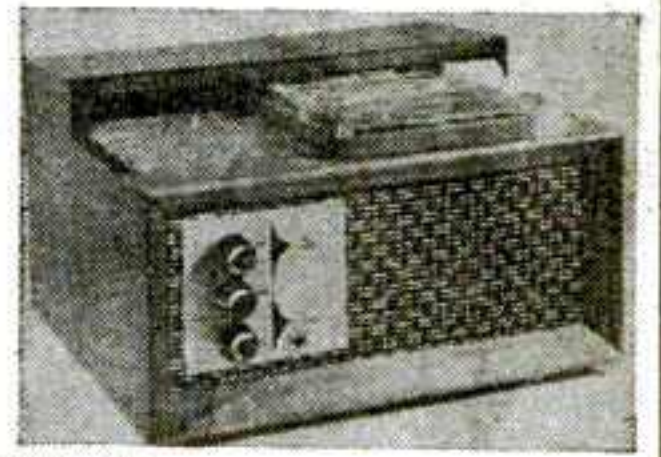
Kleiman will receive his first official introduction to the general coin machine trade at the forthcoming Music Operators of America Convention in Miami, where he is slated to be a featured speaker. Additional information on Canteen's coin machine plans could well be revealed here—either in formal or informal sessions.

At least one area in which addi-

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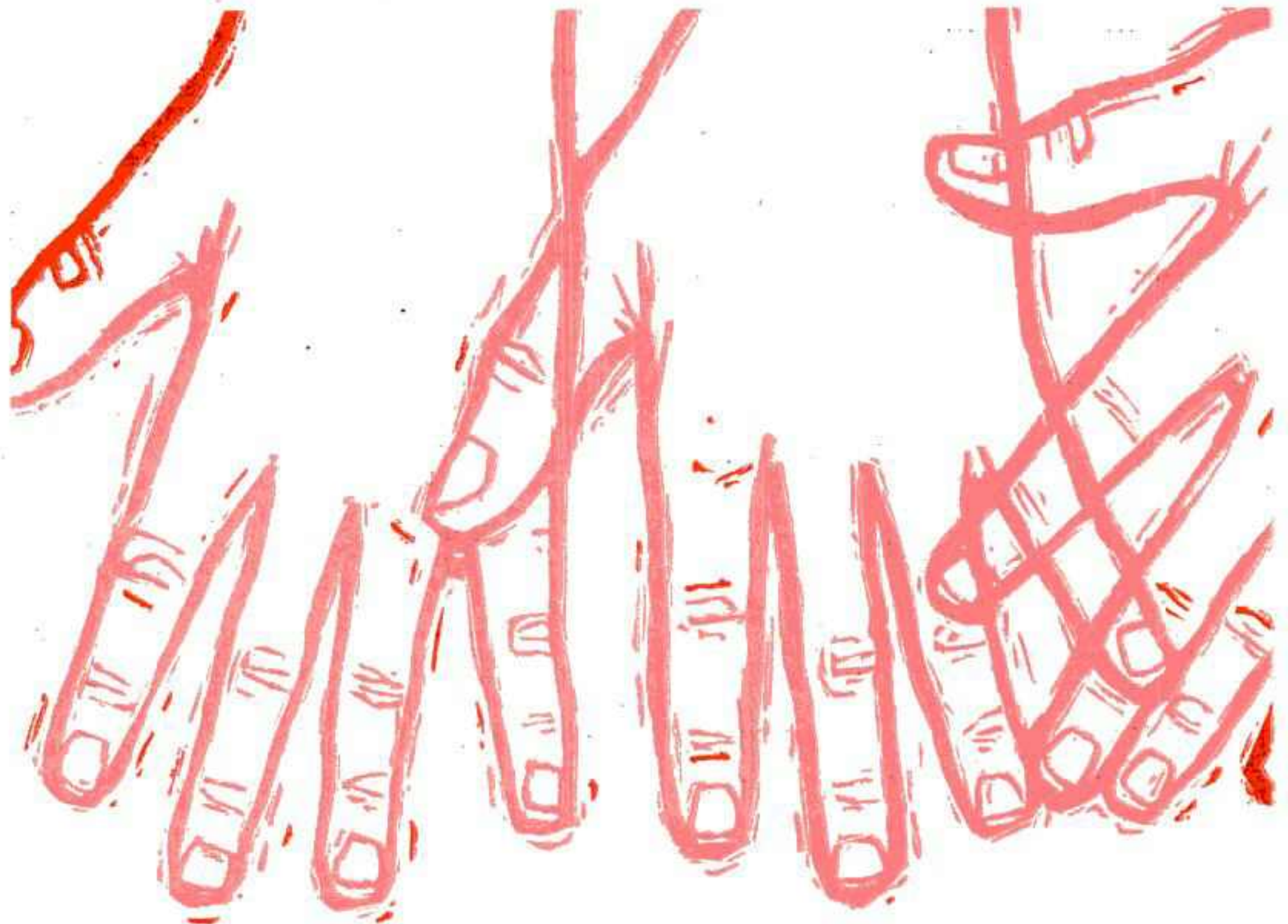
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Depreciation, Salvage, Spot Expense Major Tax Problems

CHICAGO — Depreciation, salvage and location expense continue to be three of the touchiest tax problems faced by the average coin machine operator, according to Leo Kaner, CPA and head of the Music Operators of America Tax Council.

Giving a capsule prediction of the future, Kaner notes "that the present thinking in Washington is for liberalizing depreciation or creating an incentive to business for the purpose of accelerating the business recovery."

"With regret, I notice that the 'salvage value concept' under present regulations has not been reviewed for the purpose of discarding this theory. In eliminating salvage value, it will be noted that a broader base is available for depreciation."

"It is suggested that any further liberalization depreciation should be based without computing salvage value. Salvage value can be discussed both pro and con by economists. Thus it does not rightfully belong in any tax computation. It is hoped that Congress will give this due deliberation."

The following 10 questions and answers are not a comprehensive study of depreciation, salvage and location expense problems, but they do cover some of the more



LEO KANER

the value of the records as a charity contribution and/or as a business expense?

A. A contribution to an accredited charity is deductible as such. The amount of the contribution would be determined by using the cost or fair market value thereof—whichever would be applicable in that particular instance.

Q. In landing a location, I often have to pay between \$500 to \$1,000 to the location owner. How can I treat this on the tax form?

A. The payment for a location is of a short duration, assuming that the lease is no greater than one year and, as such, should be deductible in the year of payment.

Q. How do I treat the same if it is a loan instead of a gift, but not paid back?

A. A loan that is not repaid is to be treated as a bad debt and to be deducted as such in the tax return.

Q. My wife and I attend Music Operators of America State Association convention regularly. Is this a legitimate business expense?

A. That portion of the costs applicable to the husband's activities, since it has a business purpose, is deductible. The wife's portion is not deductible. I would like to and this—where the wife is active in his business, and the wife participates in the business meetings, her amount would be deductible also. It is assumed that the wife can substantiate the business purpose of her accompanying her husband to be deductible as such.

Q. I sponsor a boys soft ball club in a local league. Is this a business expense?

A. Unless it is related to a business activity, the amount would not be deductible. If they wear his shirts and are advertising, this could be deductible. This might be a donation instead of a business deduction.

Q. Often in servicing a location, I buy drinks for the location owner and his employees. Is this deductible?

A. The purpose in spending this sum of money is for the purpose of promoting the phonograph usage, thus having a good business purpose and deductible as such.

Q. I take my family out to dinner in one of my locations. Is this deductible?

A. This is not deductible, it is personal.

common areas that are likely to cause trouble.

Q. What are the basic methods of depreciating a juke box?

A. There are four basic methods of depreciating a juke box. (1) Straight line, which has a salvage value amount to be deducted therefrom before computing depreciation on the cost. The following methods have a build-in salvage value, no salvage value is therefore to be deducted before computing depreciation. (2) "Sum of the digit," (3) 150 per cent declining balance and the (4) 200 per cent (or double declining balance). The 200 per cent declining balance cannot be used for used phonographs.

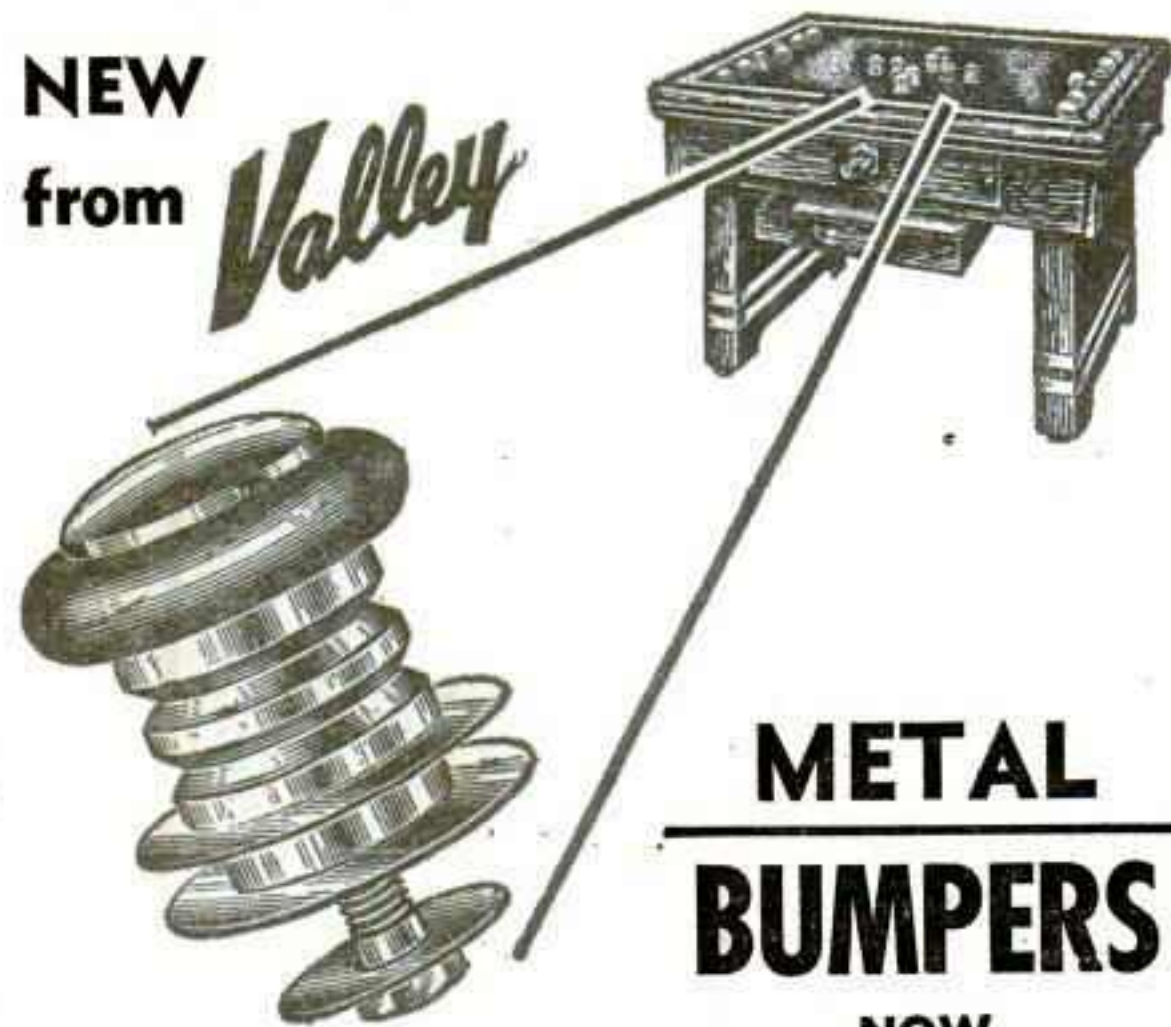
Q. I belong to various clubs such as my local country club, Rotary, Elks and the like. My reason for belonging is to promote business relations for my industry. Is this a deductible business expense?

A. It must be shown that this expenditure has a good business purpose and is an income producing factor in order to substantiate this type of deduction. As to the other civic or community organizations, they normally are deductible as such since it is a local organization and has a good business purpose.

Q. I regularly sell phonograph records in my shop to school children at 25 cents each. Must I declare this as a business income?

A. Yes, this is taxable income.

Q. How about records that I might donate to a boys' club or other charitable clubs. Can I deduct



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Continued from page 58

covers such subjects as location sales and their effects, copyright legislation, and travel and entertainment expense and depreciation. Panelists will be Frank Fabiano, George A. Miller, Clint Pierce, Ed Ratajack, Nicholas Allen and Leo Kaner.

The first afternoon session, with William Hullinger as moderator, has Ted Nichols and Jack J. Geldbart holding forth on record programming and one-stops; Herbert Tonnell in charge of the phonograph and game rotation segment, and Tom Greco and Harry Snodgrass as panelists of the location loans session.

The closing session on Monday will be moderated by Howard Ellis. Subjects are "The Painted Money Story," with Les Montooth; "Relays and Steppers," with Roy Kraehmer, and "Sound System Problems," with Al Mason.

Business Session

The business session is set for Tuesday (16), as MOA President George A. Miller gives the opening address, and Nicholas E. Allen, MOA counsel, follows with his legislative report.

Also on the program are Leo Kaner, national tax counselor; Leo Sexton, Union Trust Life Insurance Company; Joel Kleiman, Automatic Canteen; Lee Schooler, Public Relations Board; Willie Blatt, MOA convention co-ordinator, and Ed Ratajack, MOA managing director.

A meeting of the directors of the Coin Machine Council is set for Tuesday (16), 7:30 p.m., at the Normandy Room.

Exhibit hours will be from 2:30 p.m. to 7 p.m. on Monday and Tuesday, and from 2:30 p.m. to 6 p.m. on Wednesday.

Final board meeting will be held Thursday morning (18) at 10 in the Normandy Room.

The United Music Corporation will hold a school of instruction in the Baccarat Room throughout the convention.

3 Tenn. Operators Expanding Routes With Vending Units

MEMPHIS — Three west Tennessee music and game operators last week expanded their routes by

adding vending equipment to locations ranging from all-night service stations to manufacturing plants.

Roy Morris Jr., Morris Amusement Company, Somerville, placed five vending machines at the new Somerville Garment Company. He has coffee, cold drink, cigaret, candy and chewing gum machines.

William V. Forsythe, Forsythe Amusement Company at Millington, got the vending concession at

the new Covington Curtain Company, a curtain manufacturing plant, last week. He is installing cigaret, candy, coffee and cold bulk drink machines.

Albert Uttz, Dixie Novelty Company, a Covington operator, recently diversified into vending also. He put out coffee vending machines at all-night service stations, truck stops and factories in West Tennessee.

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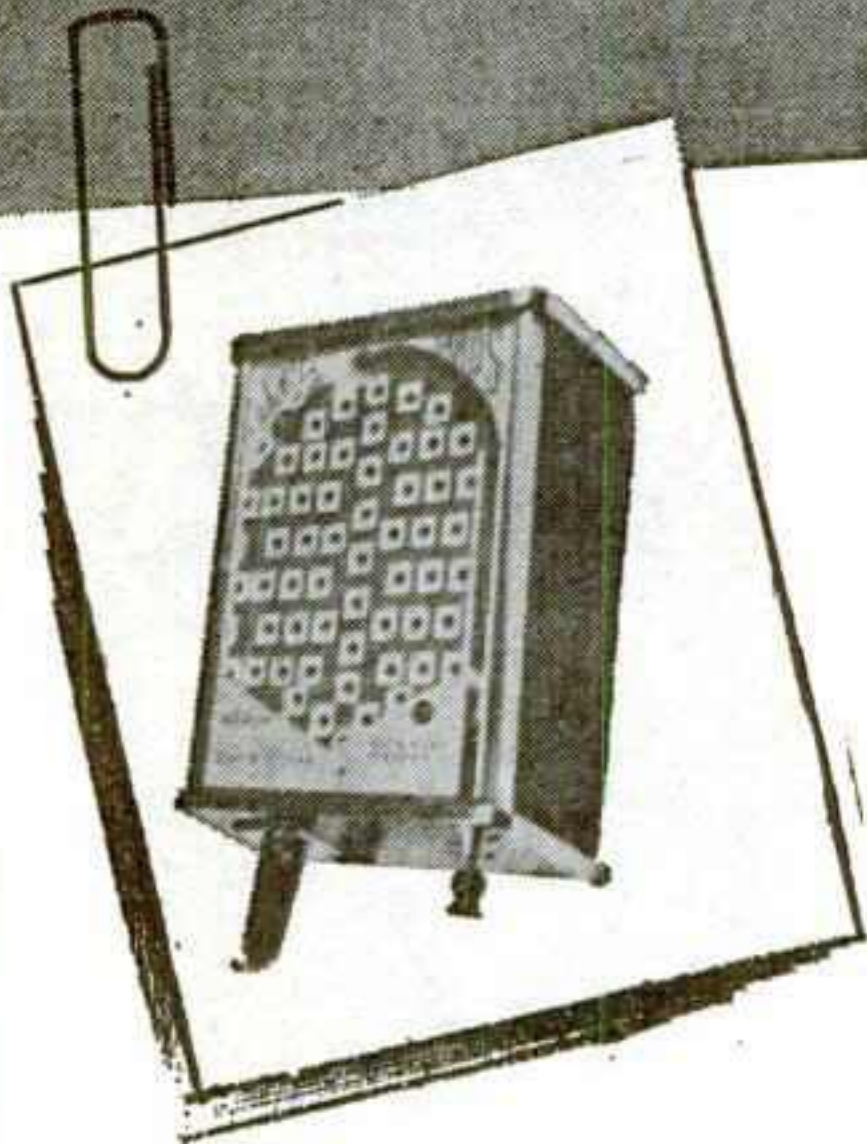
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