

Billboard

The International Music-Record Newsweekly

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

SPECIAL—IN THIS ISSUE:

**The Record Rack Convention:
NARM MEETS IN SAN FRANCISCO**

(See Page 10)

**Dealer Profit Opportunities In
TAPE & TAPE RECORDERS**

(Starts on Page 51)

Billboard

PAGE
ONE
SINGLES

★ **NATIONAL BREAKOUTS**

No National Breakouts This Week

★ **REGIONAL BREAKOUTS**

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

WHAT ARE BOYS MADE OF . . .

Purcells, ABC-Paramount 10401 (Rego Park, BMI) (New York)

PUFF . . .

Peter, Paul and Mary, Warner Bros. 5348 (Pepamar, ASCAP) (Los Angeles)

NEVER . . .

Earls, Old Town 1133 (Maureen, BMI) (New York)

MEMORY LANE . . .

Hippies, Parkway 863 (Rebb-Bntre, ASCAP) (Philadelphia)

PREACHERMAN . . .

Charlie Russo, Diamond 131 (Tobi Ann, BMI) (New York)

TONIGHT I MET AN ANGEL . . .

Tokens, RCA Victor 8148 (Bright Tunes, BMI) (New Orleans)

CONTRACT ON LOVE . . .

Little Stevie Wonder, Tamla 54074 (Jobete, BMI) (Detroit)

ANN MARIE . . .

Belmonts, Sabina 509 (Pokvan, BMI) (Hartford)

WHITE LEVIS . . .

Majorettes, Troy 1000 (House of Fortune, BMI) (New Orleans)

WORK OUT . . .

Michael Clark, Imperial 5893 (Travis, BMI) (Hartford)

CAN'T TAKE NO MORE . . .

Ted Taylor, Okeh 7165 (Ronnat, BMI) (Dallas-Fort Worth)

ETERNALLY . . .

Chantels, Ludix 101 (Bix-Betalbin, BMI) (Minneapolis-St. Paul)

SUN ARISE . . .

Rolf Harris, Epic 9567 (Ardmore, ASCAP) (Houston)

ALBUMS

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

Dynagroove Bombshell May Spark Industry Race in Sales and Sound

Decca Opens Own Branch in Miami Area

NEW YORK — Decca Records has opened a company-owned branch in the Miami area for the first time. The new Decca outlet takes the place of Brooke Distributors, which had been the Decca rep in Miami for some time. Sydney Goldberg, vice-president in charge of sales made the announcement and said the move was made at the request of Brooke, which had developed a concentration of non-music products to distribute over the last few years.

Heading up the new Florida operation is Bert Jones, former Birmingham sales manager from 1951 to 1959 and resident sales rep in Birmingham since the consolidation of the Atlantic and Birmingham branches.

Meanwhile, in Miami, Manny Brookemeyer, head of Brooke Distributors, said he is leaving the record business to concentrate on equipment sales, particularly FM phonos and components, Sony Radio and TV and Emerson TV. At one time, the Brooke record wing, known as Record Distributors, handled not only Decca and Coral but

Continued on page 8

WITHIN 2 WEEKS

Sam Phillips Close to Mercury Tie-Up Deal

By REN GREVATT

NEW YORK—A tie-up between Mercury Records and Sam Phillips' Sun Records of Memphis has been under discussion for about four months, it was learned last week, with a final decision now regarded as possible within the next fortnight.

Under the tie, if consummated, Mercury would become, in effect, a sales agent for all product emanating from Sun and its subsidiary label, Phillips International. At the same time, Mercury would take over the Phillips recording studios in Nashville and Memphis under a leasing arrangement.

Reached in Memphis, Phillips told Billboard, "They've made

me a proposition and I've made them one. There is nothing definite at this time, however. I will say that Mercury is a real live wire outfit right now and they plan to be on top in a very few years. It would be a fine outfit to tie up with."

Phillips continued: "Generally *(Continued on page 6)*

Coast Hearings End

HOLLYWOOD — Bernie Solomon held the witness stand for more than five hours to bring to a conclusion the West Coast phase of the Federal Trade Commission's hearings in its case against the Columbia Record Club. Solomon, president of Everest Records and head of the now-folding Diners' Record Club, was the final witness among eight Coast-based disk industry executives who testified here. The hearings will resume in New York next Monday (11).

Others who took the stand included Dick Bock, president of Pacific Jazz Records; Dan Bonbright, vice-chairman of Capitol Records, Inc., and president of the Capitol Record Club; George Hartstone, president of Hart Distributors, one of this area's leading record distributors; Les Koenig, president of Contemporary Records; Hal Linick, vice-president and treasurer of Liberty Records; Mike Maitland, Warner Bros. Records president; Mo Ostin, executive vice-president of Reprise Records.

Dot Records' president, Randy Wood, scheduled to appear as the final witness during the hearings here, remained on hand during the last day of the proceedings as the hearings went into night sessions with Solomon still holding the stand. Wood

declared his willingness to remain "all night if necessary, but his offer to appear in New York, when the hearings resume March 11, was accepted. Solomon had remained on the stand from 1:45 p.m. Wednesday (27) *(Continued on page 8)*

MOA Finally Makes Up Mind: Convention in Fall

CHICAGO—Music Operators of America ended months of speculation last week when it announced it would hold its annual convention September 4-6 at Chicago's Morrison Hotel.

The dates are just prior to the giant National Automatic Merchandising Association's major vending equipment conclave in the same city, September 7-10.

The promixity of the two dates is expected to be a big boost for MOA attendance.

MOA had no comment on exhibitors, but the favorable convention date, coupled with its expected impact on attendance, is considered a good omen.

J. Harry Snodgrass, MOA president, told Billboard that the exhibitors had not made any commitment, but he was sure

Victor Throws Millions Into Promo Drive

By SAM CHASE

NEW YORK — The new Dynagroove recording process unveiled this week by RCA Victor has the potential to become a merchandising bombshell which could trigger a chain reaction through the entire international record industry.

The speed with which Columbia Records blasted the technique (see other story) only three days after its unveiling presages a major industry battle in which rival labels, both here and abroad, will be spurred to higher feats of engineering and merchandising. In the long run, the end result could well be a technological and marketing race that will stir public interest and win new customers for the record industry.

The first step in this race is the all-out campaign being launched by RCA Victor to excite consumers about what it terms a breakthrough to new *(Continued on page 3)*

they were "interested in exhibiting with a strong national association."

Snodgrass added that he was very "happy with the association's membership campaign" which he described as coming along better than it had in "many, many months."

MOA has been concentrating its guns in this direction since late last year. Snodgrass and Bob Blundred, MOA managing director, have been actively drumming up support from State and local associations.

MOA will hold a board meeting here in early April. Convention plans are expected to be high on the agenda.

Holding of the MOA show coincidentally with other coin machine conventions has been *(Continued on page 59)*

FOR A STATEMENT ABOUT SOUND BY THE RADIO CORPORATION OF AMERICA WHICH CHALLENGES THE ENTIRE RECORDING INDUSTRY... SEE PAGE 33

THREE FOR THE MONEY!

H. B. BARNUM

"TAKE ME OUT TO THE BALL GAME"

8155

c/w "COMING ROUND THE MOUNTAIN"

HANK LOCKLIN

"BEHIND THE FOOTLIGHTS"

8156

c/w "FLYIN' SOUTH"

JOHN D. LOUDERMILK

"THE GUITAR PLAYER"

8154

c/w "BAD NEWS"

WATCH 'EM RACE TO THE TOP!

ORDER NOW!

RCA VICTOR



THE MOST TRUSTED NAME IN SOUND



Columbia Blasts It As 'Backward Step'

NEW YORK—In what he himself termed an unprecedented press conference, Columbia Records President Goddard Lieberson on Thursday (28) denounced RCA Victor's new Dynagroove as a "so-called system" that "represents not a forward step in our industry, but a backward step, because it is a step away from the faithful reproduction of the artist's performance."

Lieberson read a statement which blasted Dynagroove as consisting of "electronic devices, part of which we discarded 12 years ago, another part of which we discarded two years ago." He charged that RCA Victor has done only what Columbia easily could do: "provide records which might seem pristine as far as extraneous sounds are concerned, if we were to limit the recorded sound to minimal colorations and minimum timbre, which is to say by limiting dynamic range and frequency response."

Lieberson also stated, during a question session, that Command Records, among some other labels, has produced disks with "quite a reduction in dynamic range" in producing its highly touted sound.

The Columbia president agreed that "the large majority of the public probably won't hear the difference" in the missing highs and lows, but he suggested that the situation was comparable with an artist who painted a layer of black on top of blue, in that even though you can't see the blue it is there and has an effect on one's feeling toward the final product.

(Continued on page 6)

SOUR GRAPES, SAYS MAREK

NEW YORK—Asked to comment on the Goddard Lieberson press conference, RCA chief George Marek told Billboard: "In my opinion, Mr. Lieberson's statement measured in decibels of anguish, suggests Columbia has a new sound of its own—two sour grapes banging together. We suggest that he tranquilize his competitive nerves and listen to a few Dynagroove records before making accusations so irresponsible as to be laughable."

A high engineering source at RCA Victor asked about Columbia's charges that Dynagroove disks had reduced highs and lows, said that on the contrary, the new Victor process had actually widened the spectrum, which now is wider than it has ever been before. He said: "There has been absolutely no limiting of any kind of the audible spectrum."

Marek also denied reports that RCA Victor was lodging a suit for "trade libel" as a result of the Columbia press conference.

See Victor Bombshell Sparking Sales Race

• Continued from page 1

levels of recorded clarity and realism.

George Marek, vice-president and general manager of the RCA Victor Record Division, told those assembled for the first public demonstration last Monday (25) that he estimates his company has, at best, a head start of six months to a year on other companies. Though Dynagroove is covered by RCA patents, it was clear that Marek considers it likely that competitive recording engineers will seek and find their own solutions to better sound.

Improved Quality

Marek especially underlined

the sales importance to the entire industry of providing improved quality of recording to music lovers — "and to those whom we hope to convert into music lovers." He added that Dynagroove is "not a gimmicky sound" but was planned to come as close to the original music as possible, rather than to strive for sheer effect, "such as having clarinets play as close to your back molars as possible."

A significant aspect of the process is the fact that the Dynagroove LP product is geared not only to provide greatly improved sound through high cost component installa-

tions, but also on low-cost package phonos. While singles do not enter into the Dynagroove planning at this time, Marek told Billboard that the process also could be applied to stereo singles, for example, especially those aimed for use in juke boxes.

Victor's entire March LP release—10 packages—is recorded in the Dynagroove process.

Big Budget

A budget of \$2,300,000 is being thrown behind the process, probably the biggest advertising and promotion expenditure in the industry's history for any single project. The consumer will get the Dynagroove story in many ways, since Victor has set a tie-in campaign with the Buick division of General Motors. This includes manufacture of a special LP containing one track from each of Victor's 10 March releases.

Buick will provide the special record exclusively through its 3,500 dealers in the United States, and will back it with a major ad campaign of its own, including 11 full-page four-color magazine ads, and commercials on its "Sing Along With Mitch" TV series on NBC-TV through April. In addition, Buick will have an eight-week, 3,000-spot saturation radio campaign and a major local newspaper campaign.

All this is supplementary to RCA Victor's own plans, in which William I. Alexander, director of advertising, promotion and publicity, will break ads in leading national magazines during March, April and May plus 60-second full-color commercials on the "Wonderful World of Color" Walt Disney TV series on NBC-TV, March 10 and March 24.

An integral part of the Victor promotion is its suggestion to consumers for "a test comparison of any Dynagroove record against the best disk recording available on any label, anywhere."

From this kind of challenge could well emerge a race which has no end, with Victor engineers, the perspiration still on their brows, heading back to the workbenches to search for ways to improve upon their own product, which is not yet even on dealers' shelves.

AND SO THE HATFIELDS & McCOYS RIDE AGAIN

NEW YORK—The startling move made by Columbia Records this week in calling a press conference to denounce RCA Victor's actions was unique, but is only the latest in a long series of battles between the two rivals.

Over the years, these two firms and their parent corporations, Columbia Broadcasting System and the Radio Corporation of America, have engaged in many a bitter duel. Strangely enough, the public usually was the ultimate winner as the battles resulted in advances on one front or another.

Among the big disputes in recent years have been the struggle over speeds, in which ultimately both won when the 33-r.p.m. and 45-r.p.m. disks each won a permanent place; the battle over the establishment of mail-order clubs, in which Columbia led off and RCA Victor ultimately followed suit; the parent companies' battle over standards for color TV, in which the RCA electronic system emerged the victor over the CBS mechanical method; and, more recently, the blood-letting over stereo disk standards some five years ago.

Oddly, in the last-named struggle, the positions of the companies were exactly reversed. Columbia, now an advocate of purity of sound in its criticism of RCA Victor, was on the receiving end at that time when its compatible stereo disk, which could also be played on mono machines, was denounced as a commercially expedient device which technically was deficient in the high and low frequencies.

Some Marketing Facts

NEW YORK — Basic facts pertinent to the marketing of the new Dynagroove recording technique include the following, according to RCA Victor:

- No special equipment is needed to play Dynagroove records.
- The improvement in the final product is evident in mono as well as stereo LP's.
- Prices are identical with previous LP releases.

- The improvement over previous sound is evident on any quality of playback machine, from the \$100 level upward.
- Dealer material includes a major window display, a special 10-bin rack and a free four-page consumer booklet on the process.
- Older masters may eventually have some aspects of the Dynagroove system applied, from the tape transfer stage on.

Comparative Test a Grabber

NEW YORK — Unquestionably, the most intriguing aspect of the introduction of the new Dynagroove records by RCA Victor was the comparative demonstration at Princeton, in which the new releases were played in conjunction with comparable competitive product.

The non-RCA disks were never identified by name or label, but merely were termed "the finest available conventional" disks.

Jack Pfeiffer, administrator of Red Seal Audio Co-Ordination, conducted the classical demonstration. First, he played Ravel's "La Valse" from a performance which knowledgeable listeners recognized as that con-

ducted for Command by Devaux. Comparable sections from the new RCA Victor release featuring Charles Munch and the Boston Symphony also were played.

Mahler's Symphony No. 1 from the January release on Columbia conducted by Bruno Walter, was compared with the new Victor release under Erich Leinsdorf. A quiet passage in the first movement was contrasted with the thunderous climax.

From the new "Madame Butterfly" opera set, a section from the last part of the first act was heard, including the love duet sung by Leontyne Price and Richard Tucker.

On the pop side, the demo was taken over by Jack Somer, who pointed out the impossibility of exact direct comparisons. However, he played first from what he called probably the most successful pop music LP of all time — Command's "Stereo 35mm" LP, from the "Heat Wave" track. This was followed by an orchestra almost as large fronted by Sid Ramin, in RCA Victor's album titled "New Thresholds in Sound." To wind up the event, two other Victor pop LP's were excerpted: Dick Schory's "Supercussion" album, and "The Cascading Voices of the Hugo and Luigi Chorus."

MAREK SAYS:

Dynagroove Result of 3 Years Restudying

NEW YORK — The "lungs" of the Dynagroove recording process are the steps taken at the recording session to secure the greatest fidelity on the master tape, while the "heart" of

the system is the new technique used in the tape-to-disk transfer steps. That's the way George Marek, RCA Victor v.-p. and general manager, sees the new system and how he described it to newsmen.

One of the key decisions was the use of three tracks of tape at 30 inches per second, twice the normal recording speed. Asked whether the firm had considered using 35mm. film, which has gained a substantial following as an improved means of recording sound, Marek revealed that in the recording of "Madame Butterfly" in RCA's Rome studios, recordings were made using all three systems: 35mm. film, and tape at both 30 and 15 inches per second. A "blindfold test" of Victor executives found fast-speed tape winning the nod as superior.

Marek emphasized that Dynagroove is the result of a complete restudy for nearly three years of all phases of record production, from recording studios to finished product. Three new devices were designed and built to provide the information and procedures necessary for the fulfillment of the blueprint.

Overload Indicator

"A Recording Overload Indicator" used during recording warns when maximum sound level is reached at which a record can be tracked accurately without overload.

A "Dynamic Spectrum Equalizer" gives the final master tape "a continuously varying frequency characteristic; low level passages have more substance and texture without their being

Continued on page 8

DEPARTMENTS & FEATURES

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Background Authors Seek Hike

By MILDRED HALL

WASHINGTON — A strong stand is shaping up to provide better pay for performances of TV background music, out of the pooled income of the American Society of Composers, Authors and Publishers, which licenses the performances.

Justice Department is believed to favor the changes in distribution recently requested by a group of 132 ASCAP writers, under the terms of ASCAP's 1960 Consent Decree. The petitioners claim that a "dismally small fraction" of ASCAP revenue goes to those who "constitute the major source of the TV license receipts" (currently hovering around \$20 million annually). Petitioners ask that all broadcast background music be measured equally for credits, on the basis of time units and number of performances, without present "weighting" in favor of popular standards used in background music.

The background music problem is presently before Judge John A. McGeehan, the monitor appointed to oversee ASCAP distribution under its amended 1960 Consent Decree. He, in turn, will make recommendations to Judge Sylvester Ryan, of the Federal District Court of New York, who has jurisdiction over ASCAP decree disputes. Comment on the petition is due from the Justice Department—and may be in by the time this issue of Billboard goes to press — and from ASCAP's legal representatives, Arthur H. Dean and Herman Finkelstein.

Judging by past comment, the Justice Department would strongly favor a change in the ASCAP credit formulas to provide a fairer pay scale for what has been termed the heaviest single source of revenue in the licensing society's gross income. Judge McGeehan is also believed sympathetic to the need for adjustment.

Equal Credit Sought

The present plea by petitioners would give all background music equal credit for equal use, regardless of whether it is composed as background for TV film, syndicated or other programming, or is a popular standard used in the same way for the same length of time.

Justice Department in 1960 frankly acknowledged discontent with the background music pay - formulas, which were weighted in favor of popular standards (so-called "feature" music and "qualifying" music with a background of feature performances). Justice Department accepted the set-up in order to achieve agreement on the total decree. Judge McGeehan has stated that he believes a "continuing" re-evaluation of ASCAP distribution formulas is necessary in fairness to the membership.

Lawyers Zissu, Marcus and Stein, New York attorneys are representing the 132 writers of background music who include: Leonard Bernstein, Henry Mancini, Robert Armbruster, Andre Previn, Meredith Wilson and David Rose, among others. The petitioning attorneys say that when a "featured" or "qualified" work is used even "fleetingly" as background, it can receive five times as much as a background work used for a full three minutes.

Strong Battle

A goodly segment of ASCAP members can be expected to put up a strong fight against any change in weighting background music credits. The group believes, and always has believed,

that "feature" or "qualifying" tunes of popular standard types, are intrinsically of greater worth and deserve weightier credit than anything the background music composer has to offer.

If the situation deadlocks, it might result in a complete overhaul of the decree within a comparatively short span of years, Justice spokesmen say — if the discrepancy between the intake for background music and ASCAP's payment to composers becomes so glaring as to rate the decree contrary to the public interest.

However, most insiders at this time expect a compromise to be effected. Should Judge Ryan agree with monitor Judge McGeehan and the petitioners that background music payment is unfair under the decree, he may urge ASCAP's legal representatives to try for a compromise from the opponent sector. And it is also felt here that the ASCAP representatives would not want a head-on clash with Justice Department and Judge Ryan.

Inside Matter

The compromise would have to be effected within ASCAP. Judge Ryan has declared that he cannot authorize any piecemeal changes in ASCAP distribution without consent of both ASCAP and Justice, the two legal parties to the Consent Decree. If a court hearing were to result, Judge Ryan could either yield to the ASCAP standpaters on the background music

issue—or declare it his opinion that the decree no longer served the public interest.

The petition now with Judge McGeehan asks that ASCAP provide a complete breakdown on the last fiscal revenue total, according to how much is earned by TV background music for network, non-network, syndicated and filmed programming, and how much is taken in by use of the so-called "feature" and "qualifying" tunes used in background music.

The attorneys ask that the breakdown be adjusted to what it would have been if the surveyed performances took place in the year 1962. They expect to show that non-qualifying, non-feature background music makes up the bulk of music used on TV today—but ASCAP credits them with only a fraction of that given the standard tunes used in the same manner, and for far shorter periods of time.

The petition points out an irony in ASCAP's treatment of "serious" music used as TV background. ASCAP has revised downward the number of feature performances needed to put serious music in the higher credit class in background use.

This means that skilled and highly commissioned writers of TV background music, who are also composers of "serious" music are paid under two different standards. Their ranks include Bernstein, Copland, Blitzstein, Grofe, Thompson and Kurt Weill, among others.

STOP THAT PLUG!

All's Not Brotherly On Philly Scene

PHILADELPHIA — American Guild of Variety Artists has taken disk jockey Hy Lit off its unfair list. AGVA branch manager Marty Kavanaugh said Lit, who has been continuing at the strike - bound WIBG, had "straightened out matters." The move was the first made by the union here to supervise the record hops staged by the air disk jocks. Word is out that AGVA is set to put on a drive to get the disk jockeys who run record hops to join the union.

At WIBG, the striking disk jockeys staged a sit-down and lie-down to block the entrance of a score of record promotion men making calls to display their plug platters. Lots of name-calling and yelling, but no violence and the record boys didn't cross the line. They had previously tried mailing in their records but the station returned their record envelopes unopened.

Meanwhile, activity was running in high gear along the local record front among both distributors and manufacturers. Al Melnick, president of A & L Distributors, Inc., acquired a new company, Alsan, to handle exclusive distribution of Riverside Records in this area. Raymond Rosen & Company, for many years exclusive RCA Victor distributor until taking on the Mercury and London labels earlier this year, has added another major line in MGM Records and its affiliate, Verve. Cosnat Distributors formerly handled the Verve label here.

With Harold B. Lipsius, well-known industry lawyer handling the legal matters, Entire Record Company set up shop here

along with Pentagon Music Company. Nat Segall, booking agent and personal manager for a number of recording artists, has formed a Farwood Music Company. Cameo-Parkway Records, Inc., has filed the necessary legal papers for its affiliated Pageant Records.

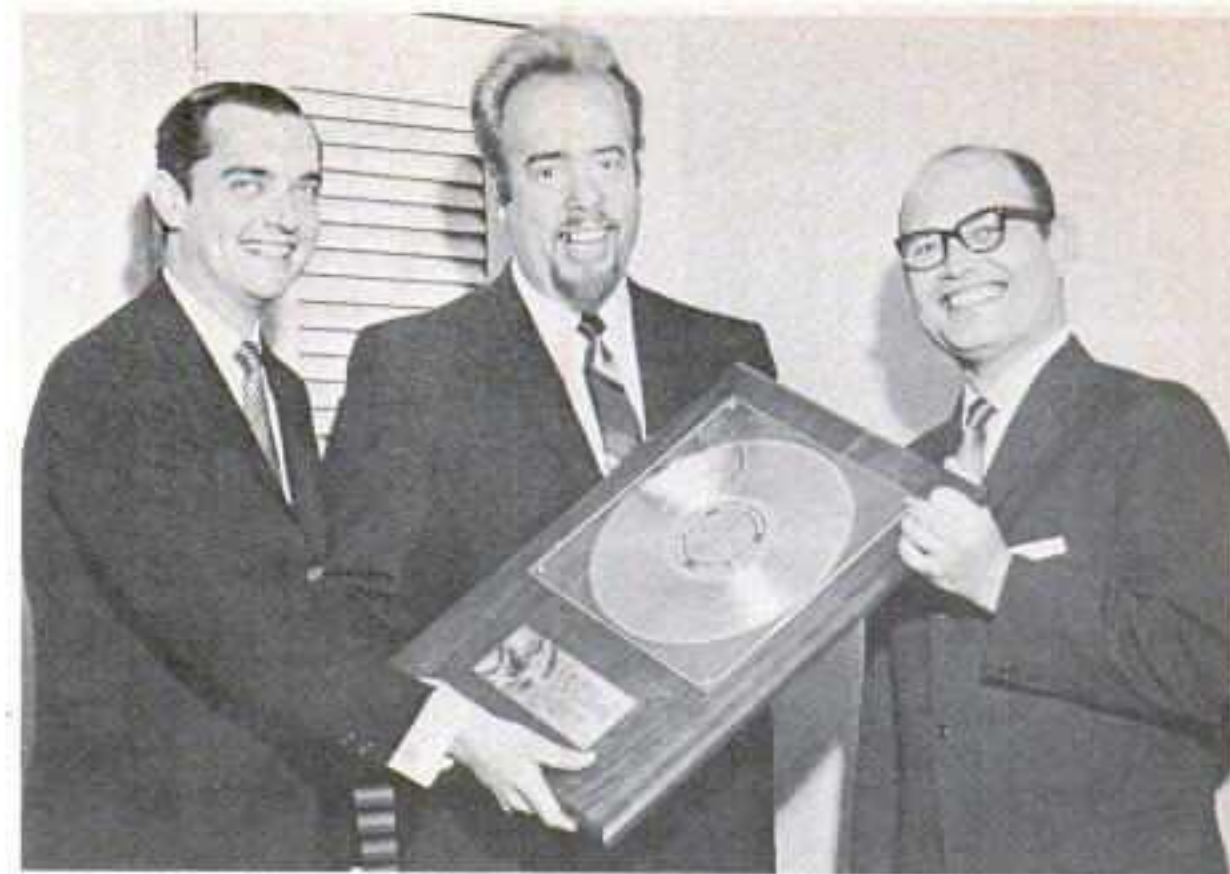
Two local wax works, Darrow and Parktowne, have merged and will go after the national market for the first time with "Feel Like a Million," by Tyrone and the Nu Ports, which has shown local action.

Fair Trade Rooters Keep Watchful Eye On Congress Bills

WASHINGTON—Record dealers rooting for passage of Fair Trade legislation—now called "Quality Stabilization"—will watch the progress of a spate of bills in both House and Senate which have been promised action in Commerce Committee on both sides of the House.

The various bills would allow manufacturers of trade-name items to set re-sale price on retail selling of their product, and some would outlaw loss-leader or "unreasonable" price-cutting sales of brand product. The legislation is introduced in every session of Congress, and offers hope to retailers hard-pressed by discount selling.

The Federal Trade Commission and the Justice Department—who in effect speak for the President on this issue—consist-



"FIRST" LAUGH: Everybody's happy at presentation of funny gold record award. Earle Dowd and Bob Booker, co-producers of "The First Family" album, give plaque to Stan Burns, WINS disk jockey, who first broke the LP on New York radio and watched it take off from there.

Mathis Slapping Case Postponed

BOSTON — The assault case against Johnny Mathis who is accused of slapping a woman patron while fulfilling an engagement at Blinstrub's here, was continued until March 11. Carol Repucci of Revere charged Mathis with striking her when she tried to take his picture on February 16 at the night spot. Mathis pleaded innocent to the charge and was freed in \$200 bail.

At this week's hearing Miss

THEY MAY DO IT AFTER ALL

NEW YORK—Tom Wilson, of Audio Fidelity, told the audience at the NARAS-NYU seminar recently that a good many "unusual" jazz albums are apt to be on the way shortly. Some of the titles he says we can expect are: "The Jazz Sound of World War III," "Blues for the Common Market" and "My Son the President Walks Right in to Dig the Bossa Nova Limbo."

Woolford Resigns

CHICAGO — The Mercury classical sales director, John R. Woolford, left the company this past week (28). Woolford was classical and sales promotion director for four years and prior to that he was manager of the Louisville and Baltimore symphony orchestras.

Repucci failed to appear in court because of an attack of influenza. The case was continued to the March 11 date. Mathis is in Miami Beach for a singing engagement.

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Vol. 75 No. 10

COLUMBIA

Bernstein · Biggs · Brailowsky · Budapest Quartet

RECORDS

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COMES UP

Farrell · Francescatti · Gould

WITH THE

Mormon Tabernacle Choir · Ormandy · Schippers

BIG BUY

Serkin · Stern · Stravinsky · Tucker · Walter

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360 SOUND

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BIGGS
BRAILOWSKY
BUDAPEST QUARTET
CASADESUS
CASALS
ENTREMONT
FARRELL
FRANCESCATTI
GOULD
MORMON TABERNACLE CHOIR
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Columbia V.-P. Post To Schuyler Chapin

NEW YORK — Schuyler Chapin has been named vice-president, creative services, for Columbia Records, according to Columbia President Goddard Lieberson.

The post has been vacant since the resignation last year of Deborah Ishlón. The new appointment becomes effective at once.

Until now, Chapin has served as director of Masterworks, a.&r. He joined the firm in 1959 as executive co-ordinator of Masterworks. Prior to joining Columbia, Chapin had been associated with Columbia Artists Management, where he worked with many Columbia artists, including Robert Casadesu, Eileen Farrell, Zino Francescatti, Rudolf Serkin and others.

Assuming Chapin's former role as Masterworks a.&r. director will be Leonard Burkat, who joins the label after 16 years as Music administrator of the Boston Symphony and Administrator of the Berkshire Music Center. Burkat is the author of many articles on music in various periodicals and newspapers, both here and abroad.

Reporting directly to Chapin in his new post will be Robert Cate, director of art and design, and Morris Baumstein, director

of advertising and sales promotion. He'll also be responsible for Literary Services. Public Relations and Information Services, under John Kurland, will continue to report directly to Lieberson.

In his new role of directing Masterworks a.&r. Burkat will head a staff which includes John T. McClure, executive music director; producers Jim Foglesong, Tom Frost, Paul Myers and Tom Shepard, associate producers Amanda Francis and Elizabeth Lauer; special projects co-ordinator Charles Burr and Epic director, Jane Friedman.

Drive Nets 100

CHICAGO — Mike Simpson, NARAS membership chairman, said the local chapter's drive has netted more than 100 members to date. The Chicago group will hold its second annual cocktail-dinner in conjunction with the national "Grammy" award presentations to be made May 15. Jordan Rose, Boris Zlatich and Peter Wright head the cocktail-dinner committee.



MONUMENT'S BOOTS RANDOLPH has a high-riding chart winner with his recently released version of "Yakety Sax." The hit single was first introduced by Jerry Wheeler, TV comedian, on the Lorenzo Show in Baltimore, and looks like one of the top instrumentals of the year. (Advertisement)

Cameo Marks 6th Birthday At Convention

SAN FRANCISCO—Cameo Parkway Records will officially celebrate its sixth anniversary during the annual convention of the National Association of Record Merchandisers (NARM) here this week. Present from the label's Philadelphia headquarters, will be president Bernard E. Lowe, general manager Harry Chipetz and sales chief Herman Kaplan.

Last year, during the fifth year of its existence, the firm went public and was listed for trading on the American Stock Exchange. During the same year, C-P chalked up gross sales of over \$7 million, according to its stockholders report, and placed 17 singles in the top 100 charts and 15 albums in best selling album charts.

Currently, the firm has plans for expanding further into the adult market with a jazz series. Already on the market is its first comedy album with more to come this year.

Sam Phillips Close to Mercury Deal

• Continued from page 1

speaking, I feel that the business is going to have to consolidate. The big companies are the only ones that can do an effective job of distribution and all that that entails. The small producer just can't get adequate sustained distribution strength the way things are today.

"The distribution is going to wind up with the bigger companies, while the creative aspects will be in the hands of independent producers or the smaller labels. It doesn't pay, either, for the big companies to simply lease masters or buy them on a one-shot basis. You have to make long-range plans. That's the only way it pays out for either party."

Phillips is widely known as the man who first recorded such stars as Elvis Presley, Johnny Cash, Carl Perkins and Jerry Lee Lewis. Of these, only Lewis, who has been described by Phillips in the past as "the greatest rocker of them all," remains with the label. Another current Phillips property is Charlie Rich, who has enjoyed several charts entries.

Phillips would continue recording these artists, and under the proposed Mercury arrangement he would have an in-

creased opportunity to develop other artists as well. In its turn, Mercury would be responsible for distribution, promotion and advertising. It is also understood that the deal would involve certain overseas guarantees for the Sun Phillips, through the worldwide Mercury parent organization, Philips Photographic Industries, with headquarters in Baarn, the Netherlands.

Not New Idea

The trend toward big diskeries taking over distributing of or leasing of product from smaller entities is not entirely new, though this would be the first plunge of a sustained nature for Mercury in this direction. The so-called London group, the American wing of London Records, actively handles distribution for more than a score of indie labels and producers.

Last fall a similar move occurred between Ace Records and Vee Jay Records. At the time, Vee Jay took over the national distribution and promotion functions for Ace, freeing the Ace label's chief, Johnny Vincent, for more emphasis on creative work.

An apparently unrelated but interesting sidelight of the Sun-

CAP UNVEILS SPIFFY NEW CONTROL ROOM

NEW YORK—Capitol Records unveiled a brand-new, \$125,000 expanded control room and console at its 46th Street recording studios here last week. The firm staged a demonstration at the enlarged facilities for the trade Tuesday evening (26).

A key facet of the new control room is its size. Measuring 30 by 15 feet, giving expression to the Capitol view that a large control room is necessary for stereo, the room is said to result in a marked reduction of listening fatigue.

Of equal importance, say the Capitol people, is the equipment itself. The amplifiers, of which there are 78, were built by the Astrodata Corporation, a firm specializing in electronics equipment for space vehicles and computers. Astrodata and Capitol engineers collaborated on

the designing of the transistor amplifiers.

All the major components of the system plug together and all amplifiers are directly coupled. Mono, two-track and three-track tapes can be recorded simultaneously and each product can be monitored at will. Sixteen mike channels are available with echo on all. Equalization is available on 14 of these channels. The mixer can operate up to six tape machines, remotely controlled from the console.

Billboard BACKSTAGE

Hiya, Students, Let's Dance

In the past few weeks we have stumbled on interesting evidence that Billboard is serving as sort of a textbook for students who want to know more about our industry. We already knew that we were basic source matter for the professionals.

Bob Cotterell, a student at the University of Southern California, sent us a bound copy of a well-developed thesis: "The Phonograph Record Distribution System in the U. S." Cotterell had received professional advice and encouragement from many trade people in Southern California; he specifically named Stan Gortikov and Bill Burkhalter, both key marketing executives at Capitol. And Cotterell said a great deal of his source information came from the pages of Billboard spanning a number of years.

Several weeks ago we got a letter from George Offer, general manager of Apex Records, Ltd., Canada: "Your new Billboard is a credit to the music industry and should be in the hands of every record salesman who calls repeatedly on the trade, both in promotion and retail sales. Would you, therefore, enter a one-year subscription for our retail sales personnel, as listed here."

Then last week, Gene Weiss, who supervises a key marketing area for Columbia Records (Northeast U. S.), polled each of his field salesmen to see how many of them were reading Billboard regularly at home.

"I want my men to be the best informed salesmen in the industry," Weiss said. "Billboard with its charts, editorial coverage on market news, reviews, special radio programming columns and news reporting of the equipment scene is just great for our needs." Weiss ordered personal at-home subscriptions for 26 salesmen.

This past week, Wilma Cosart, director of classical a.&r. for Mercury, called to tell us of the RIAA Award for Antol Dorati because of his consistently best selling LP recording of "The 1812 Overture." During our conversation Wilma told of the extra value Mercury's salesmen were getting from the Billboard's classical coverage (which runs every fourth week). One effective use of the Billboard feature, Wilma said, was to place in the hands of each Mercury salesman a reprint of a story, "Fifteen Effective Ways to Sell More Classical Records." (Billboard, January 12).

Billboard also reaches many college and university libraries each week. Today's kids thus have a chance to read, study and write about newsmaking music events. It's kind of nice to know that Billboard is a business paper that serves as a textbook today and tomorrow for a billion-dollar industry.

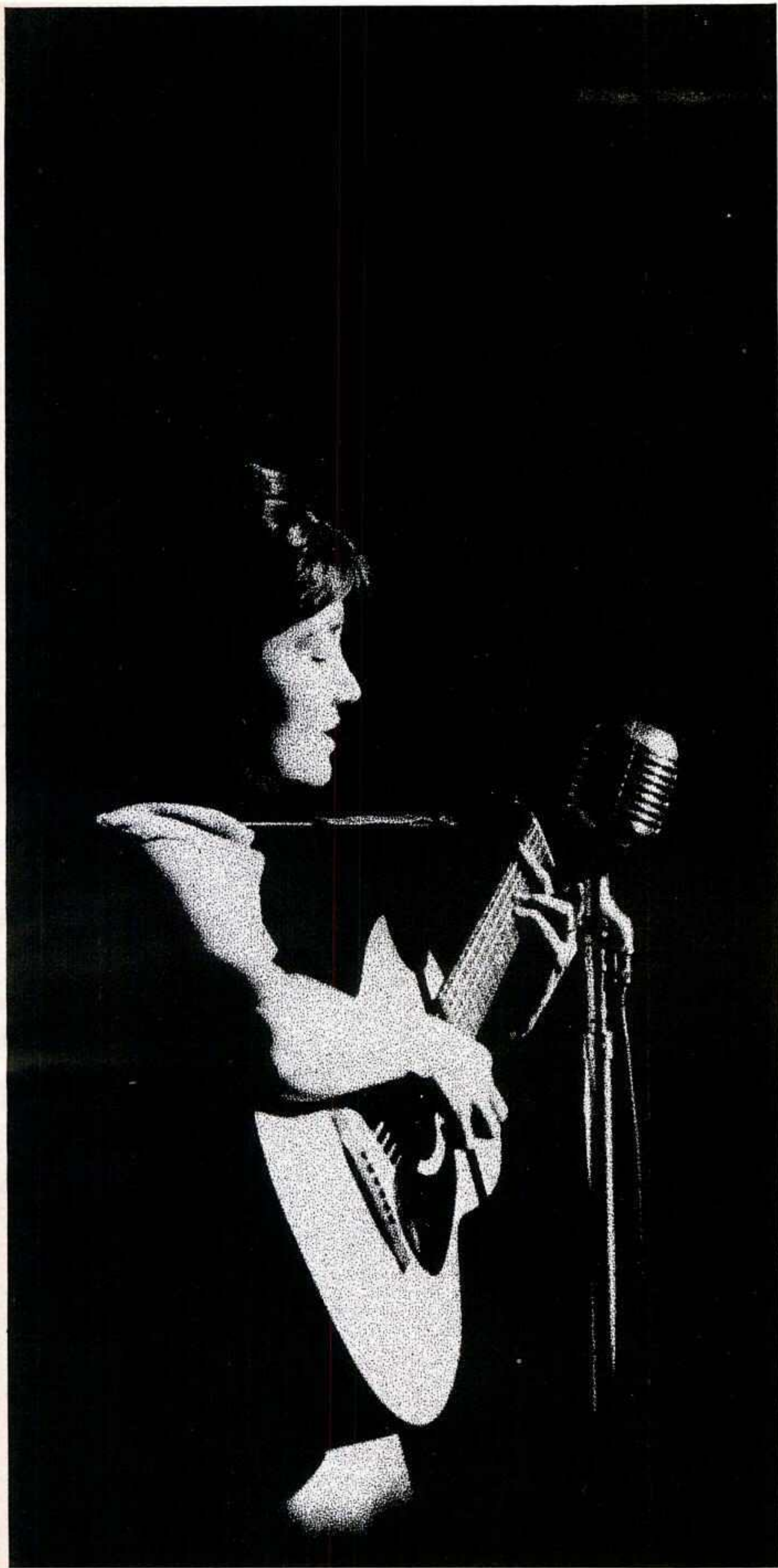
Hal B. Cook

PUBLISHER

Mercury picture is the fact that the Philips interests have recently sought in vain through the Copyright Office in Washington to obtain exclusive rights to the use of the name Philips for label identification purposes in the United States.

The firm has rights to the

name in many countries throughout the world, but it was not until several years after Sam Phillips had already acquired said U. S. rights to the name that the foreign firm acquired Mercury and concurrently planned releases under the Philips title here.



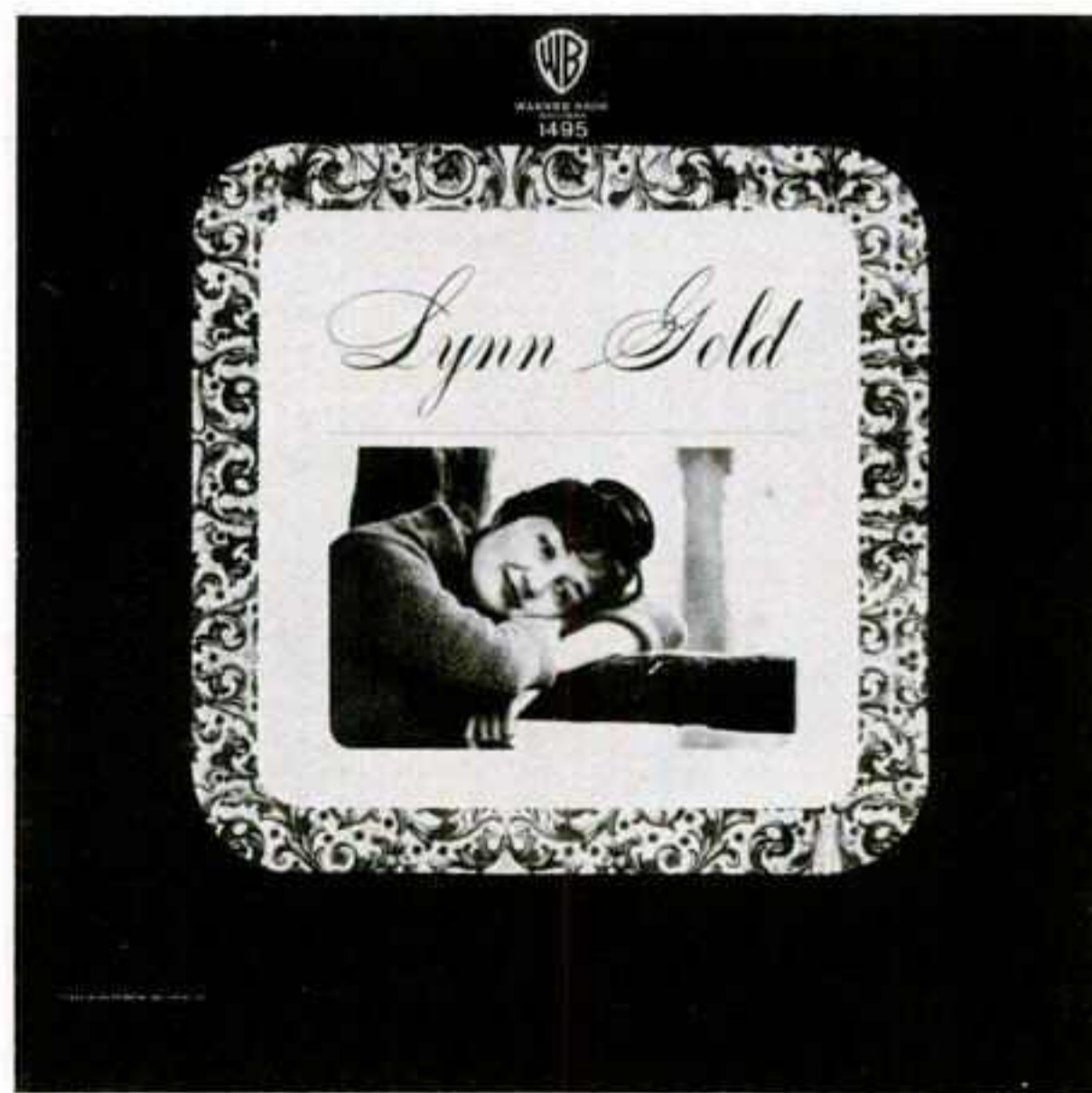
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Dmitri Kabalevsky



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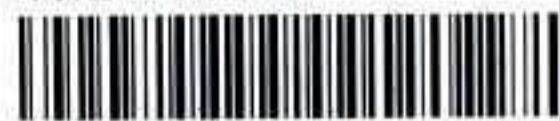
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FTC Ends Coast Hearings; Reopens in N. Y. Next Week

• Continued from page 1

until 7:40 that evening, when the hearings were adjourned.

Solomon Testifies

Solomon, under examination by FTC's Needelman, testified that his Diners' Record Club is closing its operation. The government sought to develop that DRC's demise was due to in-availability of suitable disk product. The government also tried to prove that a number of labels had supplied product to Solomon's club at the outset, but stopped doing so after these lines concluded deals with the Columbia club. He was asked why Challenge Records dropped out of DRC.

Solomon testified that in his capacity as an officer of Joe Johnson's Challenge label, he negotiated Challenge's national distribution deal with Warner Bros. Records. He said that during the course of these negotiations, he was informed by the Warner label's then president, Jim Conkling, that to comply with WB's Columbia club arrangements, Challenge would have to drop out of DRC before Warners could distribute the line. Challenge stopped supplying DRC, and Warner Bros. started distributing the label, Solomon said.

Columbia attorney Stuart Robinowitz, in cross-examination, lashed into Solomon's

testimony with the avowed purpose of impeaching the witness. He attempted to prove that Solomon was able to acquire an abundance of product as evidenced by DRC's releases. He bore down on a particularly heavy DRC purchase of Mercury Records at a time when Mercury was participating in the Columbia club. In a barrage of questions, the Columbia lawyer tried to show that DRC was faltering because Solomon was engaged in a multitude of other activities, and that his club operation was only a part-time venture. Robinowitz also tried to show that labels dropped out of Solomon's club because they were dissatisfied with its operation, and not because they were lured away by Columbia.

Solomon's Activities

Solomon maintained that his other activities (including being a CPA and serving as Gene Autry's business manager) in no way interfered with his running his record club, and said he devoted more than 50 hours a week to the club operation.

Solomon denied that the label which had signed up with DRC dropped out of the club because they were unhappy with its operation. He claimed that he continued to do business with all the labels after the first year's contracts had expired. Sole exception, he said, was Bel Canto, which dropped out because the firm went out of the disk business to concentrate exclusively on tape.

George Hartstone, of Hart distributors, singled out clubs, racks and discounters as the prime evils that plague the record business today.

Under Needelman's examination, he offered his version of a record club's effect on a record dealer as follows: "A man and his wife go to see a movie such as 'Music Man' on a Wednesday. On Thursday, while he's out to lunch, he stops by a record store and picks up the sound-track album of the picture. If he happens to belong to a record club, the matter ends right there. He doesn't go to the store, but orders it from his club."

Columbia attorney Asa Sokolow, in his cross-examination, developed that Hartstone's dealer accounts have not decreased in number during the past several years, and that his volume of business has been showing a yearly increase. Needelman asked Hartstone why his sales have increased, bringing a re-

ply from the distributor that he has added the Webcor instrument line to his wares. He said his reason for adding the instrument line is because "I'm unhappy with the record business" and its outlook because of "destructive discounting." Sokolow asked Hartstone to give an example of destructive discounting. Hartstone replied, "the record club."

Dan Bonbright, head of the Capitol Record Club and the vice-chairman of Capitol Records, Inc., testified that his firm started its record club in 1958 "largely as a defensive move," pointing out that Capitol moved into the club field about the same as did RCA Victor. Under examination by FTC's Dick Lavine, Bonbright stated that in his opinion handling outside labels "is not essential" to his club's success.

Sokolow, in his cross-examination, developed that Capitol was owned by EMI which also owns labels in many other countries around the world. Sokolow placed in evidence an EMI ad from Billboard in which the firm claimed that one out of four disks sold throughout the world is manufactured by EMI. Sokolow sought to develop that the Capitol club draws upon the catalogs of all the EMI sister labels, thus inferring that the Capitol club is a multiple-label club.

Other Testimony

Mo Ostin testified that the record club is a very important and valuable means of marketing records. He told Sokolow he would not be afraid to divulge future release data to a club, but in reply to the government's attorney said that if he had his choice, he'd prefer not to have to work with a competitor that owns a record club. He stressed the club affiliation's importance in negotiating with artists.

Pacific Jazz's Bock told how he has continued to seek club exposure for his line. He recalled that his product first was offered by the now-defunct Crowell-Collier club. Later, he said, he joined the Diners' Record Club, and now that will be closing shop.

Les Koenig testified that as owner of jazz labels (Contemporary, Good Time Jazz, etc.) he feels he must have dealers to handle his product. Since a jazz line is basically a catalog label, he said, the disintegration of the disk industry's dealer structure is a source of grave concern

FOR 1963

Jersey Co-Op Shoots For Million-Dollar Sales

JERSEY CITY, N. J.—Dealers in Sound Corporation, known as DISC, racked up a record sale of \$500,000 to their members in 1962 and aim to hit \$1 million this year, according to Lou Shapiro, local dealer, treasurer of the record dealer buying co-op, with headquarters here.

Shapiro said the co-op is now receiving direct service from Decca and Columbia in addition to various indie firms. Decca, in fact, saluted the DISC group last week by tossing a party for the dealer members at the Jersey City warehouse. On hand from Decca (in addition to its caterers) were execs Sidney N. Goldberg, Lou Sebok and Harry Courter.

Decca men actually contact dealer members of DISC independently to determine the order requirements. All orders are then individually numbered according to a prearranged

dealer numbering code and dispatched from the Decca outlet in Cohoes, N. Y. A single large shipment is sent to DISC headquarters, where each numbered bundle is delivered to individual dealers by the DISC truck. DISC pays Decca and rebills the individual dealers.

Columbia is working with DISC on a similar arrangement out of its New York and New Jersey branches. Product of other labels of major status is being obtained regularly from sources as distant as Maryland, Illinois and Florida.

The label is obtaining direct service from such other labels as Fiesta, Prestige, King, Folkways and Vox. There are currently 45 members in the co-op, mainly from the New York and New Jersey metropolitan area, with one each from Michigan, Washington and Pennsylvania.

George Marek

• Continued from page 3

heavy or ponderous. High level passages project with more intensity and more dynamic impact."

Finally, the "Dynamic Stylii Correlator" re-forms the groove in a way which provides a smooth path for phonograph needles, and "erratic or undesirable movements which would produce distortion are eliminated." This also ends the old bugaboo of inner groove distortion, says RCA Victor, provides a single identical to that on the master tape.

Same for Mono

Mono LP's go through all the same procedures as stereo disks except that using the Dynamic Stylii Correlator, which applies only to the stereo process, of course.

The technique, Marek said, stemmed from a team effort involving the RCA Victor Record Division's Engineering Department, headed by Don Richter; the acoustic scientists at the RCA David Sarnoff Research Laboratories in Princeton, and RCA Victor's top musical execs, head by Jack Pfeiffer for the Red Seal line and by Jack Somer for the popular side.

Fair Trade Rooters

• Continued from page 4

Rules Committee in the last session, though the bill never reached the floor for a vote. Rep. Ray Madden (D., Ind.) will be an ardent supporter in this session.

On the Senate side, Sen. Hubert Humphrey (D., Minn.), majority whip, and Sen. Thomas Kuchel (R., Calif.), minority whip, have introduced Quality Stabilization bills. In the last session, one such bill succeeded in getting through a special subcommittee of the Senate Commerce Committee but made no further headway.

Quality Brands Associates, spearheading the fight at industry level, insists that this type of legislation is needed to prevent an ultimate monopoly in retailing by the giants who can cut prices, driving smaller retailers out of business with loss-leader and undercutting practices.

Quality Brands says bait and switch tactics also employ brand-name merchandise to bring customers in to buy shoddy substitute items.



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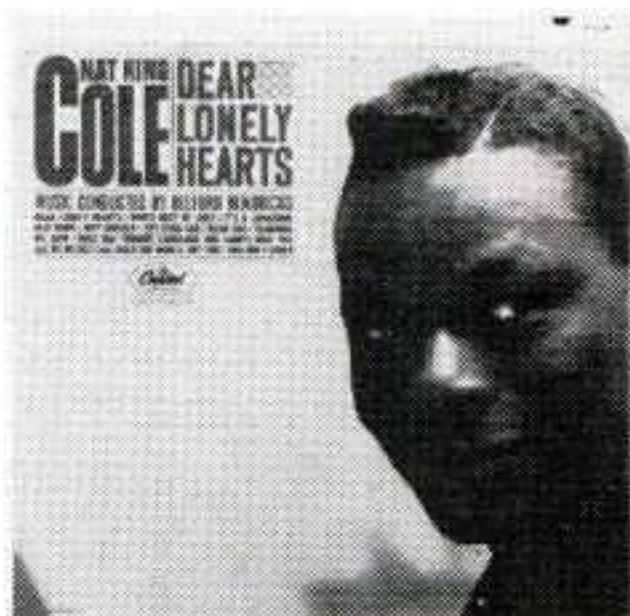
Cole

All Over The World/Nothing Goes Up
(Without Coming Down)

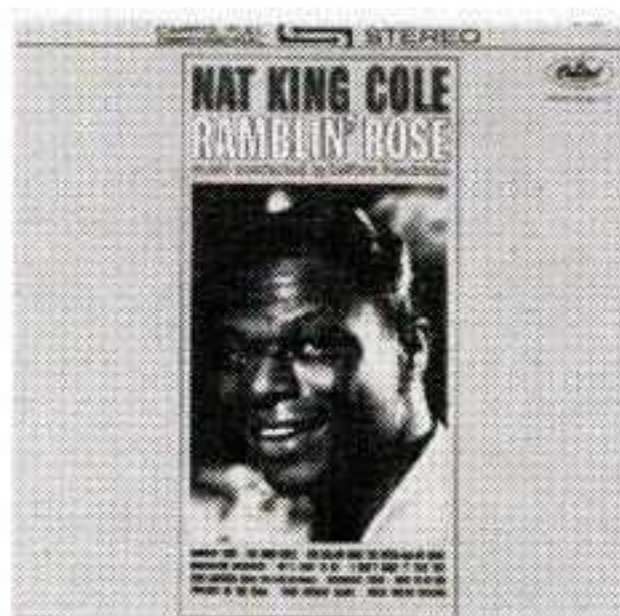
Music arranged & conducted by Belford Hendricks

Capitol RECORDS #4919

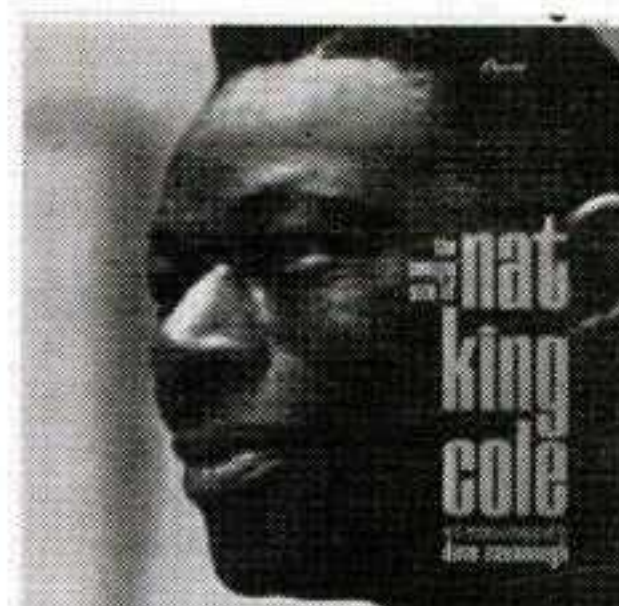
NAT'S
CURRENT
BEST-SELLING
ALBUMS



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(S)T-1793



(S)W-1724

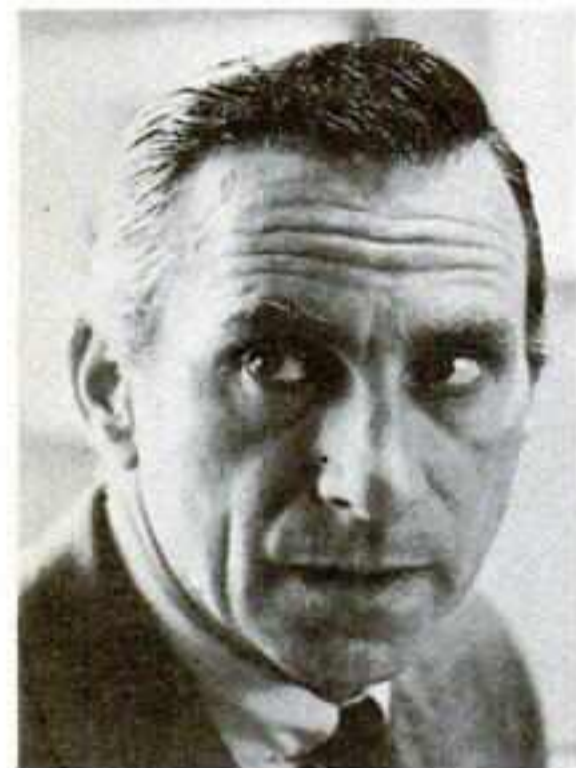


(S)W-1749

NARM Convention Opens With Members in Serious Mood

By BOB ROLONTZ

SAN FRANCISCO — The National Association of Record Merchandisers (NARM) will open its fifth annual convention at the Hotel Fairmont in this city Monday (4) in a serious mood. The seriousness is not over the rackers' place in the wholesale area of the business, for rackers are now accepted by most tradesters as an integral segment of the business, but over the challenge that they face competing with mass retailers of records like large discount chains



GODDARD LIEBERSON

and the distributor, one-stop-racker-concessionaires.

The convention itself is an occasion for NARM members to pat themselves on the back for their present size and affluence. NARM is now larger than ever and its members account for 50 per cent of the rack business. And its importance is pointed up by the large number of company top brass attending the convention, with the keynote address to be delivered by Columbia President Goddard Lieberman on Monday morning.

Rackers, both NARM and non-NARM members, had a good year generally in 1962. In 1961 NARM members alone did about \$80 million in retail sales, and it is believed that they topped that figure with a gross of only \$100 million in 1962. Total rack business in 1962 probably passed the \$200 million mark.

Cemented Position

These figures are impressive and are one of the reasons why racks have become an established part of the record business. Now the problems for the racks is no longer whether they can live with the trade, but whether they can live with the kind of competition forced on them by a Corvette-type discount operation or types of concession operations that are spreading to many cities.

Korvette's price-cutting operation, now centered mainly in the East, has put a squeeze on profits for rack operations in Eastern cities, just as they have squeezed profit margins for independent record shops. With the Korvette chain, now considered the largest individual record buyer in the country (Korvette's record sales are estimated to be about \$12 million and are believed to outpace both Sears and Woolworth's), talking of expanding to 50 stores by 1965, it is understandable that rackers, as well as other segments of the industry, should show concern.

In addition to meeting or preparing to meet this type of com-

petition, rackers also are experiencing competition from the growing number of distributors who have established or are establishing their own rack operations. Amos Heilicher, the large Minneapolis distributor, has separate corporations for his one-stop, his rack and his concession operations. Many other distributors run good rack operations too.

Changes Boom

Responsible rackers are well aware of these problems, and to meet them head on they know they may have to make changes in their own operations. These encompass such things as cutting their own costs to the bone, cleaning out their marginal locations and making certain that the stock they carry turns over rapidly.

There is a good chance that this will mean a good many rack consolidations in the coming year, as rackers place less stress on the total number of outlets and more stress on profitable locations.

Though rackers continue to ask record companies to sell them direct, or at distributor price, this no longer causes manufacturers the same traumas that it used to. As a whole, manufacturers have stood fairly firm against selling direct to racks, and when one company breaks ranks it seems to give up its direct sales after a short time.

All manufacturers now, of course, give a special functional discount to racks and most drop ship for them as well.

Even distributors, who have been most nervous about rack calls for direct sales and disturbed about rackers asking for larger discounts, have stiffened their backbone. What many distributors have done, in fact, is to work with racks, advise them on what records to order and what to lay off, so that the rackers will have only quick turnover goods on their stands. Rackers, by the bye, appreciate this advice from their distributors, advice that has been much help to them in the mercurial record business.

Advice from distributors, and smarter buying by the responsible rackers, has helped cut down the return rate on records which used to run into astronomical figures. A number of manufacturers say that the rack return rate is now under 10 per cent.

On Getting It Up

The thorny problem that still plagues relation between rackers and distributors, and or manufacturers, is the reputation that rackers have earned—correctly or incorrectly—as slow payers. There appears to be enough rackers who pay slowly to embarrass those who pay their bills on the dot. This is a situation that needs to be alleviated, according to many tradesters.

A number of rack jobbers have begun to install the same type of inventory controls and cost controls that distributors have had for many years. According to one large record firm, "Rackers are realizing that they have to look at the record business as a business, and there are signs that many are."

The pioneering spirit of the record rackers, which has opened thousands of new outlets for records across the country, now has the challenge of making their segment of the business directly competitive with mass retail operations.



JULES MALAMUD

Profile of a Rack Jobber . . .

NEW YORK—A Billboard survey of rack jobbers in the U. S., completed this month, gives a good picture of the rack jobber today. Here, then, is a national profile of rack jobbers handling records:

The average number of locations handled by a rack jobber is 300. The amount varies from the smallest with 30 to the largest with 2,500. (Handleman, largest of all, has about 5,000 outlets.)

In 1962 close to 60 per cent of all rack jobbers added locations. About 15 per cent had less locations in 1962 than in 1961. And about 25 per cent had the same number of locations.

The average dollar volume per location for the year in 1962 was about \$6,500. In 1961 it was about \$5,700 per location.

Total business handled by all rack jobbers in 1962 was slightly over \$200 million. This represents an increase of approximately 40 per cent over 1961 when it was about \$147 million.

Close to Home

Most rack jobbers surveyed said that they purchased their records from distributors in their headquarters area—a total of 67 per cent. Another 18 per cent of all rackers checked said they bought from distributors in other areas than where they have racks or where they have headquarters. About 3 per cent said that they purchased from distributors nearest their locations. And 13 per cent said they purchased product from other sources.

The average racker does about 25 per cent of his business, on the average, in budget-priced material, according to the Billboard survey.

About 64 per cent of all stock carried is pop material. About 10 per cent is folk, about 7 per cent is kiddie, about 4 per cent is jazz, and about 3 per cent is classical.

Almost 70 per cent of all rackers sell at discount. Selling price for a \$1.98 list LP ranges from \$1.27 to \$1.79. Selling price for a \$3.98 list LP varies from \$2.76 to \$3.59.

Across Board

Slightly more than 90 per cent of all rackers sell singles. And 70 per cent of all locations carry singles. Most rackers, about 40 per cent, sell singles

at a discount. Another 30 per cent sell at list and at discount depending on the location, while the other 30 per cent sell singles only at list. Price of singles at discount range from 74 cents to 89 cents.

On the credit level, about 50 per cent of all rackers surveyed have credit arrangements with suppliers for bills to be paid in 30 days. Slightly less than 15 per cent work on a 30 to 60 day credit arrangements. And little more than 30 per cent have arrangements for 30-60-90 day credit with suppliers.

Then, 38 per cent of all rackers in the Billboard survey use trucks to service their locations. Another 27 per cent use Volkswagens or similar small vehicles. About 20 per cent drop ship to their locations. And almost 14 per cent use buses to deliver product to locations.

About 45 per cent of the rackers say they service their racks every two weeks. And 38 per cent service their racks every week. Another 7 per cent service their locations twice a week.

From an inventory standpoint, 44 per cent of all rackers replying to Billboard's survey use an inventory control report as kept by the servicemen handling the racks. Double ticket method of inventory control is used by 19 per cent of the rackers. And 15 per cent of rackers use a code system where each record is coded and tracked. About 7 per cent of the rackers checked use a perpetual shelf inventory system with a prescribed period of turn. The rest use varying systems.

HANDLEMAN MAY GO INTO DISTRIBUTION

NEW YORK — The Handleman Company, the largest rack jobber in the U. S., is getting ready to move into distribution. It is understood that the Handleman firm has already secured an important line to handle in Detroit, where the first distributorship will be opened. Manufacturers report that Handleman is seeking lines for other territories as well.

As a rack jobber, Handleman is estimated to do about \$18 million worth of business annually. Firm has about 5,000 rack locations in the U. S.

'Granddaddy Smith' on This & That

ALBANY, N. Y.—The 5 per cent return privilege is a "hold-over from the Glenn Miller days," according to Leonard Smith, prominent distributor and rack man here, who also claims to be "the granddaddy of the rack-jobbing business."

Smith, without doubt, one of the most controversial and colorful operators in the whole distribution picture, feels similarly about the 100 per cent exchange situation on LP's. "We're in the business of dollars, not the LP or single record business," he noted, in commenting on a wide range of topics bearing on the disk scene.

On the matter of single records, Smith said: "Males make the hits because the females do the buying." Amplifying this, he

said: "The phonograph is a bedroom toy for the teen-ager. That is why we have to have handsome boy artists. It's really very simple."

On another more serious note with regard to singles, Smith feels that "If we wait for calls on a specific record, we have actually waited too long. We have lost sales already." The blame for this situation he places on "archaic return and guarantee policies."

Retailers Wary

"Retailers are afraid of the risk involved in stocking a new single," he continued. "My theory is that manufacturers could adopt a system of actually keying or numbering their release. Each keyed record would be in release for a stated

period of time. If at the end of that period it hadn't taken off, dealers would be able to return copies for a credit of 40 cents

(Continued on page 14)

NARM TO SEE FOUR TOP ACTS

SAN FRANCISCO — The NARM award banquet on Wednesday (6) will feature four top recording acts: the Kingston Trio, Peter Nero, Tony Bennett and Allan Sherman. Another star to be featured is Rusty Warren, who will perform at the NARM champagne breakfast party on Tuesday (5).

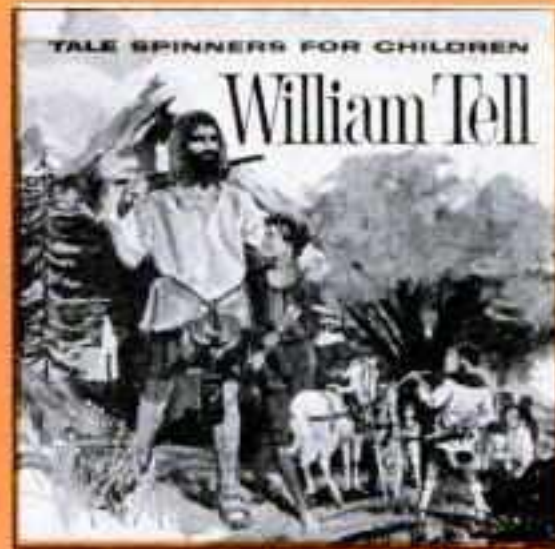
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RETAIL
PRICE*



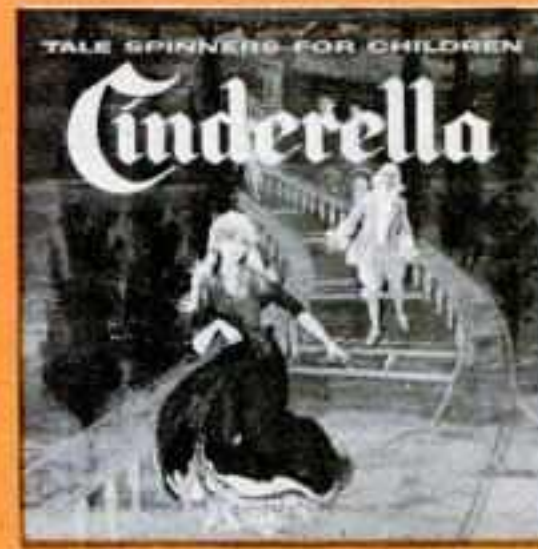
ROBIN HOOD
UAC 11001



WILLIAM TELL
UAC 11002



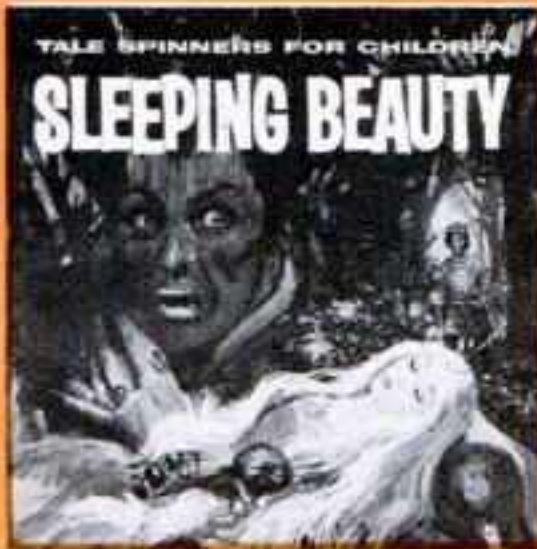
SNOW WHITE
AND THE SEVEN DWARFS
UAC 11003



CINDERELLA
UAC 11004



THE KNIGHTS OF THE ROUND TABLE
UAC 11005



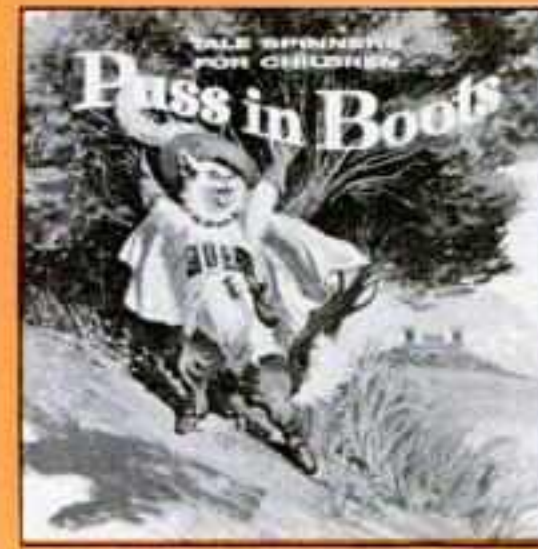
SLEEPING BEAUTY
UAC 11006



THE 3 MUSKETEERS
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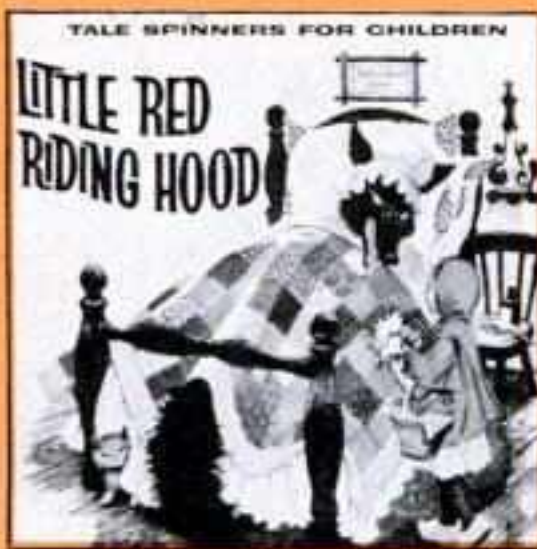
THE UGLY
DUCKLING
UAC 11008



PUSS IN BOOTS
UAC 11009



THE STORY OF CHOPIN
UAC 11010



LITTLE RED
RIDING HOOD
UAC 11012



TREASURE
ISLAND
UAC 11013



THE ADVENTURES OF
PINOCCHIO
UAC 11014



ROBINSON CRUSOE
UAC 11015



NURSERY RHYMES
UAC 11016



*SEE US AT THE UA BOOTH

WE HAVE SOME SPECIAL NEWS FOR YOU!

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



MID-CONCERT AWARD: Dave Brubeck gets Billboard award as Favorite Disk Jockey Instrumental Group from publisher Hal B. Cook right in the middle of a Carnegie Hall

concert, which saw the Brubeck group (alto saxist Paul Desmond, bassist Gene Wright and drummer Joe Morello) play to SRO house.

STROLLING PLAYBOY

Is Country Ready for Inside Folk?

NEW YORK—As they say on radio, "Can a beatnik cartoonist, poet, painter, writer, singer, guitarist, philosopher and man about town find happiness and make a hit album?"

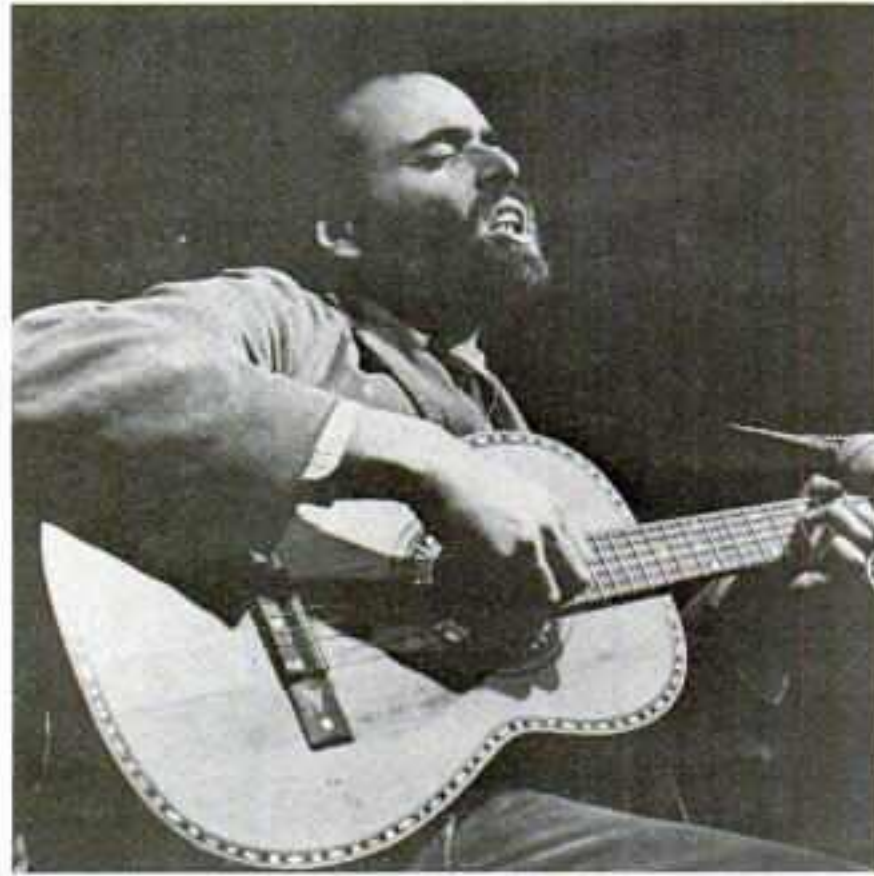
That's what Atlantic Records is asking itself about its new LP by Shel Silverstein, "Inside Folk Songs." If television, magazine and night club work are prerequisites, then he has the prerequisites.

Silverstein is the free-lance cartoonist whose work appears regularly in Playboy. He has quite a following through his magazine and, in addition, he is pretty well known in Greenwich Village espresso house circles.

The label has backed the Silverstein LP with an impressive promotional push. It has issued 3,000 special EP's containing tracks from the set to deejays across the nation. And, since the label feels this type of album will have wide college appeal, it has made a special effort to reach college radio stations and campus record shops. The EP is being mailed to both places for campus play both on the air and in the shops themselves.

Besides radio and campus exposure the artist is being lined up for a number of major TV appearances. Though most of them are in the negotiating stage right now, it is known that the singer will be viewed on the Steve Allen show. Allen is one of his greatest boosters. These will take place once the artist returns from Mexico where he is currently on a story assignment for Playboy.

The Playboy empire can be credited with discovering and exposing this unusual combination of singer and cartoonist. Besides his literary and artistic talents, the magazine gave him his first chance on a night club floor. The Playboy Club chain's exec, Vic Lownes, heard him at a party



Shel Silverstein Strums His Catarrh

and suggested he put the songs into act form. He then arranged for bookings along the Playboy trail, including Miami, Chicago and St. Louis.

The club is also promoting the album. Several people from the magazine's office here have been put to work getting publicity for the set. Of course, it will be displayed prominently in all the club outlets.

Silverstein, who sings an unusual brand of folk song, a cross between the miracle plays and Little Orphan Annie, was first suggested as an LP artist to Atlantic executive Vice-President Jerry Wexler by Hollis Music exec Allie Brackman.

To say the least, he is way out.

NIGHT CLUB REVIEW

Gad, Is That Talent Dion Has?

New England's biggest nightclub, Blinstrub's in Boston, isn't the greatest showcase for singers such as Paul Anka, Bobby Darin or Fabian. But Dion, whose million-seller "Ruby Baby," which swept Boston ahead of him, managed to get off his pogo stick long enough to endear himself to sizable audiences during a week-long stand.

Curiously, it wasn't the pandemonium numbers like "Ruby," "Run Around Sue," "Gonna Travel On" and "Lucky Old Sun" that sent the patrons. It was the near-standards such as "Chasing Rainbows," "All or Nothing at All," "Wonderful, Wonderful" and "Love Came to Me" that sent the bobby-soxers into frenzies. Strange, too, it was, that Dion's audiences for his new act started out with teenagers early in the week and began attracting the older clients as the week progressed.

Wondering if singers of his ilk can really sing is a popular past-time hereabouts, but this slight young man seemed to convince the fans that he had talent lurking beneath the raucous rock 'n' roll up from the belly.

After the smoke-eaters, Dion, who has spent much of his entertaining time with groups, came on with the standards in a simple-as-pie manner, unembellished with tornados. So ingratiating did he perform that even the oldsters seemed to be able to take his bossa nova wildness with a certain calm. In imitations of Sinatra and Jack Jones

(Continued on page 14)

TALENT ON TOUR

Top Record Talent in Top Record Towns This Week

EAST

Met Opera tenor **Jan Peerce** gives concert at Symphony Hall, Boston, March 8. . . . Timi **Yuro** emotes from March 10-16 at the Frolics, Boston. . . . **Art D'Lugoff's** Village Gate, New York, boasts world premiere personal appearance of the **Rooftop Folkers** March 7. Bill includes folksinger **Leon Bibb**.

MIDWEST

Milwaukee's Holiday House

gets **Damita Jo** for 13 days starting March 4.

WEST

March 4 is opening night for **Johnny Mathis** at the Las Vegas Riviera. . . . One-nighters for the **Smothers Brothers** this week include Garden Spring Auditorium, Ontario, Calif. (6); Ocean-side Auditorium, (6); Oceanside, Calif. (7); Phoenix, Ariz. (8), and Tucson University, Tucson, Ariz. (9).

TV GUEST APPEARANCES BY RECORD TALENT

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

MARCH 4-10
(All Times Eastern Standard)

MONDAY 4—JOANIE SOMMERS, MEL TORME

Both singers appear on the Steve Allen tape-syndicated show. Miss Sommers, whose latest Warner Bros. single is "Randy Moved Away" b.w. "Memories, Memories" will continue as guest through Friday. Torme's latest Atlantic single is "Comin' Home Baby."

MONDAY 4—DUKES OF DIXIELAND

The group has spot on the Tonight show (NBC-TV, 11:15-1 a.m.). Its latest Columbia release is "Dixieland Hootenanny."

TUESDAY 5—ROSEMARY CLOONEY

Miss Clooney does guest shot tonight on the Garry Moore show (CBS-TV, 10-11 p.m.). She is currently on record with RCA Victor album, "Rosemary Clooney Sings Country Hits From the Heart" and single, "The Rose and the Butterfly" b.w. "I Will Follow You," on Reprise.

TUESDAY 5—BARBRA STREISAND, CANNONBALL ADDERLEY

Both visit the Tonight show (NBC-TV, 11:15-1 a.m.). Miss Streisand, a frequent guest of Johnny Carson, will soon release her first solo album for Columbia, "The Barbra Streisand Album," while Adderley is currently represented on Billboard's Hot 100 with "Jive Samba" for Riverside.

WEDNESDAY 6—HENRY MANCINI

Academy Award Winner ("Moon River," 1961) and 1962 nominee ("Days of Wine and Roses"), composer Mancini will visit the Westinghouse tape-syndicated Steve Allen show tonight.

WEDNESDAY 6—JOANIE SOMMERS

Songstress doubles up tonight with appearance on the Perry Como show (NBC-TV, 9-10 p.m.). She can also be seen on Steve Allen show (see Monday 4).

THURSDAY 7—JONATHAN WINTERS

Verve comic can be seen on the Andy Williams show (NBC-TV, 10-11 p.m.). Latest Verve album is "Humor Seen Through the Eyes of Jonathan Winters."

THURSDAY 7—SHELLEY BERMAN

Comic will meet with Steve Allen tonight. Latest Verve LP is "Personal Appearance."

FRIDAY 8—LEONARD BERNSTEIN

Tonight marks the last New York Philharmonic Young People's Concert of the season (CBS-TV, 7:30-8:30 p.m.) in program entitled, "The Latin American Spirit." Popular conductor and ork record for Columbia.

FRIDAY 8—BUD & TRAVIS

Bud and Travis, who are represented by numerous records on Liberty, will appear on tape-syndicated Steve Allen show tonight.

FRIDAY 8—DIAHANN CARROLL

In a "Tribute to Richard Rodgers" on the Tonight show (NBC-TV, 11:15-1 a.m.), Miss Carroll, who is featured in cast album of Rodgers' "No Strings" (Capitol), joins Johnny Carson and other guests, including Rodgers himself.

SUNDAY 10—SHELLEY BERMAN

NBC-TV's "DuPont Show of the Week" series (10-11 p.m.) intends to get really inside Shelley Berman in special script entitled "Comedian"—a candid TV study of the comic. Berman fans will find him on Verve.

SUNDAY 10—ANNA MOFFO

Metropolitan Opera diva will be guest on "Voice of Firestone" (ABC-TV, 10-10:30 p.m.). Her latest RCA Victor waxing, just released, is Pergolesi's "La Serva Padrona."

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.

SKEETER DAVIS (RCA Victor)



PERSONAL MANAGER: Hubert Long Talent Agency.

HOME TOWN: Dry Ridge, Ky. **BACKGROUND:** Skeeter Davis began her career on TV in Cincinnati and then worked in Detroit on radio and TV. She started as part of a sister act, the Davis Sisters. They had scored with "I Forgot More Than You'll Ever Know" when Betty Jack Davis died. A few years later, Skeeter started singing again

as a solo performer. Among her early hits were "My Last Day With You," a vocal version of Floyd Cramer's piano instrumental, and "I Can't Help You, I'm Falling Too," an answer song to Hank Locklin's hit, "Please Help Me, I'm Falling." Both turned out to be pop as well as country and western successes. Her newest recording, "The End of the World," is her biggest hit to date. Skeeter lives in Nashville, where she's a member of WSM's "Grand Ole Opry." She is married to Ralph Emery, all-night disk jockey for WSM.

LATEST SINGLE: "The End of the World" is high on the Hot 100 chart.

HERE'S **LIVE** DYNAMITE FROM

THE AMERICAN LONDON GROUP

Breaking out...

Jimmy Soul

**IF YOU WANNA
BE HAPPY**

SPQR #3305

Picked by:
BILLBOARD, CASH BOX,
MUSIC REPORTER,
MUSIC VENDOR



Bobby's Girl; Monster Mash;
Foot Stompin'; I Understand;
Twistin' Matilda; Asia Minor;
White Silver Sands; Goodbye
Jimmy Goodbye; Shout! Shout!
(Knock Yourself Out); Tuff;
Magic Moon; String Of Trumpets.
W 33001

Watch this new release...
wildest instrumental ever...

Frank Hubbell
& The Hubb-Caps

**BROKEN
DATE** (WILD SIDE)

A Bob Crewe Production
TOPIX #6005

Next BIG Bossa Nova hit...

Burt Farber
& His new piano sound

**I'M GETTIN'
SENTIMENTAL
OVER YOU**

Arranged & Cond. by Ray Ellis
FELSTED #8670

A smash 2 sider...

Ace Cannon

LOVE LETTERS

and
**SINCE I
MET YOU BABY**

HI #2063

Big Sales...

Gary Paxton

**IT HAD
TO BE YOU**

GARPAX #44172

Still on the move...

Marcie Blane

**WHAT DOES
A GIRL DO?**

SEVILLE #123

Regional Sales Reaction

Ramsey Gordon — **DOWN IN THE CELLAR** —TAHOE #2530

The Pyramids — **PYRAMID'S STOMP** —BEST #13001

Mike Settle — **BRANDY WINE BLUES** —FOLK SING #1002

The Rockafellas — **MY BABY, SHE'S THE TALK OF THE TOWN**
—SCA #18003

Really breaking in the South

Joe Tex

**I LET HER
GET AWAY**

DIAL #3009

TALENT TOPICS

CHICAGO

Mercury's **Morris** (*My friends call me Moishe*) **Diamond** is holding a "Love Is a Ball" contest to promote the new single by **Billy Eckstine** and **Damita Jo** from the movie of the same name. Morris got on the radio to ask contestants to tell him in 25 words or less: Why love is a ball. Winner gets a free trip to Las Vegas. (Our entry: Dear Morris, Love is a ball because . . . It wails, Daddy!) . . . **Damita Jo** is packing them in at Chi-

Dion in Boston

• *Continued from page 12*

he was well received and as he went off bouncing with a final fling at "Ruby Baby" it appeared agreed that Dion would make it as a single.

CAMERON DEWAR

ago's plush Sahara. She's slated for Milwaukee later this month and to Australia in April. She'll appear at Andre's in Sydney. . . . Philips' **Paul and Paula** have been signed by **William Morris** (Hey, there, **Sarah Jackman**). . . . **M. J. Boyer** postcards hello from Athens. She's hit 12 countries with her talent tour. . . . **Joe Segal** is putting on his annual jazz concert honoring **Charlie Parker** at the Sutherland, March 12. Scheduled to appear are **Eddie Harris**, **The John Young Trio**, **Gene Esposito-Joe Daley Quartet** and the **Gene Shaw** combo. . . . **Lou Breese** is recovering nicely following recent surgery at the Illinois Masonic Hospital here. . . . **Sig Sakowicz** had most of Chicago's radio-record people at his Meister Brau Bock Beer Fest in the Germania Club. Among visitors was **Morton Downey Jr.** Mort's interested in getting back into his old gig

as a swingin' Top 40 deejay. . . . Congratulations to **Morris Diamond's** mother, **Dora Diamond**, in town to celebrate her 72d birthday with her son last week. . . . New acts at The Play-boy include: **George Kirby**, **Simmy Bow**, **Daniele Clary**, **Johnny Janis**, **Etta Jones**, **Jimmy Saunders** and the **Danny Apolinar Trio**.
NICK BIRO

SAN FRANCISCO

Miles Davis postponed his opening because of "lip trouble" but he has arrived at the Black Hawk in San Francisco. . . . **Dick Stewart** has recovered from his throat operation following removal of two benign tumors on vocal chords, and is now back on his Saturday afternoon show on KPIX. His postponed opening at New Fack's will now take place March 5. . . . **Lambert, Hendricks and Bavan** are now at the Sugar Hill, and **Paul Winters** has also opened in San Francisco at the Jazz Workshop. A long-term engagement of three months has been extended to even longer by the coming Japanese stars, **A Pair of Bees**, at the Cinza West. The twins' first recording date is reported upcoming soon. . . . The **Snyder Brothers** have come to Frenchy's across the Bay in distant Hayward, and **Russ Morgan** continues the big band schedule at the Claremont Hotel in Berkeley. . . . **Vic Damone** has begun his three-week engagement in the Venetian Room of the Fairmont Hotel.

BOSTON

Frank Fontaine, whose record has skyrocketed here will play two local dates within a month—first at the Framingham Monticello and later at Blinstrub's. **Phyllis Diller** is at the Framingham spot this week.

'Granddaddy Smith' on This 'n' That

• *Continued from page 10*

each against their original purchase price of 46 cents. Their loss would be cut to the bone and meanwhile their risk would be removed and more dealers would stock the record right away and in good depth."

Smith operates more than 500 rack locations across the country. "We have a foundation stock of maybe 800 album titles," he said, "but that can go as high as 1,500 in the bigger locations."

Most of these are in discount centers and variety stores. Repertoire covers virtually all types of disk material "except party records." Until eight months ago, classical material wasn't even handled, "but we started it in selected spots and it's doing very well. The truth is that classical can sell on racks."

Close communication between home office and locations and modern merchandising methods, emphasizing the use of color,

are keynotes in the Smith rack operation.

Safeguard

Every record is poly-bagged before being sent out to avoid chances of pilferage "by slipping an expensive record into a low price disk liner. The price category of a record is printed on the poly bag in a specific color, and the color is changed every three months. At the end of the quarter, items with the specific color price tag are pulled out, thus eliminating obsolescence.

"A silver background color is used to indicate stereo, with a gold background for monaural," Smith said. "Then, we price for each individual store, according to conditions in that area, by means of a sticker. The price ticket is colored differently for different price categories. We use eight basic color categories now plus some subdivisions."

(Continued on page 50)

Connie Francis will play a one-night stand at the Music Hall, formerly the Metropolitan, where the Met Opera comes in for its annual visit the week of April 15.

The Statler-Hilton's Terrace Room is a mecca these nights for the avant garde bridge as the **Ivor David Balding** review "Five Faces Out" goes into its third week. Coming attractions for the classy spot are **Roger Williams**, **Dorothy Dandridge**, **Earl Wrightson** and **Vicki Autier**. . . . **Johnny Mathis** due in Boston court next week to face charges of slapping a woman customer while playing Blinstrub's last month. . . . The 1963 Ice Follies, with another week

to run at the big Boston Garden, chalked up one of the best weeks in Hub history.

CAMERON DEWAR

HOUSTON

Singer **Don Cornell** is making one of his two regular visits to the Shamrock and has opened a two-week engagement at the International Club. Comedienne **Bobbi Baker** is also featured on the bill with the **Paul Neighbors** band furnishing the music. . . . **Timi Yuro**, the songstress, is currently appearing at the Tidelands.

Texans **Paul and Paula**, whose recording "Hey Paula" is cur-

(Continued on page 16)

FIGHT REVIEW

Meader Won't Bow for Greco

SAN FRANCISCO—A night club introduction that did not live up to standards of "stage etiquette" almost brought a pair of recording stars into recording a few personal blows in San Francisco.

When **Vaughn Meader** dropped in at New Facks to catch the night club act of singer **Buddy Greco** after his own stint at the hungry i, Greco gave Meader an introduction which apparently disturbed the sensitivities of the President's imitator. And Meader would not

acknowledge the introduction, until urged repeatedly by Greco.

They say Greco referred to Meader in his introduction as "a fellow who came from left field." Meader's ire continued until after the show when the pair and their seconds shouted a few insulting remarks at each other. The incident apparently had begun the evening before when Greco was guest, and Meader did not introduce him.

Greco says he is contemplating a defamation of character suit against Meader.

SCEPTER HAS A NEW BABY!

Serock
RECORDS



First Release Breaking Big

THE LOVE OF MY MAN

b/w

I KNOW THAT HE LOVES ME

SR 2004

THEOLA KILGORE

Watch for

MY BLUE HEAVEN

b/w

TWO WOMEN

SR 2005

BUSTER BROWN

ORDER THROUGH YOUR SCEPTER/WAND DISTRIBUTOR

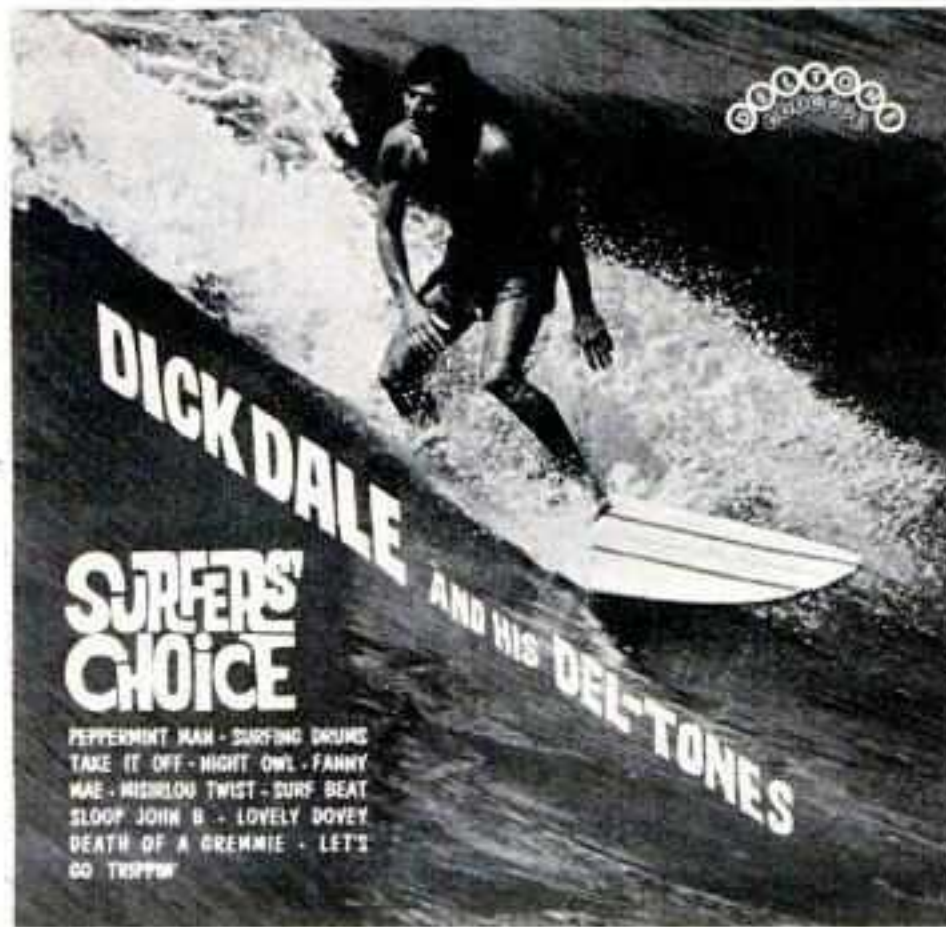
Serock RECORDS 1650 BROADWAY, NEW YORK, N. Y.

the dick dale phenomenon

on november 1, 1962, "surfers' choice" was released. the album has sold 75,000 in southern california alone in 3 months! this is the story of this skyrocketing new star...

The phenomenon must be seen to be believed. There has been nothing like it since frenzied teen-agers swooned noisily at the Paramount in New York as Frank Sinatra, curly haired and unsure of himself, breathed "All of Me" into the microphone.

Some compare the astonishing reaction to the legendary Presley explosion. But both comparisons are invalid; Dick Dale is something entirely new, entirely different. His style is unique. The only valid comparison between Dick Dale and early Sinatra or Presley is in the ferocious loyalty of his fans.



HOW TO SELL 75,000 ALBUMS IN THREE MONTHS—IN SOUTHERN CALIFORNIA ALONE It's seldom been done before. How did Dick Dale do it? Because he has a staggeringly loyal following among over 100,000 teen-agers in Southern California alone! He has been appearing with his band...The Del-Tones...in beach communities for three years. The 23 year old sensation first appeared at the famed Rendezvous Ballroom in Balboa in 1960. Until his arrival, the ballroom could look forward to only two or three hundred patrons on a weekend night. Dick Dale came in, and something amazing began. Crowds of teen-agers filled the huge ballroom. In only a few weeks, it hit capacity... 3500 to 4000 every weekend night...Thursday, Friday and Saturday. And in the winter months, normally a heavy dropoff period, attendance actually increased. This fantastic box office pull continued for the entire two year period of Dick Dale's booking at the Rendezvous. Then, in January of 1962, he moved to the Pasadena Civic Auditorium. There he broke every existing



record by drawing capacity crowds of over **three thousand every weekend night for the entire month of January!** (And in Balboa, box office at the Rendezvous plummeted from 4000 to 200.) The overflow crowds in Pasadena refused to be turned away, insisting upon dancing in the outer lobbies, on the steps, and in the streets outside the Pasadena Civic. At times, there were 3000 inside the house, and 4000 waiting outside! In staid, conservative Pasadena, the phenomenon was unbelievable. (Especially to Pasadena police. They never dreamed there were that many teen-agers in the area.)

In February of this year, Dick Dale appeared at a special benefit show at the Los Angeles Sports Arena, promoted by radio station KFWB. Such stars as Fabian, Molly Bee, Chris Montez and Henry Mancini each had spots on the program. So did Dick Dale, and the crowd of 15,000 kept him on for an hour to cap the show.

At present, Dick is appearing at the Harmony Park Ballroom in Anaheim, and his fantastic music packs the house to capacity every night he plays.

IS DICK DALE A DJ CREATION? No. His first single, "Let's Go Trippin'," wasn't released until September 1961, long after he was breaking attendance records. Dick Dale's tremendous success can be attributed only to his remarkable teen-age following.



THE PIED PIPER OF BALBOA—A Dick Dale audience, at first glance, might seem like any crowd of highly enthusiastic young people. But when you look closely, you notice an amazing difference. **They are actually well behaved!** The place is filled to capacity... but there are no fights, no rowdiness, nobody getting out of line. And here is the secret of Dick Dale's astonishing success. He is the acknowledged "leader" of the kids. They respect him because he speaks to them with an almost evangelical fervor... pointing out that in order to achieve the kind of respect they want from adults, they must give that kind of respect to others. There is nothing new about the speeches he makes from the bandstand. After all, it's really the Golden Rule in current jargon. The remarkable thing is that the kids listen to him... and practice what he tells them! So amazing is this effect that thousands of parents in the area are

applauding his efforts. Instead of objecting to their kids attending the dances where Dick Dale appears, they are urging their youngsters to go! If teen-agers could vote, Dick Dale might well be Governor of California.



THE NEW SOUND OF DICK DALE: "King of the Stomp" You have to hear this fantastic music to understand. You'll hear something unique. And an artist so versatile that he not only sings... but plays the guitar, trumpet, trombone, piano, organ, drums, and just about every other instrument you can name. He is completely self-taught, and most recently has been striving for proficiency on the saxophone.

(This drive for excellence and versatility is not confined to music and musical instruments alone. Dick is an accomplished horseman and archer, and he is, as the title of his album indicates, an excellent surfer.)

Dick Dale created the Stomp. Or rather, as he says, the driving, rhythmic beat of his sound did. The kids just moved with the music, and a new dance was born.

As Dick Dale is breaking Southern California wide open, he'll hit like a tidal wave in every town in the country. We are witnessing the explosive beginning of one of the giant attractions of the music business. We invite you to join us. Capitol is proud to present the amazing Dick Dale and his fabulous sound... in his smash first album, SURFERS' CHOICE, and in two great singles, MISIRLOU b/w 'TIL MID-NIGHT, and PEPPERMINT MAN b/w SURF BEAT. Prepare for the tremendous excitement that comes along only once in a decade... the birth of a top recording star!

CALL YOUR CRDC REPRESENTATIVE IMMEDIATELY, AND ORDER AS FOLLOWS:

Album Surfers' Choice (D)T-1886
Singles Misirlou No. 4939
Peppermint Man No. 4940



R & B ROUNDUP

By NICK BIRO
(Chicago Office)

Scepter's new artist, Maxine Brown, has a reunion with her old a.&r. man and writer, Tony Bruno, with her first release on Wand: "Ask Me." Tony wrote and a.&r.'d her first two hits when she recorded for Normar. . . . Scepter chose Theola Kilgore to cut its second release on Serock, billed as Scepter's new "baby label." "The Love of My Man" was cut by Ed Townsend (he's the one with his own single out on Liberty, now on Billboard's chart). . . . The Shirelles have a new single out next week. . . . Stan Pat, West Coast manager of radio-TV relations for RCA Victor, hosted a cocktail party in San Francisco at the Del Webb Town House for the National Association of Radio Announcers. Bugs Scruggs, KSAN, chairman of the West Coast chapter, presided over a meeting held in conjunction with the party.

H. B. Barnum returned from Europe in time to conduct a 30-piece orchestra at the large rock and roll show in San Francisco's Cow Palace, put on by Tom Donahue and Bob Mitchell of KYA. . . . Bobby Day visited the West Coast to cut a session for RCA Victor—ditto for Sam Cooke. . . . Jerry Butler cracked up his fourth Cadillac in 10 months. Vee Jay claims they're going to buy him a pair of skates. . . . Stacy Records picked up the master for "The Sissy Sheriff" by the Strangers Two from Revive Records. It'll be

out this week. . . . Stacy also signed the Torkays, of Marion, Ind., and recorded the group at Sam Phillips' studio, Nashville, last week. Release is scheduled this week. . . . Frank Ifield is going big in London. He just got booked into the Paladium for six months (and that ain't hay). Ifield's "Wayward Wind" is tied with "Please, Please" by the Beatles for the No. 1 spot in London. Vee Jay's got both disks.

CHICAGO CHATTER: Chris Barber was a Chicago visitor, stopping at Vee Jay to help master an album done for the label in London. Chris teams with the Alex Bradford Singers for a novel jazz-gospel sound. . . . Porter Distributing Company's Joe Cerami was in New York scouting for new lines last week when he stepped off a curb and broke a leg. . . . John Lytel has been held over for a week at the Sutherland Lounge here. Cannonball Adderley is due next. . . . Potter has added the Chapel label, a new gospel line, featuring the stars on the Al Abrams television show. . . . Things are looking up for John Muse. He's had four hits in four weeks. His pick-hit for the month is, "Walk Softly, Children," a Negro spiritual on the Delden label by Georgia Louis, done in "16 Tons" style. . . . Serena Joew, formerly with the Livingston organization here, is looking for a post, preferably connected with records or radio. She's had several years of experience. . . . A Windy City visitor from Europe last week



BRENDA REID, Carol Johnson and Lillian Walker, the three girls who, with Herb Rooney, comprise the Exciters, United Artists record artists of "Tell Him" renown, will be graduated from high school in Jamaica, L. I., New York, this spring. The group then plans an extensive promotion tour.

was Morton Downey Jr. (Sean to his friends). He's interested in getting back into his old field. Mort was a swingin' Top 40 format deejay.

TALENT TOPICS

Continued from page 14

rently a fantastic selling single, appeared at the Cinnamon Cinder on its opening night. It is the former Club Cresendo and caters to young adults and allows no alcohol on the premises. . . . Roberta Sherwood has been signed to appear here to sing at the Heritage Society jewel ball on April 19 at the Emerald Room of the Shamrock Hilton Hotel. The Cork Club signed Milton Berle to open there on May 30. Currently at the club is singer Enzo Stuarti and comedian Buddy Lester.

BARRY CANDY

PITTSBURGH

Jimmy Dean, the Columbia recording star, has been set for Rose Calderone's Twin Coaches night club the week of June 3. . . . Lou Rawls was in town February 25 to promote his Capitol LP, "Black and Blues." . . . The Four Aces have been booked into the Twin Coaches on May 20 following the McGuire Sisters. Then come Enzo Stuarti and the Four Freshmen.

Lee Ann spent several days here plugging her Bevmar single, "Never." . . . Roulette is releasing local singer Lou Christie's new platter, "Two Faces Have I," this week. . . . Erroll Garner's first Reprise LP, "The World Concert," will be released the middle of March just at the time he opens at the Horizon Room at the Greater Pittsburgh Airport.

Two weekend concerts promoted by Lenny Litman did very well locally. The first one, Dick Gregory and Geula Gilli, played Carnegie Music Hall, and the second, the Brothers Four, played Memorial Hall.

LEONARD MENDLOWITZ

NASHVILLE

John D. Loudermilk, RCA recording artist and Acuff-Rose songwriter was in nation's capital recently to attend Presidential breakfast as guest of JFK. . . . John has several chart tunes going for him now (as usual).

"End of the World" could be

HOT R&B SINGLES

Billboard SPECIAL SURVEY

FOR WEEK ENDING 3/9/63

| This Week | Last Week | Title, Artist, Label & No. | Weeks on Chart |
|-----------|-----------|--|----------------|
| 1 | 3 | THAT'S THE WAY LOVE IS Bobby Bland, Duke 360 | 8 |
| 2 | 1 | HEY PAULA Paul & Paula, Philips 40084 | 6 |
| 3 | 4 | WALK LIKE A MAN Four Seasons, Vee Jay 485 | 5 |
| 4 | 2 | YOU'VE REALLY GOT A HOLD ON ME Miracles, Tamla 54073 | 11 |
| 5 | 5 | WALK RIGHT IN Rooftop Singers, Vanguard 35017 | 7 |
| 6 | 10 | RUBY BABY Dion, Columbia 42662 | 5 |
| 7 | 7 | SEND ME SOME LOVIN' Sam Cooke, RCA Victor 8129 | 5 |
| 8 | 13 | OUR DAY WILL COME Ruby & the Romantics, Kapp 501 | 2 |
| 9 | 15 | RHYTHM OF THE RAIN Cascades, Valiant 6026 | 3 |
| 10 | 8 | MAMA DIDN'T LIE Jan Bradley, Chess 1845 | 6 |
| 11 | 9 | LOOP DE LOOP Johnny Thunder, Diamond 129 | 8 |
| 12 | 12 | HITCH HIKE Marvin Gaye, Tamla 54075 | 5 |
| 13 | 6 | CALL ON ME Bobby Bland, Duke 360 | 6 |
| 14 | 11 | RAINBOW Gene Chandler, Vee Jay 468 | 5 |
| 15 | 18 | YOU'RE THE REASON I'M LIVING Bobby Darin, Capitol 4897 | 5 |
| 16 | 20 | LET'S TURKEY TROT Little Eva, Dimension 1006 | 3 |
| 17 | 25 | SOUTH STREET Orleans, Cameo 243 | 2 |
| 18 | 14 | TELL HIM I'M NOT HOME Chuck Jackson, Wand 132 | 3 |
| 19 | 22 | HE'S SO FINE Chiffons, Laurie 3152 | 2 |
| 20 | 29 | LAUGHING BOY Mary Wells, Motown 1039 | 2 |
| 21 | 19 | DON'T MAKE ME OVER Dionne Warwick, Scepter 1239 | 9 |
| 22 | 16 | TWO LOVERS Mary Wells, Motown 1035 | 14 |
| 23 | 28 | UP ON THE ROOF Drifters, Atlantic 2162 | 14 |
| 24 | 24 | LIKE A BABY James Brown & the Famous Flames, King 5710 | 2 |
| 25 | - | WHAT WILL MY MARY SAY Johnny Mathis, Columbia 42666 | 1 |
| 26 | 30 | IT'S UP TO YOU Rick Nelson, Imperial 5901 | 4 |
| 27 | - | HE'S SURE THE BOY I LOVE Crystals, Phillies 109 | 5 |
| 28 | 27 | GO AWAY LITTLE GIRL Steve Lawrence, Columbia 42601 | 9 |
| 29 | - | YAKETY SAX Boots Randolph, Monument 804 | 1 |
| 30 | - | DON'T SET ME FREE Ray Charles, ABC-Paramount 10405 | 1 |

the beginning for Skeeter Davis, who has reached new heights with the rapidly rising smash hit. . . . The number was RCA Victor's best seller last week.

Bill Grammer's "I Wanna Go Home" is picking up some pop play on the stations here. . . . Don Pierce, Starday topper, is in Virgin Islands for sunlaxation. Hats off to WSM's Trudy Stamper for nifty mapping of "Music City, U.S.A." The map spotlights many of the leading music-related firms in Nashville.

Benny Joy, staff writer for Cedarwood Publishing Company, and Noel Ball, Eastern a.&r. director for Dot Records, have entered into an exclusive recording agreement which calls for Dot's handling of all future Benny Joy disks.

DETROIT

Allan Sherman played to 80 per cent capacity in a Saturday night performance at Ford Auditorium. Beaucoup laughs and applause for Sherman, who was bouncy and bright despite the

hectic tour schedule which allows little sleep on his three-week swing through 17 cities. Lou Bush conducted the orchestra with the Jimmy Joyce Singers backing Sherman.

Terry Gibbs and his group are enlivening things at the Grand Bar, newest "name" showcase in town. Formerly a neighborhood tavern, it's not to be confused with the long-established Club Twenty Grand. Stan Getz in for a single night's

(Continued on page 57)

WANTED!!

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"FROM A JACK TO A KING"

By Ned Miller

FLP 1001

ANOTHER BIG JUKE BOX AND TOP 40 HIT!

"BURNING DESIRE"

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big
breakout
coast
to
coast

**BABY
WORKOUT**

**JACKIE
WILSON**



55239

COUNTRY MUSIC

COUNTRY MUSIC CORNER

By BILL SACHS

The Acorn Sisters (Rosemary, Evelyn and Goldie), country and gospel singers out of Corn Creek, Ky., are now appearing as regulars on WWVA's "World's Original Jamboree," Wheeling, W. Va. The girls' new

release on Joe Grieshop's Acorn label couplues "Twister Words," penned by Grieshop, and "Come Back to Me," written by the Acorns. Their big disk in the Kentucky sector has been "Where Will I Shelter My Sheep," a gospel tune penned by Grieshop in collaboration with Irene Stier.

"SHERRY'S LIPS"
b/w
"MISS BROWN"
©3583 Phillips International
David Houston
Sun Records
639 Madison Memphis, Tenn.

ANOTHER SMASH HIT!
for
Ernest Ashworth
I TAKE THE CHANCE
HICKORY 1189

Breakout in New York!
"LITTLE STAR"
Bobby Callender
R 4471
ROULETTE RECORDS
1631 B'way, N. Y., N. Y.

LITTLE BAND OF GOLD
James Gilreath
JOY 274
JOY RECORDS
1619 B'way, N. Y., N. Y.

In the face of the coldest weather in 27 years, "The Johnny Cash Show," featuring Johnny and the Tennessee Three, George Jones and the Jones Boys, June Carter, Grandpa Jones, Gordon Terry and Johnny Western, recently racked up a fat \$16,000 gross in three performances at the KRNT Theater, Des Moines, according to Cash's personal manager, Saul Holiff. Thermometer hovered around the 13 below zero mark at 4 p.m., Holiff says. On the occasion, Holiff presented the Johnny Cash Award of Merit to Smokey Smith for his "continued dedication to the field of country music and his ever-present sincerity and co-operation extended to the artists employed by him." Holiff has just completed negotiations that will send Cash and his unit on an extended swing through Germany, France and Italy, with England and Ireland to follow later.

Veteran c.&w. performer, Bill McDowell, well known in the West Virginia, Virginia and Kentucky sector, has teamed with actor Christian Anderson to present a series of folk music festivals in the Hollywood area this spring and summer. Entertainers interested in appearing in the series may write to Christian at 10354 Hillhaven, Tujunga, Calif. . . . James A. Whiting, Capa Records president, has signed Johnny Foster of Bogulusa, La., to a recording pact. His first release, due out soon, will couple "There's No End" and "Grown-Ups Cry, Too." . . . Wendell Bager, of Providence, R. I., has been named promotion and publicity director of Country Star Promotions and Maycourt Recording Company, new firm just launched by James T. (Pete) Murphy Jr. and Ted Powers in Sumter, S. C.

Curtis Artists Productions, Goodlettsville, Tenn., announces the addition of the following artists to their talent roster: James O'Gwynn, heard on Mercury; the Lamplighters, new vocal group comprising Bill Fer-



KSAY MANAGER, Deane Banta, introduces disk jockey Jerry Leeds (right), of the station, at the 1963 performance of "Grand Ole Opry" in the Oakland Auditorium, Oakland, Calif.

ness, Jack Karr and Joe Ciculla, and the Star Mountain Boys (Mike Miller and Jack Casey), bluegrassers who record for Nugget Records.

Warren M. Miller, public relations director of WCMS, Norfolk, Va., reports that the station's Four Horsemen and "Radio Ranch" staff are mapping plans for an ambitious season of country music activity in the Tidewater sector, starting in the near future. Miller promises that details of each event will be reported to the Country Corner as soon as they are finalized. Already scheduled for appearances, according to Miller, are Hank Snow, Don Gibson, Billy Walker, Jim Reeves, Bill Anderson, Skeeter Davis, Johnny and Jack, Kitty Wells, Carl Smith, Red Sovine, the Louvin Brothers, Loretta Lynn, the Stanley Brothers, the Carter Family, Don Reno and Red Smiley and Arthur Smith. Dick Flood and Suzi Arden were recent guests on "Radio Ranch."

Ferlin Husky planes to Hawaii, Okinawa and Japan for two weeks in each country, beginning the middle of March. . . . Hoyt Axton, following a fortnight's stand at the Matador, Stafford, Ariz., has returned to the West Coast to do a television show for Wolper Productions called "The Story of a Folk Singer," which will feature a number of Hoyt's original folk tunes, including "Greenback Dollar," with which the Kingston Trio is currently riding high. Axton wrote the

(Continued on page 20)

HOT COUNTRY SINGLES

SPECIAL SURVEY

FOR WEEK ENDING 3/9/63

| This Week | Last Week | Title, Artist, Label & No. | Weeks on Chart |
|-----------|-----------|--|----------------|
| 1 | 1 | DON'T LET ME CROSS OVER 14 Carl Butler, Columbia 42593 | |
| 2 | 4 | FROM A JACK TO A KING 11 Ned Miller, Faber 114 | |
| 3 | 2 | BALLAD OF JED CLAMPETT 14 Lester Flatt & Earl Scruggs, Columbia 42606 | |
| 4 | 3 | SECOND HAND ROSE 12 Roy Drusky, Decca 31443 | |
| 5 | 7 | END OF THE WORLD 12 Skeeter Davis, RCA Victor 8098 | |
| 6 | 8 | IS THIS ME? 5 Jim Reeves, RCA Victor 8127 | |
| 7 | 5 | T FOR TEXAS 3 Grandpa Jones, Monument 801 | |
| 8 | 11 | I TAKE THE CHANCE 11 Ernest Ashworth, Hickory 1189 | |
| 9 | 10 | NOT WHAT I HAD IN MIND 5 George Jones, United Artists 528 | |
| 10 | 9 | I'VE ENJOYED AS MUCH OF THIS AS I CAN STAND 14 Porter Wagoner, RCA Victor 8105 | |
| 11 | 13 | CAN'T HANG UP THE PHONE 7 Stonewall Jackson, Columbia 42628 | |
| 12 | 6 | RUBY ANN 14 Marty Robbins, Columbia 42614 | |
| 13 | 15 | HELLO TROUBLE 16 Orville Couch, Vee Jay 470 | |
| 14 | — | MR. HEARTACHE, MOVE ON 7 Coleman O'Neal, Chancellor 108 | |
| 15 | 12 | DOES HE MEAN THAT MUCH TO YOU? . 14 Eddy Arnold, RCA Victor 8102 | |
| 16 | 19 | STILL 3 Bill Anderson, Decca 31458 | |
| 17 | 26 | YOU TOOK HER OFF MY HANDS 2 Ray Price, Columbia 42658 | |
| 18 | 25 | KNOCK AGAIN, TRUE LOVE 3 Claude Gray, Mercury 72063 | |
| 19 | 18 | LEAVIN' ON YOUR MIND 4 Patsy Cline, Decca 31455 | |
| 20 | 16 | SHAKE ME I RATTLE (Squeeze Me I Cry) 5 Marion Worth, Columbia 42640 | |
| 21 | 17 | A STRANGER WAS HERE 6 Darrell McCall, Philips 40079 | |
| 22 | 28 | THE YELLOW BANDANA 2 Faron Young, Mercury 72085 | |
| 23 | 22 | FADED LOVE 8 Leon McAuliff, Cimarron 4057 | |
| 24 | 24 | YOU'RE FOR ME 11 Buck Owens, Capitol 4872 | |
| 25 | 21 | SAWMILL 2 Webb Pierce, Decca 31451 | |
| 26 | — | PLEASE TALK TO MY HEART 1 Country Johnny Mathis, United Artists 536 | |
| 27 | 14 | SING A LITTLE SONG OF HEARTACHE . 18 Rose Maddox, Capitol 4845 | |
| 28 | 23 | WALK RIGHT IN 3 Roofop Singers, Vanguard 35017 | |
| 29 | — | SHEEPSKIN VALLEY 1 Claude King, Columbia 42688 | |
| 30 | — | ALL GROWN UP 3 Johnny Horton, Columbia 42653 | |

WITH THE COUNTRY JOCKEYS

By BILL SACHS

Ray Peterson recently made the shift from Southern California to KWIN, Ashland, Ore., which programs 17 hours of country music daily. . . . WEXL, Detroit's Country music station, is spinning 24 hours of country music daily. Bob Clark is program director and hosts a five-hour stint. Other jocks are Garn Bradley, Chuck Meckley, Joe Karol, Gordon Sparks and Jim McGuff. WEXL is complete with country jingles, and even has a staff band, the WEXL Country All-Stars, featured in a 15-minute seg nightly.

Ace Ball is still spinning 'em at KHEM, Big Spring, Tex. Also whirling the country platters at KHEM are Al Scott and Don Brooks, with Mr. Sunshine giving with two hours of gospel music each day. . . . Jack Reno is now programming all the c.&w.

music being aired in the Fort Leonard Wood area, via two stations. . . . Vernon Stewart, country jock at KXRJ, Russellville, Ark., has a new country release on the Vee Jay label, "The Way It Feels to Die."

(Continued on page 20)

First Time on Newtown!
BILL HALEY
and the Comets
UP GOES LOVE
b/w
TENOR MAN
Newtown #5013
NEWTOWN RECORDS
6635 N. Broad St., Philadelphia, Pa.

EXTRA INDUSTRY SERVICE

This issue of Billboard is being distributed at the

- National Association of Rack Merchandisers (NARM) Convention, Fairmont Hotel, San Francisco.
- Master Photo Dealers & Finishers' Association (tape, tape recorder and record buyers) Atlantic City, Convention Hall, March 3-9.
- National Educators Conference (College Buyers of Talent for Campus Appearances), White Sulphur Springs, Va.
- Salon de l'Automatique (Coin Machine Exhibition), Antwerp, Belgium.

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Sinatra and Light were the strongest on the stereo chart with five LP's each.

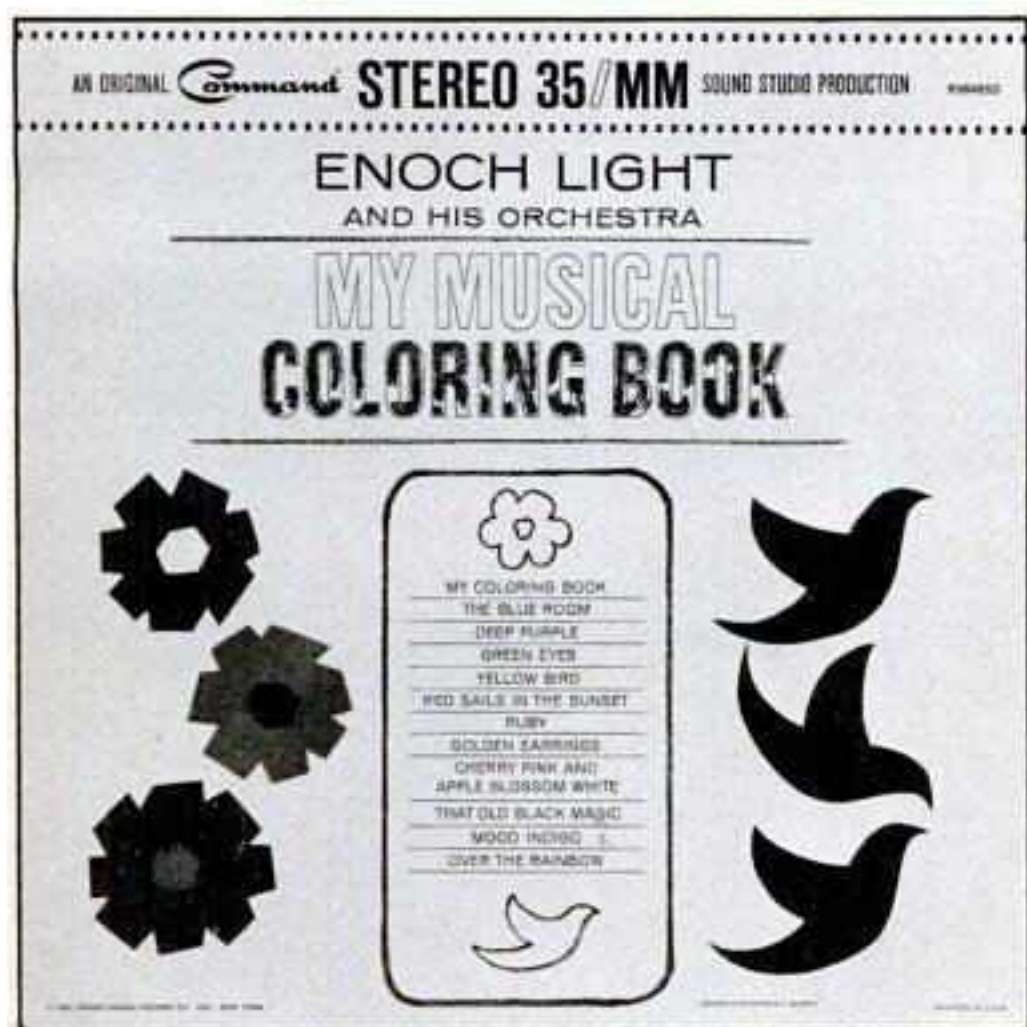
Billboard January 5, 1963

TOP ALBUMS & ALBUM ARTISTS OF 1962

BEST ORCHESTRAS (STEREO LP'S)

1. ENOCH LIGHT

Cashbox January 12, 1963



MY MUSICAL COLORING BOOK

ALBUM NO. 848

Songs include: Cherry Pink and Apple Blossom White; My Coloring Book; Yellow Bird; Golden Earrings; Over The Rainbow; The Blue Room; That Old Black Magic; Ruby; Green Eyes; Mood Indigo; Red Sails In The Sunset and Deep Purple.

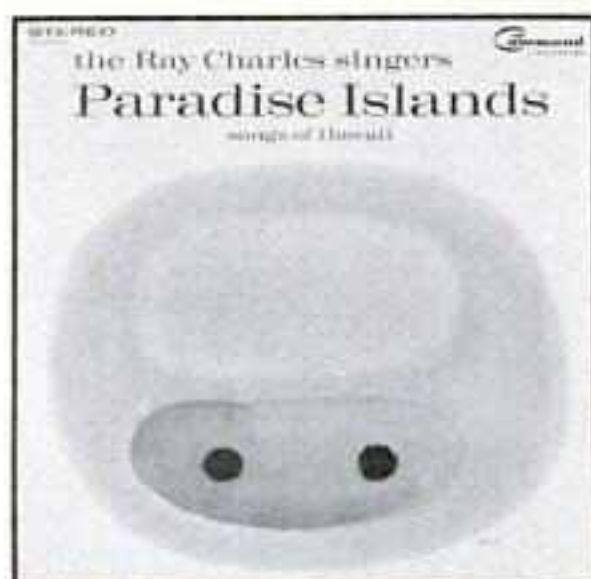
LET'S DANCE THE BOSSA NOVA

ALBUM NO. 851

Songs include: Meditation (Meditacao); Big Ben Bossa; Fly Me To The Moon; Tonight; Days Of Wine & Roses; Nola; Mi Adorado; I Could Have Danced All Night; What Kind Of Fool Am I; Moon River; O Barquinho and Blame It On The Bossa Nova.

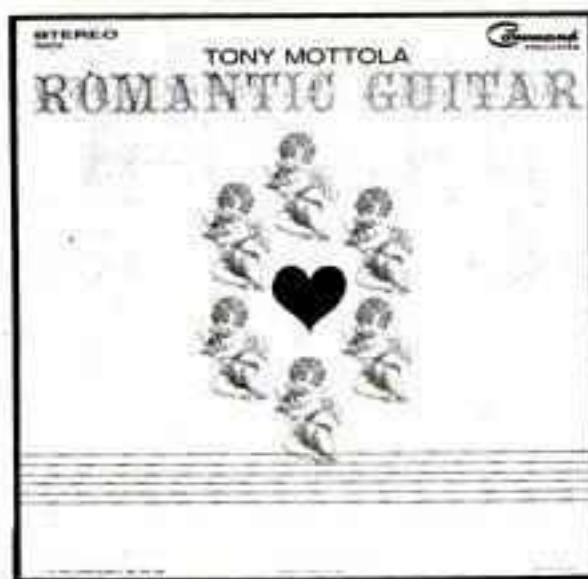


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Paradise Islands
Songs Of Hawaii
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TONY MOTTOLA

Romantic Guitar
ALBUM NO. 847



BOB HAGGART

and His Orchestra
Big Noise From Winnetka
ALBUM NO. 849

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ME A CHANCE"**

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Shirley & Lee**"HEY,
LITTLE BOY"**

#5922

IMPERIAL RECORDS6425 Hollywood Blvd.
Hollywood 28, Calif.**Bobby
Bare****"DEAR WASTE BASKET"**
RCA Victor 47-8146**CENTRAL SONGS, INC.**1483 NORTH VINE STREET
HOLLYWOOD 28, CALIF.
HO. 9-2239**Say You Saw It in
Billboard****COUNTRY MUSIC CORNER**• *Continued from page 18*

tune and recorded it for Horizon Records. Hoyt is the son of Mae Boren Axton, well-known country music songwriter and agent.

Melody Hall, Highway 71 North, Springdale, Ark., is featuring name western bands and single acts on Saturday nights, with Russell Sims, of Cimarron-Sims Records, Rogers, Ark., handling the bookings. Leon McAuliff's band plays the spot March 9; Marvin McCullough follows March 16; Ernest Tubbs and His Texas Troubadours, March 23, with Grandpa Jones, Johnnie Lee Wills, Autry Inman, Floyd Tillman and Dub Dickerson set for a big show and dance March 30. . . . Robin Ward, new country singer, has just had her initial release on a new country label, Songs Unlimited. Tunes are "Lolly Too Dum" b.w. "Loser's Lullaby."

Bill Anderson's new release on Decca, "Still," from his own pen, busted out high, wide and handsome in the Northern Ohio sector last week, with WHOF, Canton, listing it as No. 10; WBBW, Youngstown, No. 13, and WKBN, Youngstown, No. 28. Frank (Swingin') Sweeney, WKBN program director and an ardent country music plugger, is credited with breaking the tune pop-wise in the territory. . . . Don West, who until recently had the band at the Shamrock Club, San Bernardino, Calif., has left there for Nashville where he hopes to make the disk scene with a new country sound. The Shamrock continues its policy of using name c.&w. acts. . . . Dale Carter and His Country Swing Band have joined

Beverly Mae Wilson, Impact recording artist, to present a live studio show from KASE Radio, Riverside, Calif., each Saturday afternoon.

The Andy Doll band, of Oelwein, Ia., is routed through March as follows: Hartley, Ia., March 8; Prairieburg, Ia., 9; Fort Dodge, Ia., 10; Spencer, Ia., 11; Madison, Wis., 14; Dakota City, Ia., 16; Guttenberg, Ia., 17; Marion, Ia., 20; Waterloo, Ia., 21; Decorah, Ia., 23; Monroe, Wis., 24; Fort Dodge, Ia., 28; Hartley, Ia., 29; Stanwood, Ia., 30, and LaCrosse, Wis., 31. . . . Cheri Robbins, a new regular on "Big D Jamboree," Dallas, was a guest February 16 on Ed McLemore's new show, "Studio Jamboree," on KRLD-TV, along with George Kent, Mitchell Torok, LaVan Paul, Eddie McDuff and the Big D Band. . . . Judy Lynn, following an extended engagement at the Golden Nugget, Las Vegas, has embarked on a string of one-nighters ending March 21 in Nashville, where she will appear as guest on "Grand Ole Opry."

Jim Reeves and the Blue Boys jet out March 7 for South Africa, where they are set on a long string of personals and a movie to be filmed in Johannesburg. . . . Smokey Stover, of all-country KMOP, Tucson, Ariz., hopped into Beaumont, Tex., recently for a Toppa Records session at the Gulf Coast Studios. Sides, "When the Sun Goes Down" and "One Thing in Common," are slated for release next week. . . . Ernest Ashworth moved into Nashville last week to scout material for his up-com-

ing Hickory session. . . . Dick Damron, c.&w. singer of Bentley, Alta., has just signed a recording pact with RCA Victor of Canada. . . . Jack Roberts, of Seattle, has set Lefty Frizzell on a one-nighter trek through Washington, Oregon and Idaho, winding up March 9.

Wayland (Stubby) Stubblefield, promotion man for Pamper Music, Goodlettsville, Tenn., has just completed a swing of distributors and deejays around the nation's capital and in Virginia and North Carolina to promote Pamper's new Gaylord label. Gaylord's initial release is "Yesterday's Memories" b.w. "When You Gotta Go," recorded by Hank Cochran. . . . Writer Harlan Howard and wife Jan are taking a working vacation in Florida where, along with fishing and sopping up the sunshine, Harlan is promoting his new Capitol release on a Pamper song, "My Baby's His Baby Now." . . . Pamper Music president, Ray Price, has just cut a new album, "Night Life," for Columbia.

Chet Ward, of WTAQ, LaGrange, Ill., has signed a two-year recording pact with Hart-Van Records, Anaheim, Calif. His first release will be a leased master of "Might Have Known" b.w. "My Faith in You." Bill Madewell, country artist with the same station, has signed for a forthcoming release on Hi-Lee Records of the Claude King-Merle Kilgore number, "Kind of the Mountain" b.w. "If You Have a Heart-Ache." . . . Tommy Lloyd, of Toledo, has rejoined the Hart-Van forces for a release coming up soon. . . . Willie Nelson, following a stand at the Golden Nugget, Las Vegas, is making the night club circuit through Texas and Oklahoma.

**WITH THE
COUNTRY
JOCKEYS**• *Continued from page 18*

Chuck Damron, who spins three hours of country music each Saturday afternoon via KEYZ, Williston, N. D., asks to be put on the mailing lists for new releases. . . . Charlie Huckabee, manager and c.&w. deejay at WFJX, U. S. Army Hospital, Fort Jackson, S. C., announces the addition to the station staff of Larry M. Stout, of Oklahoma City, as traffic manager and announcer, and Jim (Live-Wire) Hicks, program director and announcer. Two of the hottest country items in the area at the moment, says Huckabee, are Ernst Ashworth's "I Take the Chance" and Mel Price's "I'm in Love With a Geisha Girl."

Happy Day, who kicked off his new c.&w. show via KENZ, Lompoc, Calif., last September, infos that he's still the only country music show in the area and that interest in c.&w. music has boomed appreciably in the territory as a result of the build-up of the Vandenberg Air Force Base. "Wish all record companies and publishers would service like Acuff-Rose Hickory," writes Happy.

Jim Whitlock, now doing his daily morning show, "Breakfast With Cherokee," from his home, 911 Greenbrae Drive, Sparks, Nev., via KBUB, has formed his own Cherokee Record Company and Whitlock Publishing Company. Jim is heard on KBUB twice daily, 6-9 a.m. and 4-7 p.m., seven days a week.

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b/w

"Is It Asking Too Much"**Decca 31457**

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- Average deejay hours on the air
- The "who" behind record selection
- Records' share of broadcast time
- Share—by type of music
- Frequency of play
- Basis of selection
- Sponsorship patterns

AND . . . pre-convention announcements and agenda notes pertaining to the

NAB (NATIONAL ASSOCIATION OF BROADCASTERS)

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- Top artist background material for deejay "chatter"
- Talent buying facts and figures

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PLUS . . . a FREE second color on all units of one page or more.

Billboard HITS OF THE WORLD

AUSTRALIA

(Courtesy Music Maker, Sydney)
*Denotes local origin

| This Week | Last Week | Title | Artist |
|-----------|-----------|-----------------------------|---|
| 1 | 1 | FROM A JACK TO A KING | Ned Miller (W & G)-Alberts |
| 2 | 2 | WALK RIGHT IN | The Rooftop Singers (Astor)-Southern |
| 3 | - | HEY PAULA | Paul and Paula (Philips)-Chappell |
| 4 | 8 | BLAME IT ON THE BOSSA NOVA | Eddie Gorme (CBS)-No publisher |
| 5 | 4 | BALLAD OF LOVER'S HILL | Teresa Brewer (Philips)-No publisher |
| 6 | 5 | RETURN TO SENDER | Elvis Presley (RCA)-Belinda |
| 7 | 10 | HALF HEAVEN, HALF HEARTACHE | Gene Pitney (United Artists)-No publisher |
| 8 | - | LITTLE TOWN FLIRT | Del Shannon (London)-Belinda |
| 9 | 11 | FLY ME TO THE MOON | Jo Harnell (Kapp)-Belinda |
| 10 | - | COME A LITTLE BIT CLOSER | The Delltones (Festival)-No publisher |
| 11 | 7 | TELSTAR | The Tornados (Decca)-Reg Connelly |
| 12 | 3 | THE BOYS | The Shadows (Columbia)-Belinda |
| 13 | 9 | SURFSIDE | Digger Revell's Denvermen (HMV)-Johnny Devlin Music |
| 14 | 6 | I SAW LINDA YESTERDAY | Dickey Lee (Philips)-Ivan Mogull Music |
| 15 | - | JAVA | Floyd Cramer (RCA)-Allans |

BRITAIN

(A specially compiled list in advance of publication in the New Musical Express, London)
*Denotes local origin

| This Week | Last Week | Title | Artist |
|-----------|-----------|-------------------------------|--|
| 1 | 2 | PLEASE PLEASE ME | Beatles (Parlophone)-Dick James Music |
| 2 | 1 | THE WAYWARD WIND | Frank Ifield (Columbia)-Lafleur |
| 3 | 9 | SUMMER HOLIDAY | Cliff Richard (Columbia)-Elstree Music |
| 4 | 4 | THE NIGHT HAS A THOUSAND EYES | Bobby Vee (Liberty)-Aberbach |
| 5 | 5 | LOOP DE LOOP | Frankie Vaughan (Philips)-Chappell |
| 6 | 7 | THAT'S WHAT LOVE WILL DO | Joe Brown (Piccadilly)-Jack Good Music |
| 7 | 3 | DIAMONDS | Jet Harris-Tony Meehan (Decca)-Francis, Day & Hunter |
| 8 | 8 | ISLAND OF DREAMS | Springfields (Philips)-Chappell |
| 9 | 5 | LITTLE TOWN FLIRT | Del Shannon (London)-Vicki Music |
| 10 | 11 | LIKE I'VE NEVER SEEN GONE | Billy Fury (Decca)-Shapiro-Bernstein |
| 11 | 15 | WALK RIGHT IN | Rooftop Singers (Fontana)-Southern Music |
| 12 | 10 | SUKIYAKI | Kenny Ball (Pye)-Welbeck Music |
| 13 | 12 | ALL ALONE AM I | Brenda Lee (Brunswick)-Leeds Music |
| 14 | 22 | CHARMAINE | Bachelor (Decca)-Keith Prowse |
| 15 | 23 | HAVE NAGILA | Spotnicks (Oriole)-Leeds Music |
| 16 | 20 | HEY PAULA | Paul and Paula (Philips)-One Four Two Music |
| 17 | 13 | GLOBETROTTER | Tornados (Decca)-Ivy Music |
| 18 | 19 | TELL HIM | Billie Davis (Decca)-Mellin Music |
| 19 | 14 | LIKE I DO | Maureen Evans (Oriole)-Bourne Music |
| 20 | 24 | HI-LILI, HI-LO | Richard Chamberlain (MGM)-Robbins Music |
| 21 | - | ONE BROKEN HEART FOR SALE | Elvis Presley (RCA)-Helen Range Music |
| 22 | 17 | DON'T YOU THINK IT'S TIME | Mike Berry (HMV)-Southern Music |
| 23 | 16 | BACHELOR BOY | Cliff Richard (Columbia)-Elstree Music |
| 24 | 21 | A TASTE FOR HONEY | Acker Bilk (Columbia)-Ambassador Music |
| 25 | - | DANCING SHOES | Cliff Richard (Columbia)-Elstree Music |
| 26 | - | CUPBOARD LOVE | John Leyton (HMV)-Essex Music |
| 27 | 28 | LOO-BE-LOO | Chucks (Decca)-Peter Maurice |

| | | | |
|----|----|-----------------------|--|
| 28 | 18 | THE NEXT TIME | Cliff Richard (Columbia)-Elstree Music |
| 29 | - | RHYTHM OF THE RAIN | Cascades (Warner Bros.)-E. H. Morris |
| 30 | - | FROM A JACK TO A KING | Ned Miller (London)-Palace Music |

IRE

(Courtesy Irish Times, Ltd., Dublin)
*Denotes local origin

| This Week | Last Week | Title | Artist |
|-----------|-----------|---------------------|--|
| 1 | 1 | DIAMONDS | Jet Harris-Tony Meehan (Decca)-Francis, Day & Hunter |
| 2 | 4 | LITTLE TOWN FLIRT | Del Shannon (London)-Vicki Music |
| 3 | 5 | ISLAND OF DREAMS | The Springfields (Philips)-Chappell |
| 4 | 2 | THE NEXT TIME | Cliff Richard (Columbia)-Elstree Music |
| 5 | 9 | LIKE I DO | Maureen Evans (Oriole)-Bourne Music |
| 6 | 3 | GLOBETROTTER | The Tornados (Decca)-Ivy Music |
| 7 | - | ALL ALONE AM I | Brenda Lee (Brunswick)-Leeds Music |
| 8 | - | THE WAYWARD WIND | Frank Ifield (Columbia)-Lafleur |
| 9 | 6 | DANCE ON | The Shadows (Columbia)-Sydney Bron |
| 10 | 8 | GO AWAY LITTLE GIRL | Mark Wynter (Pye)-Aldon |

FLEMISH BELGIUM

(Courtesy Juke Box Magazine)
*Denotes local origin

| This Week | Last Week | Title | Artist |
|-----------|-----------|-------------------------|---|
| 1 | 1 | COEUR BLESSE | Petula Clark (Vogue)-Acutt-Rose |
| 2 | 4 | EENZAAM ZONDER JOU | Will Tura (Palette)-Top Music |
| 3 | 5 | THE NEXT TIME | Bachelor Boy-Cliff Richard (Columbia)-Leeds Music |
| 4 | 2 | RETURN TO SENDER | Elvis Presley (RCA)-Belinda |
| 5 | 6 | LET'S DANCE | Chris Montez (London)-Chappell |
| 6 | 3 | ESO BESO | Paul Anka (RCA)-Spanka Music |
| 7 | - | CRYING IN THE WIND | Paul Anka (RCA)-Spanka Music |
| 8 | - | JUNGE, KOMM BALD WIEDER | Freddy (Polydor)-Bens |
| 9 | - | ALL ALONE AM I | Brenda Lee (Brunswick)-Bens |
| 10 | 8 | LIMBO ROCK | Chubby Checker (Cameo-Parkway)-Bens |

FRANCE

*Denotes local origin

| This Week | Last Week | Title | Artist |
|-----------|-----------|--|--|
| 1 | 1 | TOUS LES GARCONS ET LES FILLES J'SUIS D'ACCORD | Francoise Hardy (Vogue) |
| 2 | 2 | TELSTAR | Les Tornados (Decca); Les Compagnons (Polydor); Colette Dereal (Polydor) |
| 3 | 5 | J'ENTENDS SIFFLER LE TRAIN | Richard Anthony (Columbia) |
| 4 | 7 | L'IDOLE DES JEUNES | Johnny Hallyday (Philips) |
| 5 | 4 | CHARIOT | Petula Clark (Vogue) |
| 6 | - | JE L'ATTENDS/LE JOUR LE PLUS LONG | Dalida (Barclay); John Williams (Polydor) |
| 7 | 9 | SHEILA | Lucky Blondo (Philips); Sheila (Philips) |
| 8 | - | THE NEXT TIME | Cliff Richard and the Shadows (Columbia) |
| 9 | - | NON MONSIEUR | Los Machucambos (Decca) |
| 10 | - | CHANCE (IL REVIENT) | Sylvie Vartan (RCA) |

GERMANY

(Courtesy Automaten-Markt, Germany)
*Denotes local origin

| This Week | Last Week | Title | Artist |
|-----------|-----------|-------------------------|---|
| 1 | 1 | JUNGE, KOMM BALD WIEDER | Freddy (Polydor)-Sikorski-Esplande |
| 2 | 3 | CASANOVA BACIAMMI | Petula Clark (Deutsche Vogue)-Montana |
| 3 | 2 | GAUCHO MEXICANO JALISCO | Renate u. Werner Leismann (Ariola); John Buck (Warner Bros.)-Melodie der Welt |

| | | | |
|----|----|---|---|
| 4 | 4 | WENN DU GEHST | Connie Francis (MGM)-Viktoria |
| 5 | 5 | ESO BESO | Paul Anka (RCA)-Spanka |
| 6 | 8 | BONANZA | Ralf Paulsen (Electrola)-Chappell |
| 7 | 6 | RETURN TO SENDER | Zurick An Johnny-Elvis Presley (RCA); Ted Herold (Polydor)-Aberbach |
| 8 | 7 | FUR BABY TU' ICH ALLES | Gerd Bottcher (Decca)-Budde; DU SCHAUST MICH AN (SHE'S NOT YOU)-Gerd Bottcher (Decca); Elvis Presley (RCA)-Aberbach |
| 9 | 10 | LET'S DANCE (TANZ MIT) | Silvio Francesco (Decca); Chris Montez (London)-Melodie der Welt |
| 10 | 11 | DER KING (KING OF THE WHOLE WIDE WORLD) | Die Missouri (Telefunken); Elvis Presley (RCA)-Aberbach |
| 11 | 12 | HELLO BOY | Grethe (Metronome)-Intro |
| 12 | 13 | HOLZHACKER TWIST | Frank Kapper (Mandolino) |
| 13 | 9 | DIE LETZTE ROSE DER PRAIRIE | Martin Lauer (Polydor)-Gerig |
| 14 | 20 | ICH KAUF MIER LIEBER EINEN TIROLERHUT | Billy Mo (Decca)-Busse |
| 15 | - | BABY TWIST | Will Brandes u. d. kl. Elisabeth (Polydor)-Gerig |
| 16 | 15 | TELSTAR | Irgendwann (Erwacht ein Neur Tag)-The Tornados (London)-Intro |
| 17 | 16 | SHEILA | Arme Kleine Sheila-Tommy Roe (Philips)-Siegel |
| 18 | 17 | GARTENZWERG MARSCH | Billy Sanders (Ariola)-Intro |
| 19 | - | HOCHZEIT IN LOUISIANA | Caterina Valente (Decca)-Intro |
| 20 | - | MASKENBALL BEL SCOTLAND YARD | Bill Ramsey (Columbia)-Gerig |

HOLLAND

(Courtesy Platennieuws, Amersfoort)
*Denotes local origin

| This Week | Last Week | Title | Artist |
|-----------|-----------|------------------------|---|
| 1 | 1 | PARADISO | Anneke Gronloh (Philips)-Editions Altona |
| 2 | 2 | LIMBO ROCK | Chubby Checker (Cameo/Parkway)-Bens |
| 3 | 3 | LET'S DANCE | Chris Montez (London)-Chappell |
| 4 | 4 | RETURN TO SENDER | Elvis Presley (RCA)-Belinda |
| 5 | 5 | LAND OF HOPE AND GLORY | Vera Lynn (HMV)-Melodia |
| 6 | 6 | IT'LL BE ME | Cliff Richard (Columbia)-Belinda |
| 7 | 7 | BLUME VON TAHITI | Gert Timmerman (Telefunken)-Holland Music |
| 8 | 8 | FORTY DAYS | Cliff Richard (Columbia)-Basart L. C. |
| 9 | 9 | DESAFINADO | Rita Reynolds (Philips) |
| 10 | 10 | MONSIEUR | Petula Clark (Imperial)-Basart L. C. |

HONG KONG

(All records on the Qualitone label)
*Denotes local origin

| This Week | Last Week | Title | Artist |
|-----------|-----------|--------------------------------|-------------------------------|
| 1 | 3 | RETURN TO SENDER | Elvis Presley (RCA) |
| 2 | 1 | CRYING IN THE WIND | Paul Anka (RCA) |
| 3 | 2 | A LITTLE BIT OF SOAP | The Fabulous Echoes (Diamond) |
| 4 | - | ESO BESO | Paul Anka (RCA) |
| 5 | 4 | GO AWAY LITTLE GIRL | Steve Lawrence (CBS) |
| 6 | 9 | I MAY NOT LIVE TO SEE TOMORROW | Brian Hyland (ABC) |
| 7 | 8 | MEXICAN JOE | Pat Boone (Dot) |
| 8 | 5 | I'M GONNA BE WARM THIS WINTER | Connie Francis (MGM) |
| 9 | 7 | IT'S UP TO YOU | Rick Nelson (Imperial) |
| 10 | - | HULLY GULLY GUITAR | Jerry Reed (CBS) |

HUNGARY

(All records on the Qualitone label)
*Denotes local origin

| This Week | Last Week | Title | Artist |
|-----------|-----------|-------------------|------------------------------|
| 1 | 1 | SPEEDY GONZALES | Ines Taddio-Budd |
| 2 | 4 | UGYE TE IS AKAROD | Katalin Sarosi-Editio Musica |
| 3 | 3 | KIT ERDEKEL | Janos Koos-Editio Musica |
| 4 | - | COLORADO TWIST | Marta Zarai |
| 5 | 3 | RITMUS 1963 | Koltai-Papp Combo |

| | | | |
|----|---|------------------------|---|
| 6 | - | QUANDO, QUANDO, QUANDO | Marta Zarai-Ritmi et Canzoni |
| 7 | 6 | TWIST | Thomas Balassa and his Band-Editio Musica |
| 8 | 7 | RAJTA OREGEK | Katalin Sarosi-Editio Musica |
| 9 | 8 | MICSODA NO | Erzsi Szanto-Editio Musica |
| 10 | 5 | SZERELMED LASSU VIZ | Lehel Nemeth-Editio Musica |

ISRAEL

(Courtesy Kol Israel Broadcasting)
*Denotes local origin

| This Week | Last Week | Title | Artist |
|-----------|-----------|--------------------|---|
| 1 | 1 | THE NEXT TIME | Cliff Richard (Columbia)-Elstree M., Ltd. |
| 2 | 3 | DANCE ON | The Shadows (Columbia)-S. Bron, NCB |
| 3 | 5 | COMIN' HOME BABY | Mel Torme (London-Atlantic)-Melotone |
| 4 | 2 | RETURN TO SENDER | Elvis Presley (RCA Victor)-Presley/BMI |
| 5 | - | FLY ME TO THE MOON | Alma Cogan (Columbia)-Essex Music |
| 6 | 4 | IT'S UP TO YOU | Rick Nelson (Imperial)-Four Star Sales |
| 7 | 9 | ISLAND OF DREAMS | The Springfields (Philips)-Chappell |
| 8 | - | THE LONELY BULL | The Tijuana Brass (A & M)-Atom Music |
| 9 | - | THE WAYWARD WIND | Frank Ifield (Columbia)-Lafleur Music |
| 10 | 6 | FLOWERS AND GIRLS | Nahal Group (Kol Israel)-ACUM |

ITALY

(Courtesy Musica e Dischi, Milan)
*Denotes local origin

| This Week | Last Week | Title | Artist |
|-----------|-----------|--------------------------|--|
| 1 | 5 | UNO PER TUTTE | Tony Renis (VdP); Emilio Pericoli (Ricordi) |
| 2 | 3 | GIOVANE GIOVANE | Pino Donaggio (Columbia); Cocki Mazzetti (Primary) |
| 3 | 2 | LA PARTITA DI PALLONE | Rita Pavone (RCA); Cocki Mazzetti (Primary) |
| 4 | 1 | CHARIOT | Franck Pourcel (VdP); Petula Clark (Vogue); Betty Curtis (CGD) |
| 5 | 8 | AMOR, MON AMOUR, MY LOVE | Claudio Villa (Cetra) |
| 6 | 7 | RICORDA | Milva (Cetra) |
| 7 | 4 | ADDIO MONDO CRUDELE | Peppino Di Capri (Carisch) |
| 8 | 6 | LA TERZA LUNA | Neil Sedaka (RCA) |
| 9 | 12 | CHIHUAHUA | Mina (Italdisc) |
| 10 | 14 | NON COSTA NIENTE | Johnny Dorelli (CGD); Wilma De Angelis (Philips) |
| 11 | - | COME TE NON C'E' NESSUNO | Rita Pavone (RCA) |
| 12 | 13 | DESAFINADO | Joao Gilberto (Bluebell) |
| 13 | 9 | PREGHERO' (STAND BY ME) | Adriano Celentano (Clan); Ben E. King (Atlantic) |
| 14 | 15 | CONCERTO DISPERATO | Nini Rosso (Sprint) |
| 15 | - | TOPOLINO | Fraternity Brothers (Derby) |

MEXICO

(Courtesy Audiomusica)
*Denotes local origin

| This Week | Last Week | Title | Artist |
|-----------|-----------|--------------------|---|
| 1 | 2 | AL DI LA | Pericoli (Warner Bros.)-Emmi |
| 2 | 1 | EL LADRON | Sonora Santanera (CBS)-Reimsa |
| 3 | 4 | COSAS (Things) | Oscar Madrigal (Gamma)-Pending |
| 4 | 3 | AY CARINO | Javier Sotis (CBS); M. A. Muniz (RCA)-Pham |
| 5 | 8 | ESO BESO | Paul Anka (RCA)-Brambila |
| 6 | 9 | PA TODO EL ANO | J. A. Jimenez (RCA)-Pham |
| 7 | - | YA NO (I Know) | Rebeldes del Rock (Orfeon)-Pending |
| 8 | 10 | UN SUENO DE TANTOS | Amalia Mendoza and J. A. Jimenez (RCA)-Brambila |
| 9 | - | VENUS | Santos y Johnny Farina (Gamma)-Pham |
| 10 | 7 | EL NIDO | Sonora Santanera (CBS)-Pham |

NORWAY

(Courtesy Verdens Gang)
*Denotes local origin

| This Week | Last Week | Title | Artist |
|-----------|-----------|-----------------------------|--|
| 1 | 1 | RETURN TO SENDER | Elvis Presley (RCA)-Belinda |
| 2 | 2 | DANCE ON | The Shadows (Columbia)-Bens Music |
| 3 | 3 | JEG VIL HA EN BLA BALLONG | Arne Bendiksen (Triola)-Stockholms Musikproduktion |
| 4 | 4 | FJERNE LAND | The Key Brothers (Triola)-Egil Monn Iversen |
| 5 | 7 | REGNIGA NATT | Anna Lena Lofgren (Metronome)-Manu |
| 6 | 6 | MIDNATTSTANGO | Wentzel/Jan Hoiland (Odeon)-Musikk-Huset |
| 7 | 10 | DIAMONDS | Jet Harris-Tony Meehan (Decca) |
| 8 | 5 | THE NEXT TIME | Cliff Richard (Columbia)-Musikk-Huset |
| 9 | 8 | TANZE MIT MIR IN DEN MORGEN | Botho Timber (Polydor)-Musikk-Huset |
| 10 | 9 | MIDNATTSTANGO | Lars (RCA)-Musikk-Huset |

PERU

(Courtesy La Prensa, Lima)
*Denotes local origin

| This Week | Last Week | Title | Artist |
|-----------|-----------|--------------------------|---|
| 1 | 1 | ESPERANZA | Tito Alberti (Philips); Los Espanoles (Polydor); Lucho Macedo (MAG); Enrique Lynch (Sono Radio) |
| 2 | 2 | TWIST DE LOS OJOS NEGROS | Tulio Gallo (Philips) |
| 3 | 3 | PERDONAME | Duo Dinamico (Odeon); Mirla (Velvet) |
| 4 | 4 | BIENVENIDO AMOR | Pablito Ortega (RCA) |
| 5 | 8 | LA POLLERA COLORA | Los Llopis (Virrey); Lucho Macedo (MAG); Hnos. Salinas (Sono Radio) |
| 6 | 6 | LOVE | Paul Anka (RCA) |
| 7 | 7 | ALBRICIAS | Anamelba (Virrey) |
| 8 | 5 | LA TOMBOLA | Mirla (Velvet); Lucho Macedo (MAG); Niko Estrada (Odeon); Anabella (Sono Radio); Enzo Roldan (Virrey) |
| 9 | 10 | RITMO AFRICANO | Bert Kaempfert (Polydor); Trumpet Boy (Philips); Ettore Cenci (Durium) |
| 10 | 9 | SPEEDY GONZALES | Manolo Munoz (Musart); Jorge Conty (Sono Radio); Los Gorriencitos (MAG); Los Campeones (Primary) |

PHILIPPINES

(All records on the Qualitone label)
*Denotes local origin

| This Week | Last Week | Title | Artist |
|-----------|-----------|---------------------------------------|---|
| 1 | 1 | FROM THE BOTTOM OF MY HEART | Jerry Vale (Columbia)-Mareco |
| 2 | 3 | RETURN TO SENDER | Elvis Presley (RCA)-Filipinas |
| 3 | 2 | TELL HIM | The Exciters (UA)-Mareco |
| 4 | 8 | WIGGLE WOBBLE | Les Coopers (Alpro Records) |
| 5 | 4 | RED RIVER TWANG | The Strings-A-Longs (Pioneer Records)-No Licensee |
| 6 | 9 | HOW MUCH IS THAT DOGGIE IN THE WINDOW | Baby Jane & The Rockabyes (UA)-Mareco |
| 7 | 7 | LIMBO MAN | Ivy) Pete & his Limbomaniacs (Pioneers)-No Licensee |
| 8 | - | ALICE IN WONDERLAND | Neil Sedaka (RCA)-Filipinas |
| 9 | 6 | POCKETFUL OF MONEY | Little Cheryl Williams (Kapp)-Mareco |
| 10 | 10 | TILL THE END OF TIME</ | |

International NEWS REPORTS

AUSTRALIA

CBS Signs 2 New Artists

By **GEORGE HILDER**
19 Todman Ave.,
Kensington, Sydney, N.S.W.

Sven Libeak, a. & r. manager for CBS, announced the signing of two new artists, **Jerry J. Wilder**, who previously recorded for Leedon Records, and **Margaret Day**, TV personality.

A. W. T. Smith, managing director of ARC, announced the promotion of **Ron Calcutt**, formerly sales supervisor to the position of N. S. W. sales manager. **Ray Bull** is the new national singles sales manager.

Anxious to release best selling Kapp album "Fly Me to the Moon," the Australian Record Company has been frustrated by the restriction of two tracks, "What Kind of Fool Am I," from "Stop the World, I Want to Get Off," controlled by Essex Music, and "Loads of Love," from "No Strings," controlled by Chappells. ARC's **Bill Smith** notified **Dave Kapp** of the predicament. Kapp immediately forwarded two replacement tapes from **Joe Harnell's** new album, not yet released in the States. Now the album will be rush-released early in March. Festival Records is releasing two sides from the American Moon-glow label by **Ray Maxwell** and the **Lettermen**.

Southern Music has a flock of up-and-coming overseas numbers: "Walk Right In," "Walk Will Mary Say," "Shake Me I Rattle" and "Must Be Madisson." Southern Music is also currently activating local copyrights as recorded on the CBS label, "Northern Territory" and "I'll Never Be the Same."

Joe Halford of Castle Music has acquired the **Ivan Mogull** catalog, the **Dieky Lee** hit "I Saw Linda Yesterday" and **Le-Roy Van Dyke's** "Black Cloud." Castle has also picked up from Burlington Music the rights to "The Cinnamon Cinder."

London Records of Australia acquired all future releases from American Coed. The first single under the new deal to be issued February 21 is "I'd Rather Be Here in Your Arms," by the Duprees. . . . London Manager **Bill Robertson** has stated that it was necessary to change the coupling of the **Pat Boone** single "Meditation." "Days of Wine and Roses" has been restricted by Warner Bros., and Allan's Music until the flick is released. The coupling substituted is "The Main Attraction" from the forthcoming film starring the singer.

Talent Time

Louis Armstrong and the All Stars open at the Brisbane Festival Hall March 25; Sydney, March 27; Adelaide, March 28, and Melbourne March 29 and 20. Festival is compiling a special E. P. titled "Satchmo Showcase," which features lead tracks from four Armstrong albums as a disk jockey sample which will also be available in retail stores.

. . . **Harry Miller**, New Zealand promoter, says **Shelley Berman** will tour that country during March.

Hillary Melick has been appointed record manager for Radio Corporation in the State of New South Wales. Base headquarters for the company is Melbourne. Labels released include Verve, Vanguard, HiFiRecords, Astor, Orfeon and Disma. . . . The single "Walk Right In" by the **Rooftop Singers** on Vanguard has been issued on the local Astor label.

BELGIUM

UN Festival LP Via Polygram

By **JAN TORFS**
Stuivenbergvaart, 37 Mechelen

The United Nations released the all-star LP composed of 12 original songs sung by world famous artists. This LP will be sold in Belgium at an extremely low price and the co-operation of radio and TV is already assured. N. V. Polygram will distribute the album in Belgium.

Radio promotion has been done for "From a Jack to a King" by **Ned Miller**. Still a hit in the USA, this record has great chances to break through over here also. Label is Fly and distributed through Ronnex and Teeny Records.

Conny Froboess has two strong sides: "Du bist mir so sympatisch" and "Hilly Billy Ding Dong Choo Choo." Second one is **Rex Gildo** with "Tampico Lady" and "Maddalena." Conny Froboess also recorded an EP for her French fans. A new recording by French singer **Francois Deguelt**, is "Deja le jour se leve," and this song is the French version by **Cliff Richard's** "I'm Looking Out the Window." . . . A new EP by **Christine Fontaine**, winner of the Grand Prix du Disque Francais 1962, arrived this week.

Ardmore and Beechwood have world distributing rights for **Adamo** disks "N'est-ce pas merveilleux?" "J'aime une fleur," "En blue jeans et blouson de cuir," "Laissons dire," "Fais-toi croque-mort" and "Sans toi, mamie." The last four titles will appear on an EP for Pathe Marconi, France.

BRITAIN

Julliard Scores A Disk First

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

For the first time in Britain, Mozart's "Haydn Quartets No. 14-19" are being issued as a set. EMI-Columbia is issuing the **Julliard String Quartet's** recordings, obtained from Epic. It is

Belinda's New Division for Tunes Export

SYDNEY — After a year of success in the export of Australian works, Belinda Music (Australia) Pty., Ltd., is probably the first Australasian publishing house to form a specialized export section. The amount of Australian and New Zealand music now being sent overseas is a result of many alliances which Belinda has formed with Australasian companies.

Known as the Export and Registration Division, and controlled by Miss Kay Lamb, the section has already scored several successes overseas and hopes for a world release with the current hit "Surfside" recorded by the Denvermen on E.M.I. Many well-known local composers are contracted to the Belinda group of companies, including Geoff Mac, Nat Kipner, Johnny Devlin, Warren Williams, Franz Conde and Rob E.G.

The export drive has been encouraged by an offer from Big Top Records in U. S. A. to throw open the door to Australian records for overseas release, and this heartening development is exactly what Australian artists and record companies have been striving to achieve for years.

the second important classical release from that source since the EMI-Epic deal was finalized last May. They are being issued in a boxed set of three albums complete with an eight-page leaflet. The LP's are also available separately.

Visitors

Jack Lewerke was in London discussing a master deal with EMI Records. . . . **Phil Solomons** organizing a talent search leading to recordings by **Mary Holtzman**, who was in from New York planning to wax British talent for issue in the U. S. and here on the London labels. . . . Mrs. **Leah Evans**, of Playette Records, New York, was in for talks with British firms with a view to acquiring repertoire. Her London visit was the first stage of a European trip, with planned calls in Paris, Barcelona and Germany.

Gerry Oord, head of Bovema, Holland, and his associate, **N. Hutter**, were in for meeting at EMI's Hayes headquarters which also involved **John Kirsch**, of



MAN BEHIND THE HIT: Gilbert Beaud has had a most successful tour of night clubs and TV shows in Spain. Europeans expect his new "Pianist of Varsovie" to follow "Et Maitenant" up the charts.



THE WINNAH! Tony Renis is all smiles as he accepts the trophy symbolizing his win of the San Remo Song Festival. "Uno Per Tutti" is the second Renis tune to finish on top at San Remo. "Quando, Quando, Quando" took top honors last year.

CHILE

Summer Weather Melts Disk Trade

By **RICARDO GARCIA**
P. O. Box 2626, Santiago

During the summer holidays, the record industry reaches its lowest point. Plans for the new season (that starts in March) are being prepared. This season new labels will be launched on the market, nearly all of them of Argentine source, such as Music Hall, Microfon, Discofon.

Phillips will launch its first MGM sides, which were previously distributed by Goluboff Industrias Fonograficas, Columbia distributor.

Odeon has signed several young singers (**Basilio, Maggie, Nena y Yeya, Rafael Peralta**) for an aggressive campaign in the single records field. Even though Odeon has the largest sales in Chile, it has not had big hits with teen-age type artists.

The bossa nova has not yet become popular here. Odeon issued records by **Joao Gilberto** and **Walter Wanderley**, but only "El Barquito" is hitting strong sales.

Antonio Prieto was in Chile looking for a firm interesting in issuing records on his label El Show de Antonio Prieto (AP's Show). They should be pressed

S. A. Grammophone (EMI Belgium). . . . Due into Hayes February 25 was **Michael Berson**, of Pathe-Marconi, Paris.

Oriole recording manager **John Schroeder** and singer **Maureen Evans** flew to Germany February 19 to record a German version of "Like I Do," her current hit. . . . **Ella Fitzgerald**, back for another tour with the **Oscar Peterson Trio**, topped ATV Palladium show Sunday (24). . . . **Harold Davison** has set three British concerts for the **Kingston Trio** from April 15. He has **Ray Charles** coming in May 12. It will be first visits for both.

Record Business

Covers of American hits have increased in the past six months and are an important talking point here. All companies indulge and no one sees any solution, presuming that there need be one. In last weekend's issues, **Skeeter Davis' (RCA Victor)** U. S. chart entry, "The End of the World," was covered by **Jackie Lee** (Oriole) and **Valerie Masters** (HMV). "Our Day Will Come" by **Ruby** and the **Romantics** (issued on London from Kapp) was covered by **Mary May** (Fontana).

With the British heat of the Eurovision Song Contest here February 23, all seven commissioned songs were recorded by the participating singers. EMI and Pye issued their artists February 22; Phillips had its records pressed, but they were not available for sale until after the event; Oriole had its entrant recorded, but was not released until the result of the heat was known. No Decca artist was involved in the contest this year.

EMI acquired "My Heart Said," a **Leiber-Stoller** recording, from the Tiger label for issue on Stateside. . . . AR-TV is planning a series, "Here Come the Girls," which will consist of remotes from recording studios of sessions involving girl singers. First, February 27, featured **Susan Maughan** (Phillips) with her recording manager **Johnny Franz** and an orchestra conducted by **Wally Stott**. . . . After two months without issues, EMI resumes release of 3 $\frac{3}{4}$ i.p.s. pre-recorded tape albums in March. Two of the issues are American—the sound-track album of "Mutiny on the Bounty" (MGM) and "Bobby Vee Meets the Crickets" (Liberty), which has been one of the most successful pop LP disks issued ever.

ANOTHER REMO WINNER SUED AS PLAGIARIST

ROME—For the third time in six years, a San Remo winner has been hailed into court on a charge of plagiarism. **Toni Renis**, whose tune "Uno Per Tutti," provided the singing composer with this year's winning vehicle has been charged by **Pasquale Frustaci** with taking his melody from the latter's "Those of the Ski-Ski" which was part of "At the Grand Hotel," a **Garinei-Giovannini** musical of the 1947 season. Previous suits against winners have involved **Renato Rscel's** "Romantica" of 1960 and **Domenico Modugno's** "Volare" of 1958.

by RCA, but will through other channels

On February 15, the Fourth Song Festival started in Vina del Mar. This annual musical contest for Chilean composers has prizes totaling 4,000 escudos. The artists to sing these songs are: Margarita Alarcon, Los Huasos Quincheros, Marco Aurelio, Los Tres Panamericanos y Los Hermanos Arriagada. The Fourth Song Festival will end February 24 and RCA, Odeon, Phillips and Goluboff (which are represented on the jury) will later launch the top songs.

Marco Aurelio, one of the top Chilean balladeers, signed with Odeon, leaving Goluboff.

The LP's leading sales this season are: "Carrera de Exitos," by Bert Kaempfert (Polydor); "Melodias Para Ti," by Andre (Philips); "Nosotros," by Los Huasos Quincheros (Odeon); "El rey del twist," "Soy el twist," by Chubby Checker (Fermata).

EIRE

Irish Factors Launch UN LP

By KEN STEWART
Irish Times, Ltd., Dublin

Main talking point in an otherwise quiet trade is the "All Star Festival" album in aid of the United Nations World Refugee Fund. Irish Record Factors are sole distributors. The disk was launched here at a press conference at the Gresham Hotel, Dublin. It sells at one pound.

Telefis Eireann screened a special informal program, "Jazz as Is," with the poll-winning Eng-

lish clarinetist Sandy Brown and a group of local modern jazz musicians. . . . Ciaran Mac Mathuna is currently presenting a highly successful Radio Eireann series, "American Journey-work," comprising recordings made during his recent U. S. trip.

FRANCE

'Hot 100' Disks Set by Marconi

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

Pathe Marconi's International Division has set these Billboard Hot 100 list disks for release: "Walk Like a Man," by the Four Seasons; "Your're the Reason I'm Living," by Bobby Darin; "Wild Weekend," by the Rebels; "The Night Has a Thousand Eyes," by Bobby Vee; "Greenback Dollar," by the Kingston Trio; "Tell Him I'm Not Home," by Chuck Jackson. Pathe Marconi has also just signed exclusive distrib contracts with Scepter and Wand records.

Talent Tour

Helen Shapiro and Frank Ifield will be in on March 12 for a personal appearance at the Olympia Music Hall. . . . Charlie Rouse, with Thelonious Monk, will give two concerts on March 9 at the same music hall. Pathe Marconi will issue on this occasion the Epic LP entitled "Yeah" by Charlie Rouse.

Eddie Barclay is chartering a special flight to bring French journalists and music business personalities to the U. S. for

the Charles Aznavour concert on March 31 at Carnegie Hall. . . . Gilbert Becaud will give many recitals in various Japanese towns during March.

Italian records of the San Remo Festival's top songs have been issued by every record label that had tie-ups with Italian labels. Although many French cover records are scheduled to be released in a near future, the general opinion is that this year's winners will be complete flops, at least over here.

New Signings

A batch of new signings by Barclay Records: Italian movie actress Sophia Loren, Jacqueline Dulac, Virginia (the youngest of the Peter Sisters trio), Les Celibataires (formerly with "Les Chanteurs a la Croix de Bois"), Daniel Laloux (whose first record for promotional purposes is a square) and Minou Drouet. . . . Tichky and J. Paul Marchant have been signed up by Ducretet Thomson.

GERMANY

Carste Orchestra On Gershwin Tour

By JIMMY JUNGERMANN
102 Ismaninger Street
Munich 27

The RIAS orchestra conducted by Hans Carste toured Germany and Switzerland playing a program of music by George Gershwin. The soloists were U. S. pianist Margaret Mitchell and U. S. singers Grace De La Cruz and Lawrence Winters. One of these concerts was taped by the

Eurodisc label, a subsidiary of Ariola Fonopress in Guetersloh, Germany. The album will be issued this summer.

Three new records of "Mack the Knife" by Kurt Weill and Bert Brecht are on the German market for the start of new German pic "The Threepenny Opera": Hildegard Neff on Telefunken, Sammy Davis Jr. on Reprise, and Curt Jurgens on Ariola. These three are the stars of the movie.

German producer Ernst Verch recorded "Kleine Nervensage Monica," German version of U. S. tune "Lover's Lane" with Peter Bell for the Fontana label. . . . Gerhard Wendland sings "Ein Sonntagskind," German version of U. S. hit "Dear Lonely Hearts" on Philips. . . . Mal Sondock produced two country originals for Metronome: "Arizona Train" and "Steel Guitar Boogie," played by Jim Carter and His Texas Rangers. . . . The London label offers the new Pat Boone record: "Mexican Joe" and "In the Room." Angelina Monti sings the German version of "Mexican Joe" for Telefunken.

HOLLAND

Speed British Hit Over Zees

By SKIP VOOGD
Editor Platennieuws, Amersfoort

Dutch Decca was able to quickly release Britain's top-hit "Diamonds" by Jet Harris and The Tony Meehan Band.

The famous religious "Black Nativity" show will return. Per-

formances will take place in the second half of this month (The Hague, Maastricht and Amsterdam). Bovema L. C. will soon release recordings from the show. . . . The Wiener Saengerknaben will travel to Holland for a series of concerts during the second half of March.

The song "Katootje" from the Wim Sonneveld TV-show has become a hit in Holland. The complete soundtrack has been released on a Philips-LP.

(Continued on page 44)

HEADED FOR HITVILLE!

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b/w

"IF YOU EVER NEED ME"

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Nashboro Record Co.

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(The Vibrations—Checker #1038) because it's **"STORMY"** (The Corsairs—Chess

#1847) and you're rockin' **"THE BOAT OF LOVE"** (Jerry Woodward—

Argo #5435) so **"HELP ME"** (Sonny Boy Williamson—Checker #1036) and we'll

all have a 1st serving of **"HOT CAKES"** (Dave "Baby" Cortez—Chess #1850)

Signed,

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Phil — Herbie

Max — Bobbie

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PRODUCING CORP.

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STAR PERFORMERS—Selections registering greatest upward progress this week.

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

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

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

Table with columns: THIS WEEK, Wks. Ago, TITLE, Artist, Label & Number, Weeks On Chart. Contains top 34 songs like 'WALK LIKE A MAN', 'RUBY BABY', 'RHYTHM OF THE RAIN'.

Table with columns: THIS WEEK, Wks. Ago, TITLE, Artist, Label & Number, Weeks On Chart. Contains songs 35-66 like 'DAYS OF WINE AND ROSES', 'UP ON THE ROOF', 'CAST YOUR FATE TO THE WIND'.

Table with columns: THIS WEEK, Wks. Ago, TITLE, Artist, Label & Number, Weeks On Chart. Contains songs 67-100 like 'I'M IN LOVE AGAIN', 'LINDA', 'BOSSA NOVA U. S. A.', 'HE'S GOT THE POWER'.

HOT 100—A TO Z—(Publisher-Licenses)

BUBBLING UNDER THE HOT 100

Table listing songs A-Z from Alice in Wonderland to Gypsy Cried.

Table listing songs A-Z from He's Got the Power to Over the Mountain.

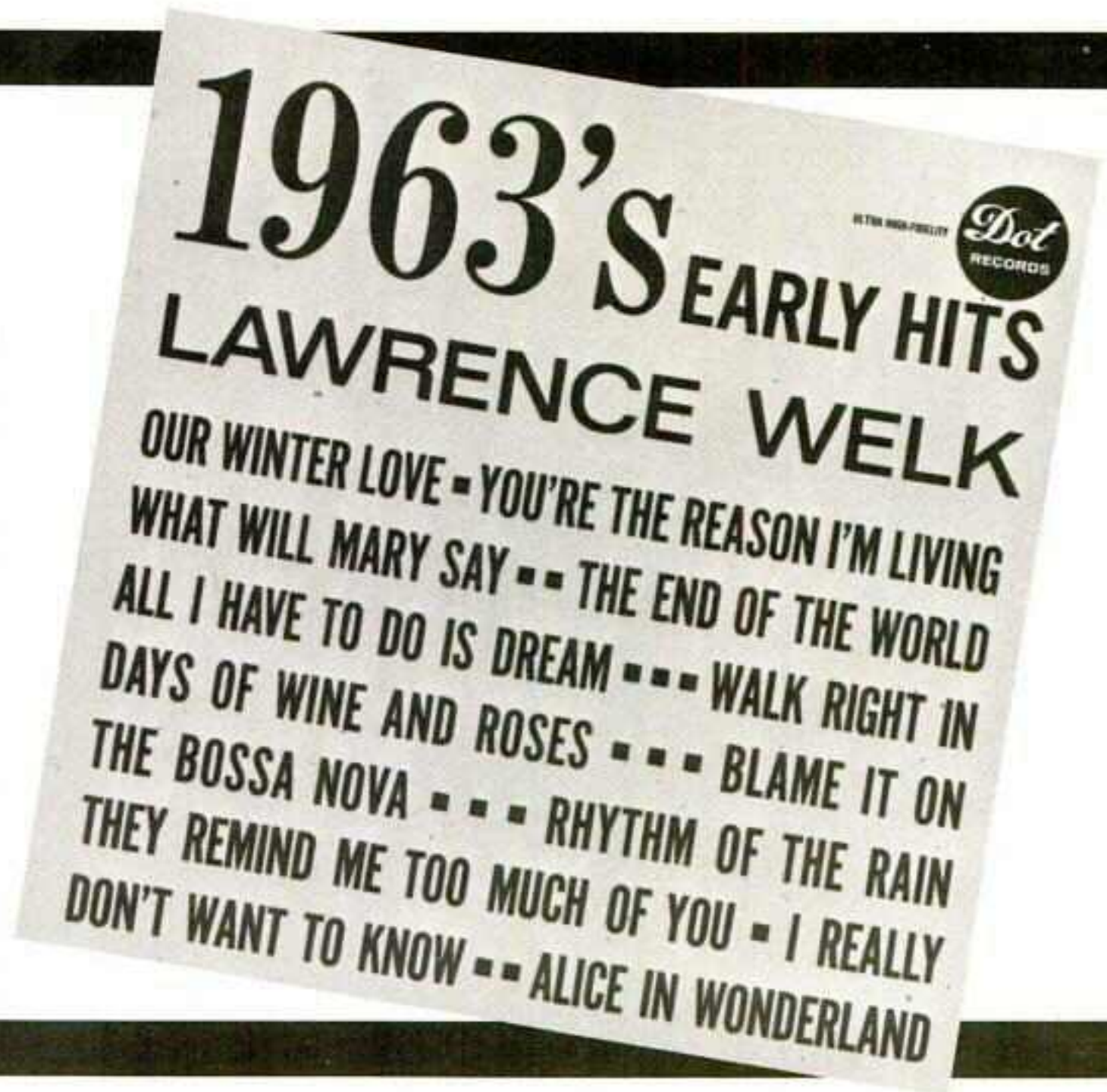
Table listing songs A-Z from Pepino's Friend Pasqual to Your Used to Be.

Table listing songs 101-131 from Days of Wine and Roses to Baby Doll.



the nation's best selling records

**ANOTHER #1
ALBUM BY
LAWRENCE WELK**



FOUR SMASH HIT ALBUMS

DAYS OF WINE & ROSES
Pat Boone
DLP 3504

1962'S GREATEST HITS
Billy Vaughn
DLP 3497

WALTZ TIME
Lawrence Welk
DLP 3499

FUNNY FONE CALLS
Steve Allen
DLP 3472

BIG HIT SINGLES

- #16421 **Boss** The Rumlbers
- #16436 **Release Me / My Smoky Mountain Home** Billy Vaughn
- #16439 **Meditation / Days Of Wine And Roses** Pat Boone
- #16440 **Pipeline** The Chantays
- #16450 **Face in the Crowd / Lonely Tears** Jimmie Rodgers
- #16451 **The End Of The World / Big City** The Mills Bros.
- #16452 **Blue (THE ORIGINAL!)** Bill Lindsey
- #16453 **Hot Pastrami** The Dartells

HOT ALBUMS ON DOT

STEREO MONO
DLP NO. DLP NO.

| | | |
|-------|------|-----------------------------------|
| 25480 | 3480 | STEVE ALLEN PLAYS BOSSA NOVA JAZZ |
| 25458 | 3458 | A SWINGIN' SAFARI Billy Vaughn |
| 25457 | 3457 | BABY ELEPHANT WALK Lawrence Welk |

STEREO MONO
DLP NO. DLP NO.

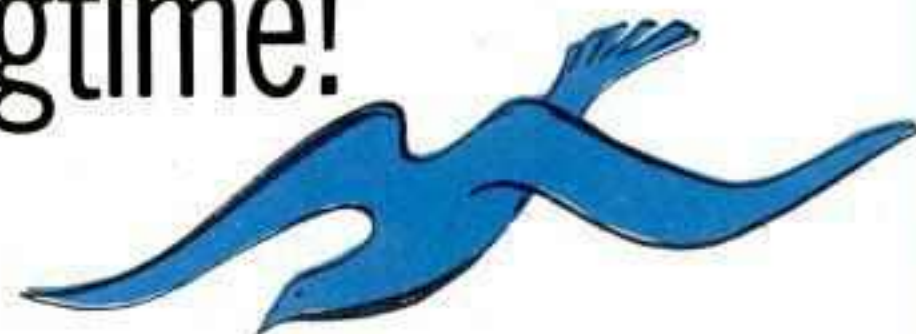
| | | |
|-------|------|---------------------------------|
| 25450 | 3450 | GREATEST ORGAN HITS Jerry Burke |
| 25412 | 3412 | MOON RIVER Lawrence Welk |



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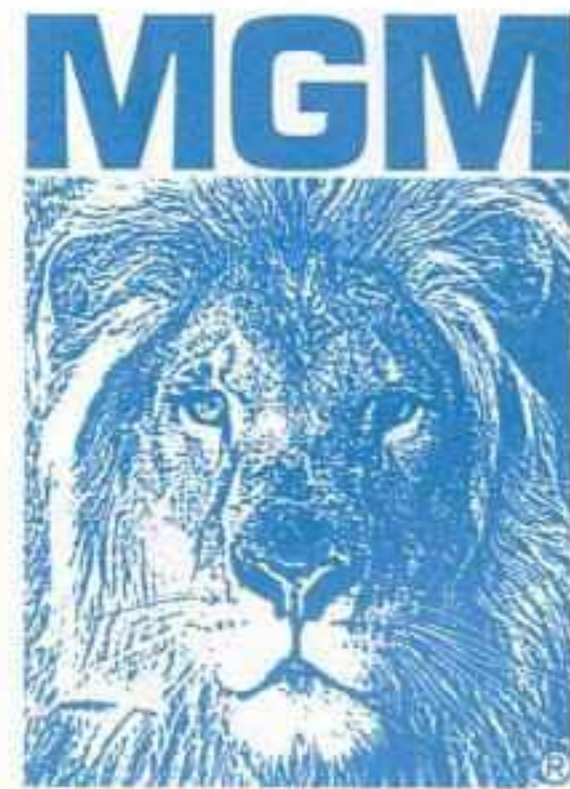


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THE STARPOWER LABEL RECORDS



SINGLES REVIEWS



SINGLES SPOTLIGHT WINNERS OF THE WEEK

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

SINGLES REVIEW POLICY

Every single sent to Billboard for review is heard by Billboard's Review Panel, and its sales potential is rated within its category of music. Ratings of only the outstanding singles of the week are published, including all receiving a four-star review or better on at least one side, thus focusing attention on singles with the greatest sales potential. Full reviews are presented for Spotlight Picks or Special Merit Picks. All four-star singles are listed within their respective categories. Flip sides are rated separately.



POP SPOTLIGHT

**PAUL AND PAULA
YOUNG LOVERS**
(LeBill-Marbill, BMI) (2:29)

BE-HEY-BE

(LeBill-Marbill, BMI) (2:08)—Philips 40096

The pair are coming off their No. 1 smash with two potent tunes here. The first is a fine slow ballad that makes an admirable duet. The second has the same back-and-forth banter as the hit against a strong dance strut beat. Either or both here.



POP SPOTLIGHT

**THE DRIFTERS
ON BROADWAY**

(Aldon, BMI) (3:05)—Atlantic 2182

Here's another side much in the "Up on the Roof" hit groove. Lead sings its clever, social awareness lyric with a good feel which arrangement and production are top-notch. The second side is "Let the Music Play" (11th Floor-U. Songs, ASCAP) (2:34).



POP SPOTLIGHT

**GENE PITNEY
TEARDROP BY TEARDROP**

(Sea-Lark, BMI) (2:18)

MECCA

(January, BMI) (2:18)—Muscor 1028

The top side has the edge here, but calls can be expected on both. The first is a tearful production rockaballad with sweeping, building strings and heart-wrenching lyric by Pitney. The second side is a song of social significance on the "world's apart" theme.



POP SPOTLIGHT

**BEACH BOYS
SURFIN' U.S.A.**

(Arc, BMI) (2:25)—Capitol 4932

The boys scored with their last "Surfin'" side and this one will go right up after it. The side has strong beat and can be expected to blast off in L.A. The flip is "Shut Down" (Sea of Tunes, BMI) (1:50).



POP SPOTLIGHT

**HERB ALPERT'S
TIJUANA BRASS
MARCH THRU
MADRID**

(Alamo, ASCAP) (2:31)—A&M 706

The mariachi sound is back in another infectious melody of the "Lonely Bull" type. Trumpets, guitars, chorus and whole production are first-rate and should move to the higher rungs of the chart. The other side is "Struttin' With Maria" (Irving, BMI) (2:05).



POP SPOTLIGHT

**JO ANN CAMPBELL
MOTHER, PLEASE!**

(Kalmann, ASCAP) (2:29)—Cameo 249

Here's a mighty sharp piece of material. It's based on the TV commercials for a tension reliever which should be a natural for the pop market. The side has a swing, big sound and big humor that should get it the play and the sales. The flip is "Waitin' for Love" (Woodcrest, BMI) (2:34).



POP SPOTLIGHT

**THE RAMADAS
TEEN-AGE DREAM**

(LeBill, BMI) (1:58)—Philips 40097

This is a soft sell teen item with rockaballad sound. The side is slated for Top 40 programming and lead singing is first-rate in this groove. The flip is "My Angel Eyes" (LeBill, BMI) (1:52).



POP SPOTLIGHT

**ELLA FITZGERALD
BILL BAILEY, WON'T
YOU PLEASE COME
HOME**

(Public Domaine) (2:23)—Verve 10288

Ella has one of her best singles sides since "Mack the Knife" here. Like the hit, this one has swing, special lyrics and much humor. In it Ella does impressions of Sophie Tucker, Della Reese and Pearl Bailey. Side was recorded live at the Crescendo in L.A. Flip is "Ol' Man Mose" (Joy, ASCAP) (4:05).



POP SPOTLIGHT

**MAXINE BROWN
ASK ME**

(Figure, BMI) (2:59)—Wand 135

Here's a mighty powerful rockaballad that features tortured singing from Miss Brown. Strong production builds and builds with the lass coming on with a big sound over strings, tympni, etc. The second side is "Yesterday's Kisses" (Zanne, BMI) (2:15).



POP SPOTLIGHT

**JAMIE COE
THE FOOL**

(Debra, BMI) (2:00)—Big Top 3139

This weeper is wailed out by Coe at a quick clip. It also has a driving urgency to it. The clapping, chorus, strings, etc., make it a winner. The reverse side is "I've Got That Feeling Again (The La La Song)" (Vicki, BMI) (2:28).



POP SPOTLIGHT

**LORD WESTBROOK
QUIET PLEASE**

(Aberbach, BMI) (1:59)—Big Top 3138

Here's a power-packed instrumental that features great electric organ work. The bluesy theme is done with a great beat. Watch in both r.&b. and pop marts. Flip is "The Lady From Doby Street" (Mable, BMI) (2:23).



POP SPOTLIGHT

**DIONNE WARWICK
WISHIN' AND
HOPIN'**

(Jonathan, ASCAP) (2:55)—Scepter 1247

The thrush offers some good advice on how to hold on to a man. She turns the effort out stylishly against a slick arrangement. Side should take off. Flip is "This Empty Place" (U. S. Songs, ASCAP) (2:55).



C&W SPOTLIGHT

**HANK LOCKLIN
FLYIN' SOUTH**

(Coldwater, BMI) (2:02)

**BEHIND THE
FOOTLIGHTS**

(Marizona, BMI) (2:20)—RCA Victor 8156

The great country chanter has a pair of winners here. First up is a breezy up-tempo ditty by Cindy Walker about the glory of the South. Flip is a fine and imaginative weeper ballad and either or both can score.



C&W SPOTLIGHT

**BOBBY AUSTIN
HEARTACHE,
HEARTACHE,
GO AWAY**

(Pamper, BMI) (2:13)—Capitol 4931

Austin once clicked in the pop derby and this neatly delivered pop-country effort could draw a lot more loot. Conway Twitty wrote it and it figures as a likely winner. Flip is "One More Time Around (For Old Times Sake)" (Central Songs, BMI) (3:00).



C&W SPOTLIGHT

**CHARLIE PHILLIPS
'TIL SUNDAY
NO ONE TO LOVE**

(Painted Desert, BMI) (2:00)—Columbia 42691

Two stylish offerings by Phillips. First up is a medium beat ditty with a nice melody and a thoughtful message. Flip is a weeper that's done with telling effect. Watch both.



C&W SPOTLIGHT

**MELL TILLIS
DON'T TELL MAMA**

(Cedarwood, BMI) (3:01)—Decca 31474

Writer Mel Tillis scores well here as a singer, too, and with one of his own tunes. It's a strong ballad with a didactic message about drinking and driving. A tragedy tale that could hit big. Flip is "Half Laughing, Half Crying" (Cedarwood, BMI) (2:05).



R&B SPOTLIGHT

**LOUIS JORDAN
HARDHEAD**

(Eastwest, ASCAP) (2:50)—Tangerine 930

Louis Jordan has been around for a long time but he's seldom sounded better than here. It's a fine Eddie Curtis tune in the great r.&b. tradition and it has some wild shouting. Watch it. Flip is "Never Know When a Woman Changes Her Mind" (Tangerine, BMI) (2:20).



Special Merit Picks are new releases of outstanding merit which deserve exposure and which could have commercial success within their respective categories of music.



SPECIAL MERIT—POP DISK JOCKEY PROGRAMMING

**JOHN D. LOUDERMILK
BAD NEWS**
(Acuff-Rose, BMI) (2:58)

THE GUITAR PLAYER
(Acuff-Rose, BMI) (2:27)—RCA Victor 8154

The Nashville writer-chanter has two potential winners here. First is a great country blues offering with solo guitar backing. Flip is an interesting country-pop weeper that could also move out. Take your pick for solid spins.



SPECIAL MERIT—POP DISK JOCKEY PROGRAMMING

**IRENE REID
MY HEART SAID
(THE BOSSA NOVA)**
(Trio, BMI) (2:45)

MEDITATIONS
(Duchess, BMI) (2:28)—Verve 10286

A strong new talent bows on this coupling of effective pop bossa nova sides. First up has a good medium tempo beat that makes fine listening, while the flip is a good new vocal version of a current instrumental bossa nova hit, instrumentally by Charlie Byrd. Both these sides are worth plenty of spins.



SPECIAL MERIT—POP DISK JOCKEY PROGRAMMING

**KENNY LITTLE
LOVE IS A BALL**
(United Artists, ASCAP) (1:46)—United Artists 573

There have been other versions out of this new picture tune, but this distinctive Dixieland instrumental treatment rates the nods. It's bright and happy and the melody has a lasting quality. Listeners down the middle should like it fine. Flip is "Theme From Taras Bulba (The Wishing Star)" (United Artists, ASCAP) (2:03).



SPECIAL MERIT—POP DISK JOCKEY PROGRAMMING

**HAROLD BRADLEY
DEVIL WOMAN**

(Marty's, BMI) (2:17)—Columbia 42694

Here's Marty Robbins' recent vocal hit done up as a neat instrumental in the Tex-Mex groove with Bradley's solid guitaring, a Floyd Cramer type piano and some neat soprano sax work featured. Has a strong chance. Flip is "Walk on By" (Lowery, BMI) (3:01).



FOUR STAR SINGLES

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

POPULAR

THE HARRY SIMEONE CHORALE
★★★★ The World Is Waiting for Sunrise (Chappell, ASCAP) (1:58)—★★★★ Peace in the Valley (Hill & Range, BMI) (2:35). 20TH FOX 400

JERRY BUTLER
★★★★ You Won't Be Sorry (Famous, ASCAP) (2:07)—★★★★ Whatever You Want (Bob, ASCAP) (2:49). VEE JAY 486

MARTHA AND THE VANDELLAS
★★★★ Jealous Lover (Jobete, BMI) (2:35)—★★★★ Come and Get These Memories (Jobete, BMI) (2:25). GORDY 7014

HARRY BETTS
★★★★ Theme From "Carnival" (Love Makes the World Go 'Round) (Robbins, ASCAP) (2:15)—★★★★ The Most Beautiful Girl in the World (Harms, ASCAP) (2:45). AVA 118

HANK BALLARD AND THE MIDNIGHTERS
★★★★ House on the Hill (Pandora, BMI) (3:00)—★★★★ That Low Down Move (Pandora, BMI) (2:58). KING 5719

C. L. AND THE PICTURES
★★★★ That's What's Happening (S-P-R, BMI) (1:50)—★★★★ I'm Sorry (Arc, BMI) (2:27)—DUNES 2023

THE RAINDROPS
★★★★ What a Guy (Trinity, BMI) (2:18)—★★★★ It's So Wonderful (Trinity-Trio, BMI) (2:20). JUBILEE 5444

SUSAN LYNNE
★★★★ Such a Short Time (Aldon, BMI) (2:14)—★★★★ Just a Number (Aldon, BMI) (2:14). DUEL 523

H. B. BARNUM
★★★★ Take Me Out to the Ball Game (Vogel, ASCAP) (2:29)—★★★★ Coming 'Round the Mountain (Film & TV Music-Heidle, BMI) (2:24). RCA VICTOR 8155

AL MARTINO
★★★★ I Love You Because (Rose, BMI) (2:40)—★★★★ Merry-Go-Round (Eden, BMI) (2:22). CAPITOL 4930

MILLIE VERNON
★★★★ The Weatherman (I Should Have Listened To) (Leeds, ASCAP) (2:20)—★★★★ Somebody to Love (Concertone, ASCAP) (2:07). COLPIX 677

JOHNNY AND DORSEY BURNETTE
★★★★ It Don't Take Much (Doral-Burnette, BMI) (2:17)—★★★★ Hey Sue (Doral-Burnette, BMI) (2:15). RE-PRIZE 20,153

NATHANIEL MAYER
★★★★ Work It Out (Trianon, BMI)—★★★★ Well, I've Got News (For You) (Trianon, BMI). FORTUNE 550

BILLY BOSS AND THE BOSS TONES
★★★★ Sweet Ruby Red Lips (Phillips-Dandelion, BMI) (2:30)—★★★★ Jones (Phillips-Dandelion, BMI) (2:40). GUYDEN 2080

DEAN AND MARK
★★★★ Somebody's Smiling (Acuff-Rose, BMI) (1:58)—★★★★ Pins and Needles (Milene, ASCAP) (2:30). MAY 135

HENRY LUMPKIN
★★★★ I'm Walking (For J. F. K.) (Woodcrest, BMI) (2:12)—★★★★ Make a Change (Kalmann, ASCAP) (2:20). PAGEANT 605

JACK JONES
★★★★ Call Me Irresponsible (Paramount, ASCAP) (3:13)—★★★★ Love Song From "Mutiny on the Bounty" (Follow Me) (Miller, ASCAP) (2:49). KAPP 516

LITTLE BONES
★★★★ What I Say (Progressive) (2:46)—★★★★ Ya Ya (Fast-Berlin) (2:20). PRANN 5001

(Continued on page 30)

SINGLES REVIEWS

Continued from page 29

JOEL HILL
 ★★★★★ I Ran (Rondell-BMI) (2:13)—
 ★★★★★ Secret Love (Remick, ASCAP) (3:07). MONOGRAM 510

EMILIO PERICOLI
 ★★★★★ Uno Per Tutte (One for All) (Witmark, ASCAP) (2:45)—Sull'Acqua (On the Water) (Biderl-BIEM) (2:40). WARNER BROS. 5347

MARCIE JO AND EDDIE RAMBEAU
 ★★★★★ Those Golden Oldies (Claridge, ASCAP) (3:05)—★★★★★ When You Wore a Tulp (Feist, ASCAP) (2:09). SWAN 4136

MEL TORME
 ★★★★★ Cast Your Fate to the Winds (Friendship, BMI) (2:18) — ★★★★★ The Gift (Recado Bossa Nova) (ed. Mus. Drink-Rytvoc, ASCAP) (2:17). ATLANTIC 2183

BOOKER T AND THE MG'S
 ★★★★★ Home Grown (East, BMI) (2:38)—★★★★★ Big Train (Cotillion, BMI) (2:30). STAX 134

TI U YURO
 ★★★★★ Insult to Injury (Roosevelt, BMI) (2:17)—★★★★★ Just About the Time (Hill & Range, BMI) (2:40). Liberty 55552

THE SUPREMES
 ★★★★★ My Heart Can't Take It No More (Jobete, BMI) (2:45)—★★★★★ You Bring Back Memories (Jobete, BMI) (2:32). MOTOWN 1040

MISS BETTY HOPE
 ★★★★★ Just a Little Bit More (Doctor, BMI) (2:20) — ★★★★★ Nobody Knows (Doctor, BMI) (2:24). MR. MAESTRO 777

THE FIESTAS
 ★★★★★ The Gypsy Said (Maureen, BMI) (2:51) — ★★★★★ Mama Put the Law Down (Maureen, BMI). OLD TOWN 1134

THE JOHNNY HAWKER BAND
 ★★★★★ Java (Rush, BMI) (2:00)—
 ★★★★★ The Drifter (Beam - Jasper, BMI) (2:09). MELBOURNE 1551

TERESA BREWER
 ★★★★★ Jealous Heart (Acuff-Rose, BMI) (2:51) — ★★★★★ Walking the Floor Over You (American, BMI) (2:20). CORAL 65569

THE COTILLIONS
 ★★★★★ Sometimes I Get Lonely (Little Bunker, BMI) (2:16)—★★★★★ One of These Days (Little Bunker, BMI) (2:25). ABC - PARAMOUNT 10413

THE CONTINENTALS
 ★★★★★ Boogie Woogie Bossa Nova (Sulku-Day, ASCAP) (2:21) — ★★★★★ Bossa Nova Waltz (Sulku - Day, ASCAP) (2:05). CANADIAN-AMERICAN 152

THE GALLIARDS
 ★★★★★ Kumbaya Sanga, BMI (2:25) — ★★★★★ Santyanno (Mills, ASCAP) (2:00). LONDON 9541

BETTY O'BRIEN
 ★★★★★ Is That the Way You Planned It? (Eden, BMI) (2:25)—
 ★★★★★ True, True Love (Eden, BMI) (2:48). ABC-PARAMOUNT 10410

JOHNNY AND DONNA
 ★★★★★ Oh! Johnny (Forster) (2:12) —
 ★★★★★ The Decision (Buzz, BMI) (1:50). TITANIC 5006

THE CHUCK-A-LUCKS
 ★★★★★ Sugar Cane Curtain (Seg-Way-Jobete, BMI) (2:37) — ★★★★★ Dingbat Diller (Mills, ASCAP) (2:08). MEL-O-DY 106

FAUSTO PAPPETTI
 ★★★★★ What Now My Love (Remick, ASCAP) (2:17) — ★★★★★ A Little Grain of Sand (Shapiro-Bernstein, ASCAP) (2:27). LONDON 10712

PAUL DINO
 ★★★★★ I Like Your Style (Pentagon-Bertuccini, BMI) (2:21)—★★★★★ Your Candy Kisses (Pentagon-Bertuccini, BMI) (1:55). ENTRE 101

EDDIE CARROLL
 ★★★★★ I've Got It Made (Pure Gold-Sandra, BMI) (2:10)—★★★★★ Arkansas Twist (Fear, BMI) (2:05). PURE GOLD 304

THE NOMADS
 ★★★★★ Tell It Like It Is (Benell, BMI) (2:18) — ★★★★★ Rainbows End (Benell, BMI) (2:05). JOSIE 905

CARDINAL BROTHERS
 ★★★★★ Let's Go to the Movies (Aldon, BMI) (2:28) — ★★★★★ I Know, Know, Know (Aldon, BMI) (1:58). CHAIRMAN 4400-V

THE DELLWOODS
 ★★★★★ Don't Put Onions on Your Hamburger (Jungnickel - Norwick, ASCAP) (2:46)—★★★★★ Her Mustache (Jungnickel-Norwick, ASCAP) (2:09). BIGTOP 3137

THE SHERWOODS
 ★★★★★ Recipe for Going Steady Desert, BMI (2:13) — ★★★★★ Little Heart Take Care (MRC, BMI) (2:22). MERCURY 72042

SONNY TIL
 ★★★★★ I Miss You So (Leeds, ASCAP) (2:30) — ★★★★★ Hey! Little Woman (Marmaduke, ASCAP) (2:20). PARKER 219

CHARLIE RUSSO
 ★★★★★ Preacherman (Tobi - Ann, BMI) (2:04) — ★★★★★ Teresa (Tobi-Ann, BMI) (2:10). DIAMOND 131

JON SISCO
 ★★★★★ Merri - Anne (Nujac, BMI) (2:05) — ★★★★★ Conquest (Post, ASCAP) (2:06). JAMIE 1245

MIKE REGAL
 ★★★★★ Is It True What They Say About Barbara? (Aldon, BMI) (2:28)—
 ★★★★★ Too Young (Jefferson, ASCAP) (2:33). KAPP 506

THE FOUR SAINTS
 ★★★★★ Days of Wine and Roses (Witmark, ASCAP) (2:28) — ★★★★★ Wendy (Witmark, ASCAP) (2:39). WARNER BROS. 5335

MARCI AND THE MATES
 ★★★★★ Oops There Goes Another Tear (St. Louis, BMI) (2:20)—★★★★★ Suddenly We're Strangers (St. Louis, BMI) (2:15). BIGTOP 3136

JACKIE VERDELL
 ★★★★★ Why Not Give Me a Chance (Dan, BMI) — ★★★★★ Hush (Lilly-Progressive). PEACOCK 1921

MICHEL LEGRAND
 ★★★★★ Love Is a Ball (United Artists, ASCAP) (2:20)—★★★★★ Millie's Theme (United Artists, ASCAP) (2:34). PHILIPS 40098

BILLY ECKSTINE-DAMITA JO
 ★★★★★ Love Is a Ball (United Artists, ASCAP) (2:15) — ★★★★★ Gather Your Dreams (United Artists, ASCAP) (2:58). MERCURY 72106

JACK EUBANKS
 ★★★★★ Casino (Acuff-Rose, BMI) (2:17) — ★★★★★ Te Juana (Combine, BMI) (2:43). MONUMENT 809

THE VELVETS
 ★★★★★ Dawn (Milene, ASCAP) (2:51)—★★★★★ Crying in the Chapel (Valley, BMI) (2:18). MONUMENT 810

KETTY LESTER
 ★★★★★ Lullaby for Lovers (Arch) (2:25)—★★★★★ Fallen Angel (Aee Cee Mmm, BMI) (3:30). ERA 3103

DAVID ROSE AND HIS ORK
 ★★★★★ How The West Was Won (Robbins, ASCAP) (2:17) — ★★★★★ Whistle Bait (Miller, ASCAP) (2:27). MGM 13131

RONNIE BARRON
 ★★★★★ The Hip Parade (Soundex, BMI) (2:29)—★★★★★ It's All in the Past (Soundex, BMI) (2:19). SOUND-EX 604

THE VISUALS
 ★★★★★ My Juanita (Thornett, BMI) (2:14)—★★★★★ A Boy, a Girl and a Dream (Jade, ASCAP) (2:07). POPL 117

THE BUTLERS
 ★★★★★ When I Grow Older (Dandelion, BMI) (2:10) — ★★★★★ Lovable Girl (Dandelion, BMI) (2:25). GUY-DEN 2081

THE APPALACHIANS
 ★★★★★ Bony Moronie (Venice, BMI) (2:28)—★★★★★ It Takes a Man (Champion, BMI) (2:09). ABC-PARAMOUNT 10419

COUNTRY

CARL STORY
 ★★★★★ A Picture From Life's Other Side (Starday, BMI) (3:25)—★★★★★ Rank Stranger (Starday, BMI) (2:59). STARDAY 619

TOMMY ANG
 ★★★★★ I Take the Chance (Acuff-Rose, BMI) (2:36)—★★★★★ Wall to Wall Love (Acuff-Rose, BMI) (2:21). HICKORY 1205

WAYNE KEMP
 ★★★★★ Louisiana Sand (Bee-Line, BMI) (2:20)—★★★★★ My Arms Grow Careless (Bee-Line, BMI) (2:34). GAL-AHAD 524

LEON PAYNE
 ★★★★★ You Stood Me Up This Morning ('Cause I Let You Down Last Night) (Starday, BMI) (2:21)—
 ★★★★★ Joe Lopez (Starday, BMI) (4:05). STARDAY 620

CHARLIE AND BILL
 ★★★★★ (Metra-cal-Same Old Gal) Sing Along With Mitch (Lois, BMI) (2:02)—
 ★★★★★ Country Twist (Lois, BMI) (2:12). BETHLEHEM 3064

DON AND JOE
 ★★★★★ Can't Have Your Cake (Tom-Cat, BMI) (2:05)—★★★★★ Sunset on the Mountain (Tom-Cat, BMI) (2:45). KASH 101002

McCORMICK BROTHERS
 ★★★★★ The Blue Grass Express (Fred Rose, BMI) (2:17)—★★★★★ Red Hen Boogie (Acuff-Rose, BMI) (2:25). HICKORY 1202

JOHNNY BOND
 ★★★★★ How to Succeed With Girls (Without Half-Way Trying) (Starday-Red River Songs, BMI) (2:25)—★★★★★ Don't Mention Her Name (Starday-Red River Songs, BMI) (2:10). STAR-DAY 618

JOHNNY STILLS
 ★★★★★ Battle at San Juan Hill (Battle, BMI) (2:07). — ★★★★★ In My Time (Ashna, BMI) (2:12). DO-RA-ME 1426

RHYTHM & BLUES

EUGENE CHURCH
 ★★★★★ Sixteen Tons (American, BMI) (2:40) — ★★★★★ Time Has Brought About a Change (Records, BMI) (2:04). KING 5715

JAZZ

THE THREE SOUNDS
 ★★★★★ Gonna Build a Mountain (Ludlow, BMI) (2:13)—★★★★★ What Kind of Fool Am I? (Ludlow, BMI) (2:16). MERCURY 72102

SPIRITUAL

THE ROYAL SILVERTONES
 ★★★★★ The Patience of Job (Saboy, BMI)—★★★★★ Jesus, I Love Your Name (Volunteer, BMI). REGENT 216

THE BIBLETONES
 ★★★★★ I've Got It (Planemar, BMI) —
 ★★★★★ You Know My Heart (Planemar, BMI). GOSPEL 1072

THE KINGDOM BOUND SINGERS
 ★★★★★ It's Praying Time (Sonlo, BMI) (2:55)—★★★★★ Take the Lord Along With You (2:32). FEDERAL 12481

MYRTLEAN PALMORE
 ★★★★★ Nothing Between (Hill & Range, BMI) (2:58)—★★★★★ Wonder (Public Domain) (3:07). BETHLEHEM 3042

THE VICTORY CHORAL UNION OF PHILADELPHIA, PA.
 ★★★★★ The Blood Donor Signed My Name (Planemar, BMI) — ★★★★★ I'll Be Ready (Planemar, BMI). GOSPEL 1073

SACRED

CHUCK EVANS
 ★★★★★ Change Your Way of Living (Tom-Cat, BMI) (2:16) — ★★★★★ Just Can't Wait (Tom-Cat, BMI) (2:15). KASH 101003

COMEDY

FRANK FOUNTAINE
 ★★★★★ The Sweepstakes Winner (2:22)—★★★★★ The Maharajah (2:31). CAPITOL 4929

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ALBUM REVIEWS

POP SPOTLIGHT
THE KINGSTON TRIO #16
 Capitol T 1871 (M); ST 1871 (S)

The Kingston three turn in 12 more folk-based performances (a good many of them written by members of the group) that should be a boon to their many friends. The set scores in production and material as the tracks are paced with smart showmanship. Should score with the college kids. "Reverend Mr. Black," "Run the Ridges" and "Oh Joe Hannah" are some of the high-powered tracks.

POP SPOTLIGHT
THINK ETHNIC
 The Smothers Brothers
 MG 20777 (M); Mercury SR 60777 (S)

Pioneers in the now-popular act of spoofing folk songs, the Smothers duo have a sharp and witty album here, recorded on location during a recent tour. Sample: They introduce a "Venezuelan Rain Dance" which turns out to be the Israeli oldie "Havah Nagilah." BT—"Wreck of the Old 49" (Hollis, BMI) (2:14)

POP SPOTLIGHT
ONLY YOU
 Mr. Acker Bilk. Atco 33-150

England's Acker Bilk is in a romantic mood for the easy-listening fans in this album. His clarinet is soft and mellow, and the backing (strings and more strings) provides a velvet-smooth showcase for a mixture of standards, continental favorites and recent pop hits like "Always," "La Vie En Rose" and "A Taste of Honey." Bilk fans will buy.

POP SPOTLIGHT
FOLLOW THE BOYS
 Connie Francis. MGM E 4123 (M); SE 4123 (S)

Miss Francis scores again on this set which presents songs from the new Francis flick "Follow the Boys." Connie's current single of the same name is included, as are other tunes; some are from the picture, some are not. Among the better tracks are "Tonight's My Night," "For Every Young Heart," and "Somewhere Near Smeplace."

POP SPOTLIGHT
ROMANTIC GUITAR
 Tony Mottola.
 Command RS847SD (S)

Soft, easy and most poignant ballad playing from guitarist against a backdrop of electric organ, guitar and rhythm. The sound is very much in the romantic vein with standards flowing out lyrically by the yard. "Tenderly," "Misty," "Fly Me to the Moon," "Speak Low" and "I Got It Bad" are just a few of the fine tracks.



POP SPOTLIGHT
UP ON THE ROOF
 THE BEST OF THE DRIFTERS
 Atlantic 8073 (M)

The current Drifters hit leads off this album which also includes a raft of their other big-time winners. It's a natural, with strong items like "Ruby Baby," "Save the Last Dance for Me," "Sweets for My Sweet" and "There Goes My Baby" sure to draw powerful teen-age sales.

POP SPOTLIGHT
WILD WEEKEND
 Rockin' Rebels. Swan SLP 509

This swinging instrumental combo has enjoyed a solid single seller with "Wild Weekend," which becomes the title to this, their first album. In addition, they apply their honking sax and pounding guitar sound to other recent hits for other artists—such as "Telstar," "The Stripper," "Honky Tonk," "Sweet Little Sixteen," "Rumble" and "Hully Gully Rock." Set provides a great set of teen dance sides and it could generate healthy action.

POP SPOTLIGHT
TEENAGE TRIANGLE
 James Darren/Shelley Fabares/Paul Petersen
 Colpix CP 444 (M); SCP 444 (S)

The three big Colpix teen-age stars have a mighty impressive package of hits here. The smart album cues the individual Petersen, Darren and Fabares hits together and makes a sure-fire team selling item. It should move out in powerful fashion with such hits as "Johnny Angel," "Her Royal Majesty" and "She Can't Find Her Keys" included.

POP SPOTLIGHT
THE BEST OF THE BEATS
 Sandy Nelson. Imperial LP 9224 (M)

That drummin' man from the West Coast has another set here that's bound to appeal to his many teen fans. He plays a flock of hits with that big beat sound. "Let's Go," "Yakety Yak," "Stagger Lee" and "Wiggle Wobble" show that the lads picked tunes from past and present hit lists for material.

POP SPOTLIGHT
CHART BUSTERS
 Various Artists. Capital T 1837 (M); ST 1837 (S)

Potent pop set here is an oldies but goodies package that has some very recent hits included. Nat Cole's "Ramblin' Rose," "If a Man Answers" by Bobby Darin and "Route 66" by Nelson Riddle are teamed with older sides like "Wings of a Dove" by Ferlin Husky and "Where Have All the Flowers Gone" by the Kingston Trio. Solid wax.

POP SPOTLIGHT
BROADWAY—MY WAY
 Nancy Wilson. Capitol T 1828 (M); ST 1828 (S)

Miss Wilson turns in 10 more interpretations that have style, swing and depth. The tunes are all associated with Broadway shows and the arrangements are by Jimmy Jones. It's a slick, sharp-moving package that links such standards as "Tonight," "The Sweetest Sounds" (in bossa nova treatment) and "Joey" in high-styled fashion.

JAZZ SPOTLIGHT
ADVENTURES IN TIME
 Stan Kenton & His Ork. Capital T 1844 (M); ST 1844 (S)

The Kenton band is roaring and swinging on some far-out material here. The album has the brazen brass and soaring sax that are the Kenton-Richards trade-mark (Johnny Richards created this musical time-motion study). Not too much for pop jocks here, but lots of sounds for the jazz d.j. Tie-in with Playboy jazz poll can't hurt the set either.

JAZZ SPOTLIGHT
JAZZ WORKSHOP REVISITED
 Cannonball Adderley Sextet
 Riverside RM 444

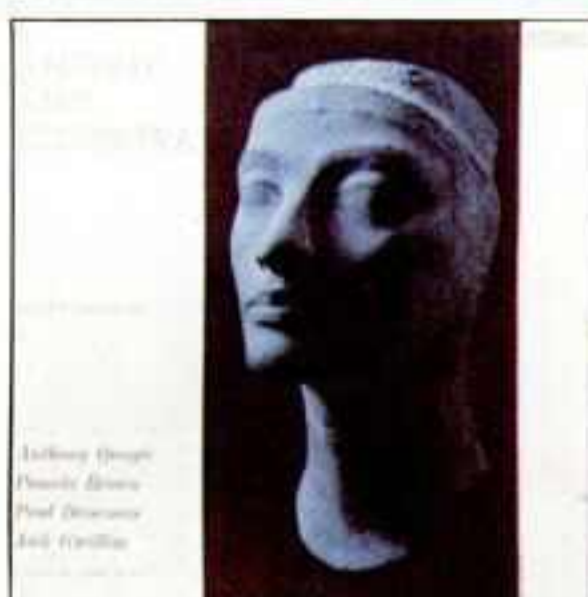
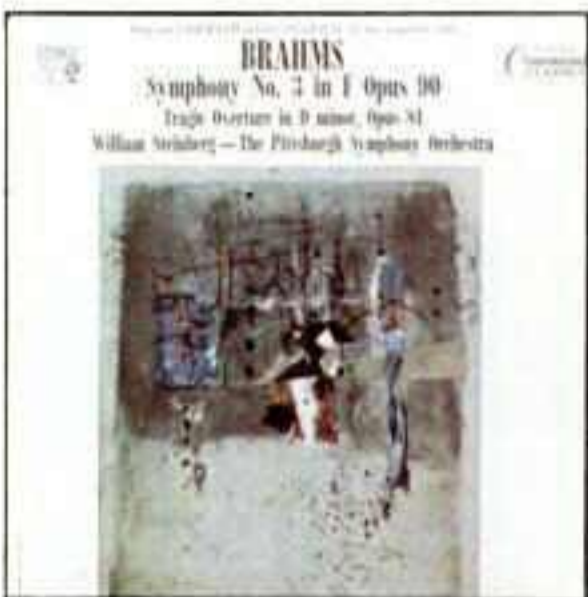
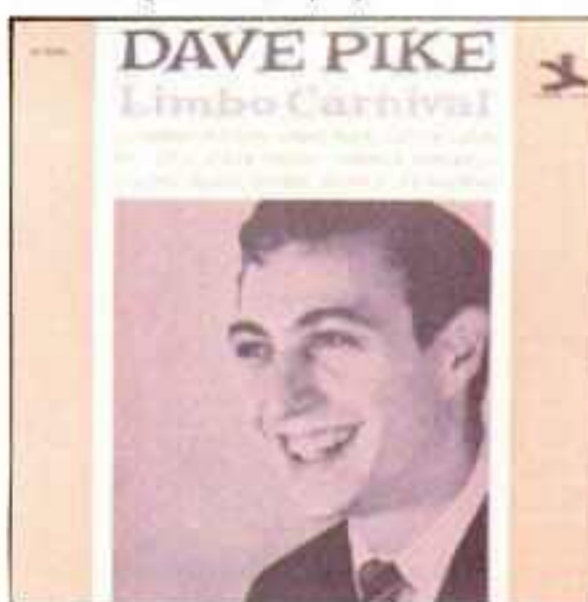
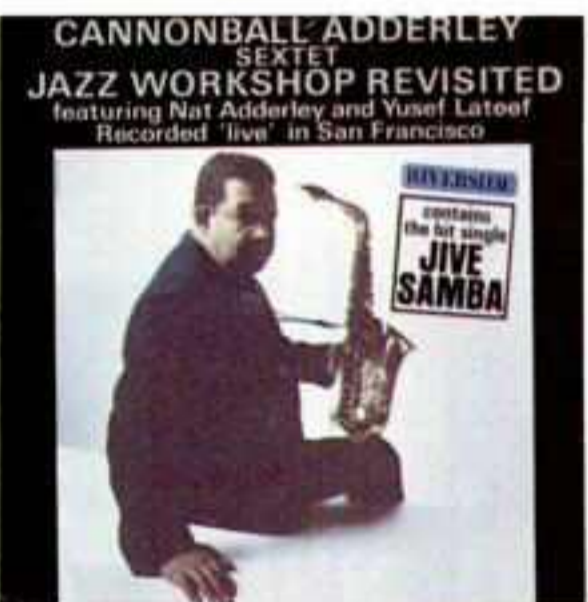
"Jive Samba" is quite a jazz hit and it has even enjoyed some success on pop charts thus far. The album here teams that hit with some other potent blowing by Cannonball and his stars, Yusef Lateef, sax and flute, and Nat Adderley, cornet, in particular. BT: "Mellow Buno" (BMI) (5:52)

JAZZ SPOTLIGHT
NEW BEAT BOSSA NOVA—VOL. 2
 Zoot Sims. Colpix CP 437 (M); SCP 437 (S)

Bossa nova and Zoot Sims return here for another splendid go. The album contains excellent arrangements from Al Cohn and Manny Albam and smooth and swinging work from tenor saxist Sims. Flutes and guitars with rhythm are in support and the album has distinctive arrangements of "Bernie's Tune," "Lonesome Road" and other standards in the rhythm.

JAZZ SPOTLIGHT
LIMBO CARNIVAL
 Dave Pike
 New Jazz NJ 8284 (M)

Vibest Dave Pike has had good results with a bossa nova album, and here's another strong entry with a Latin flavor. The set mixes limbo with mambo and calypso rhythms and it all comes out as highly acceptable jazz with a commercial point. "Limbo Rock," Pike's current single, is the best track, with "Calypso Blues" a close second. Flute and alto and guitar accompany.



LOW PRICE POP SPOTLIGHT
LIVING VOICES SING RAMBLIN' ROSE AND OTHER HITS
 Various Artists. Camden CAL 748 (M); CAS 748 (S)

Another in the "Living Voices" series from Camden. This one's a showcase for nine fine ballads ("Ramblin' Rose," "Gina," "Ten Lonely Guys," etc.) of recent vintage and was recorded by RCA Victor in Nashville. Sound is big and lush, and the package is real value at its low price.

CLASSICAL SPOTLIGHT
BEETHOVEN: NINTH SYMPHONY, OP. 125 (2-12")
 London Symphony (Monteux). Westminster WST 234 (S)

A stirring performance that ranks among the very best of this giant work, and one that fittingly shows the greatness of conductor Pierre Monteux. The maestro also is heard at work in rehearsals on the fourth side of this two-disk set. Excellent singing also is a major element in a grand performance.

CLASSICAL SPOTLIGHT
BRAHMS: SYMPHONY NO. 3 IN F, OPUS 90/TRAGIC OVERTURE IN D MINOR, OPUS 81
 Pittsburgh Symphony Ork (William Steinberg, Cond.)

Music lovers and sound hounds alike will flip over this album! The sensitive reading by Steinberg and the Pittsburgh of the soaring, romantic "Third Symphony" of Brahms would make a first-rate recording on any label. In the painstaking, wide-range "super fi" sound of the Command label, it's simply breathtaking.

R.&B. SPOTLIGHT
DON'T TURN ME FROM YOUR DOOR
 John Lee Hooker. Atco 33-151

Here's an album that should appeal to both the rhythm and blues and folk blues collector. John Lee sings in his most throbbing style throughout the album. The lyrics are saturated with the ironic quality shown so often by Hooker. He also plays guitar throughout (two tracks are instrumentals) in that droning, gripping fashion. "Drifting Blues" ranks as one of the top tracks.

SPOKEN WORD SPOTLIGHT
SHAKESPEARE: ANTONY AND CLEOPATRA (3-12")
 Various Artists. Caedmon S 235 (M); SRS 235 (S)

The gripping as well as whimsical qualities of Shakespeare's "Antony and Cleopatra" are strikingly evident in this recorded, three-LP performance of the play. Anthony Quayle and Pamela Brown are in the title roles, while Paul Daneman is Octavius and Jack Gwillim is Domitius. Another outstanding literary presentation from Caedmon.

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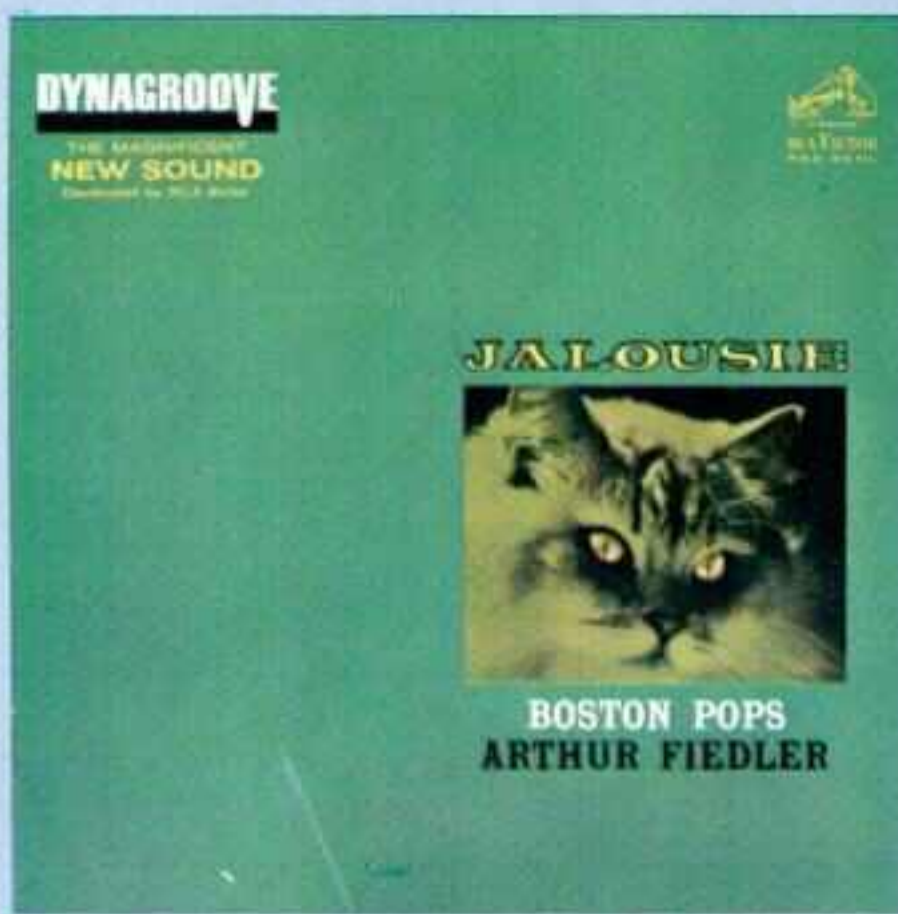
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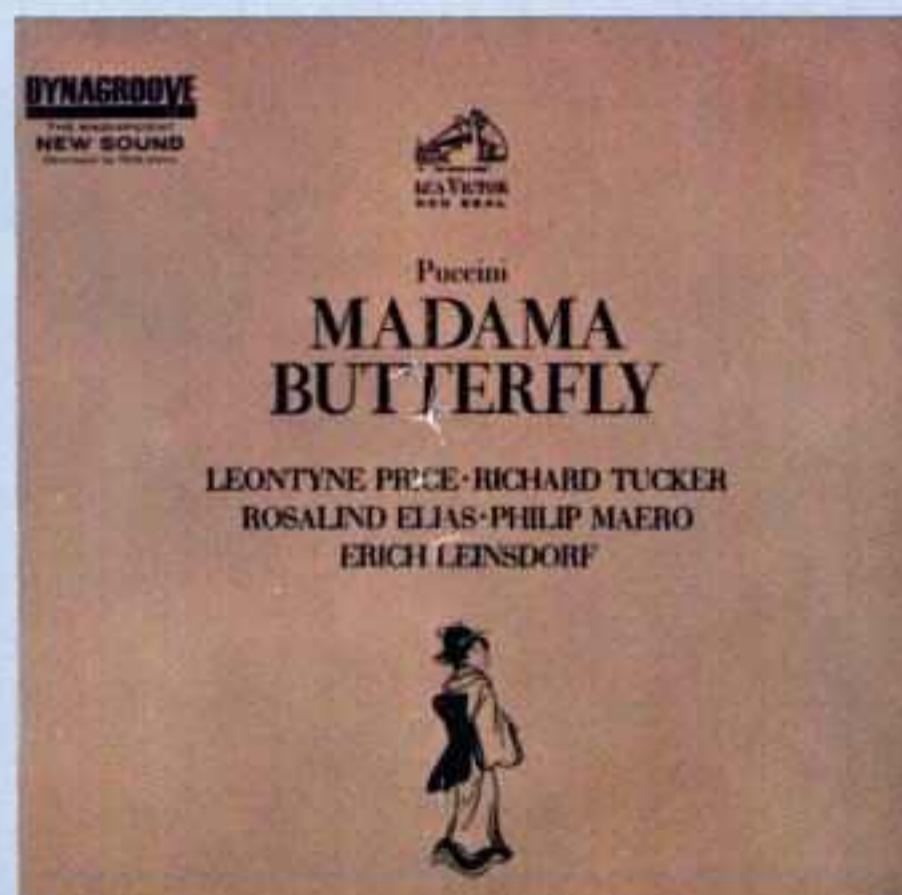


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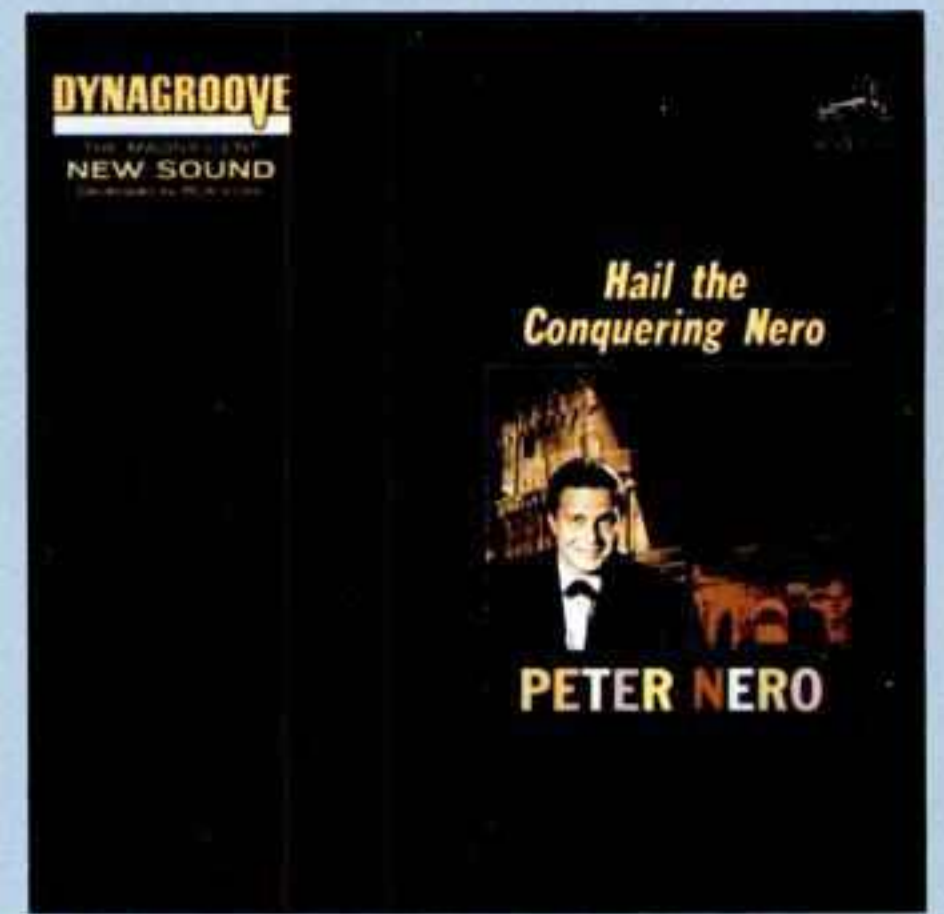
- FIEDLER/BOSTON POPS. "Jalousie," and Other Favorites in the Latin Flavor." LM/LSC-2661
- MARTY GOLD. "Soundpower!" LPM/LSP-2620
- HUGO & LUIGI CHORUS. "The Cascading Voices of the Hugo & Luigi Chorus." LPM/LSP-2641
- LEINSDORF/BOSTON SYMPHONY Mahler/ "Symphony No. 1." LM/LSC-2642
- MADAMA BUTTERFLY/Price, Tucker. LM-LSC-6160
- MUNCH/BOSTON SYMPHONY Ravel/"Bolero, Pavan for a Dead Princess, La Valse." LM/LSC-2664
- PETER NERO. "Hail the Conquering Nero." LPM/LSP-2638
- SID RAMIN. "New Thresholds in Sound." LPM/LSP-2658
- DICK SCHORY. "Supercussion." LPM/LSP-2613
- ROBERT SHAW CHORALE. "This Is My Country." LM/LSC-2662



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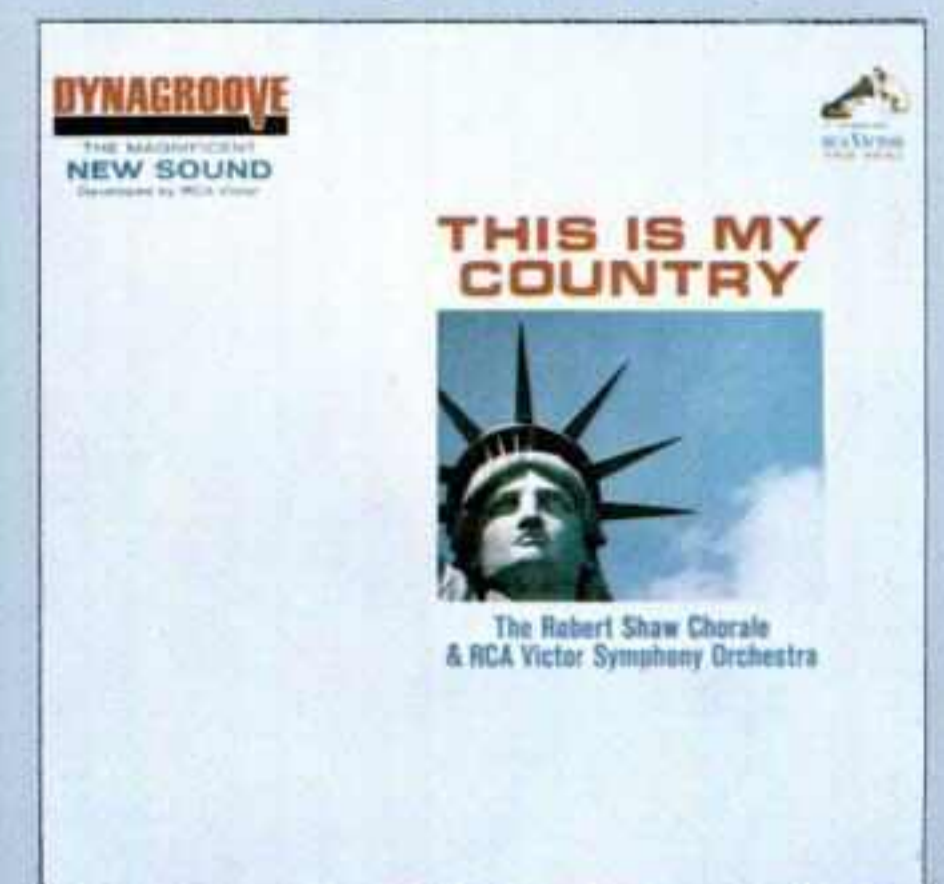
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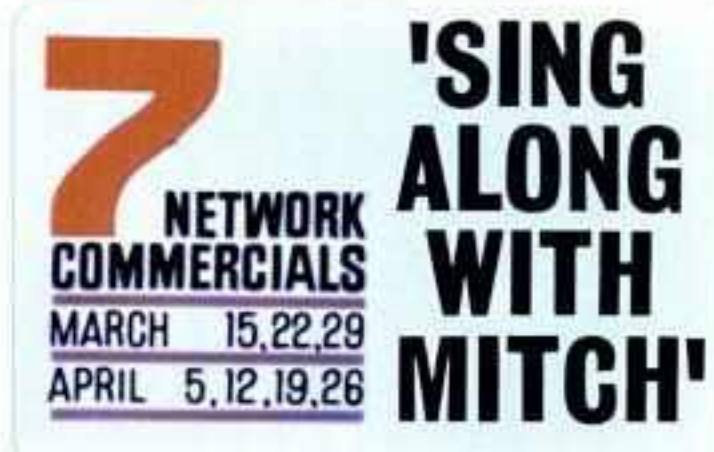
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ALBUM REVIEWS (continued)

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- ALL ALONE AM I**
Brenda Lee Decca DL 4370
 - ALL SERIOUSNESS ASIDE**
Dave Gardner, RCA Victor LPM 2628
 - BACK AT THE CHICKEN SHACK**
Jimmy Smith, Blue Note 4117
 - I'M A WOMAN**
Peggy Lee, Capitol T 1857
- ### STEREO
- THE HAPPY BEAT**
Ray Conniff, His Ork and Chorus, Columbia CL 1949
 - WALK RIGHT IN**
Rooftop Singers, Vanguard VSD 2136
 - OUR MEN IN SAN FRANCISCO**
Limelinters, RCA Victor LSP 2609

★ NEW ACTION LP's

These new albums, not yet on Billboard's Top LP's Chart, have been reported getting strong sales action by dealers in major markets.

MONO

- REMINISCING**
Buddy Holly, Coral CRL 57426
- STEVE ALLEN'S FUNNY FONE-CALLS**
Dot DLP 3472
- OUR MAN IN NASHVILLE**
Chet Atkins, RCA Victor LPM 2616
- ANOTHER TASTE OF HONEY**
Martin Denny, Liberty LRP 3277
- HE'S A REBEL**
Crystals, Phyllis PHLP 4001
- DEAN (TEX) MARTIN—COUNTRY STYLE**
Reprise R 6061
- BOSSA NOVA U. S. A. . . .**
Dave Brubeck Quartet, Columbia CL 1998
- SAMMY DAVIS JR. AT THE COCOANUT GROVE**
Reprise R 6063/2
- RUMORS**
Johnny Crawford, Del-Fi DF 1224
- PORTRAIT OF MARTY**
Marty Robbins, Columbia CL 1855

- CROSS-COUNTRY CONCERT**
Brothers Four, Columbia CL 1946
 - JUST TURN ME LOOSE**
George Maharis, Epic LN 24037
 - ROGER WILLIAMS COUNTRY STYLE**
Kapp KL 1305
 - THE NIGHT HAS A THOUSAND EYES**
Bobby Vee, Liberty LRP 3285
 - BLOOD, SWEAT AND TEARS**
Johnny Cash, Columbia CL 1930
- ### STEREO
- OUR MAN IN BOSTON**
Arthur Lyman, Hi Fi SL 1009
RCA Victor LSC 2599
 - STEVE LAWRENCE WINNERS**
Columbia CS 8753
 - BOSSA NOVA U. S. A. . . .**
Dave Brubeck Quartet, Columbia CS 8798
 - WALTZ TIME**
Lawrence Welk, Dot DLP 25499
 - I WISH YOU LOVE**
Arthur Lyman, Hi Fi SL 1009



JAZZ SPOTLIGHT
BLACK COFFEE
Johnny (Hammond) Smith
Riverside RM 442 (M); RS 9442 (S)

Johnny (Hammond) Smith racked up the beginning of an enviable track record on another label and this, his first for Riverside, should be a big one for him. The album has swing and that organ and tenor sax sound that scores. Smith on organ and Seldon Powell, tenor sax, make a cooking team that's funky and smart at the same time. The title tune, "Black Coffee," is a winner, as is "Far Away Places" and "Rufus Tufus." Set was recorded live in the Monterey Club, New Haven, Conn.



SACRED SPOTLIGHT
SINGING TIME IN DIXIE
The Statesmen
Skylite RSLP 6000

Here's an album which all fans of the Statesmen are going to want. It's a double-fold set, and inside there's a whole spread of personal appeal . . . photos of each member with his own family, plus shots of the group in action before the mike. The disk itself contains exciting performances of a dozen great tunes, many in the rousing, up-tempo vein. Some of the best are "Church Twice on Sunday," "Sunday Meetin' Time," "Someone to Care" and "All Alone." BT: "Church Twice on Sunday" (ASCAP) (1:47)



SPECIALTY SPOTLIGHT
ALL STAR FESTIVAL
Various Artists
Stereo UNS 1 (S)

Here's a special project package undertaken in behalf of the United Nations High Commissioner for Refugees, with all proceeds of world-wide sale earmarked for this worthy charity. Such artists as Bing Crosby, Louis Armstrong, Doris Day, Nana Mouskouri, Chevalier, Patti Page, Ella Fitzgerald, Edith Piaf, Nat Cole, Anne Shelton, Mahalia Jackson, Caterina Valente and Luis Alberto De Parana all contributed their offerings without recompense for the cause. The package merits exposure because of good entertainment and a worthy charity beneficiary.



SPECIAL MERIT PICKS

Special Merit Picks are new releases of outstanding merit which deserve exposure and which could have commercial success within their respective categories of music.

POP SPECIAL MERIT

OUR WINTER LOVE
Felix Slatkin. Liberty LRP 3287 (M); LST 7287 (S)

The late Felix Slatkin gives the lush touch to many top melodies currently riding the chart on this LP. The album contains inventive, lovely, flowing versions of such recent hits as the title tune "Lollipop and Roses," "Meditation," "I Left My Heart in San Francisco" and "Lawrence of Arabia."

POP SPECIAL MERIT

LOADS OF LOVE
Shirley Horn. Mercury MG 20761 (M); SR 60761 (S)

Shirley Horn is a lass with a style, a haunting voice and a way with a song. Her style is both pop and jazz oriented and should appeal to many. She shows off her style here with very attractive versions of "My Future Just Passed," "Ten Cents a Dance," "Do It Again" and "Who Am I?," aided by attractive arrangements by Jimmy Jones, who also leads the ork. Miss Horn is a comer.

POP SPECIAL MERIT

BOSSA NOVA GUITAR
Paulinho Nogueira. Dot DLP 3495 (M); DLP 25495 (S)

Paulinho Nogueira is an exceptional guitarist in the Brazilian bossa nova style. Here he is heard backed by rhythm and occasionally by a vocal group. Sensitive, cool but with the subdued passion that is the hallmark of this form, he does a top job and even takes a vocal himself in a style distinctively reminiscent of the great Joao Gilberto.

CLASSICAL SPECIAL MERIT

HAYDN: STRING QUARTETS, OP. 64, VOLS. I, II & III

Vienna Konzerthaus Quartet
Westminster XWN 18603 (M)

These are reissues of releases made by the old Westminster label several years ago. While perhaps not the ultimate in performances of these works, they are very welcome as only two of these quartets currently are represented in the catalog. Available in mono only, of course, they are worthy of recommendation to chamber music collectors.

CLASSICAL SPECIAL MERIT

BEETHOVEN: PIANO CONCERTO NO. 5 IN E FLAT, OPUS 73 "EMPEROR"

Gina Bachauer (pianist); London Symphony Orchestra (Stanislaw Skrowaczewski, Cond.). Mercury MG 50321 (M); SR 90321 (S)

Virtually every name of significance in the concert piano world has checked in with a disk performance of the favorite "Emperor," yet as in any worthy new outing by a skilled artist, this fine recording by Mme. Bachauer must be reckoned with. It's a big work, but the woman pianist from Greece is more than its equal, playing with dash and bravura. The disk, cut on 35 mm. film, is top-notch in stereo quality.

CLASSICAL SPECIAL MERIT

THE GREATNESS OF GOOSSENS (2-12")
London Symphony Orchestra
(Sir Eugene Goossens, Cond.)
Everest 3107/2

Selections from several of Sir Eugene Goossens' LP's for Everest have been packaged together into a two-LP memorial set. They range from lush romantic selections by Rimsky-Korsakoff and Tchaikovsky through Berlioz and Respighi, to such more modern composers as Stravinsky, Villa-Lobos and Ginastera. A fitting tribute to a great musician, this set will interest his many admirers.

CLASSICAL SPECIAL MERIT

THE MUSIC OF ARNOLD SCHOENBERG (2-12")
Robert Craft. Columbia M2L 279 (M); M2S 679 (S)

This is a treasure for the serious collector and the Schoenberg fans. It contains his drama, "Erwartung"; the pioneering work "Pierrot Lunaire" with Bethany Beardslee, the Violin Concerto with Israel Baker, and the short work "A Survivor From Warsaw." Robert Craft conducts the works, which are packaged beautifully with texts, photographs, and biographical material. A fine item for the connoisseur.

CLASSICAL SPECIAL MERIT

SCARLATTI: SONATAS FOR HARPSICHORD, VOLS. I, II & III
Fernando Valenti. Westminster XWN 18328, 18329, 18330 (M)

This trio of albums was well received among chamber music fanciers when it first appeared a few seasons back. Its reissue will be hailed by serious music fans, even though it is not available as stereo. Valenti plays with polish and sparkle and is in full command throughout. Albums contain 36 sonatas, and much of the cream of the 550 such compositions penned by Scarlatti.

INTERNATIONAL SPECIAL MERIT

BRENDAN O'DOWDA—SONGS OF THE OULD SOD
Philip Green & His Ork
Epic LF 18023 (M); BF 19023 (S)

O'Dowda is a special favorite with Irish on both sides of the Atlantic, and with St. Pat's Day well on the way this album should do well in Irish-American neighborhoods. The album has material sung by O'Dowda and penned by the late Percy French. "Flaherty's Drake," "Abdul Bulbul Amir" and "Mrs. Brady" are only a few of the fine tracks.

JAZZ SPECIAL MERIT

THE ESSENTIAL JAZZ—VOCALS
Various Artists. Verve V 8505 (M)

A striking collection of single tracks by 10 different artists that certainly explains the showmanship and artistry necessary in jazz singing. Mel Torme, Anita O'Day, Billy Eckstine (with and without Sarah Vaughan), Joe Williams, Billie Holiday, Jack Teagarden and Big Bill Bronzy show the diversification of

SPOKEN WORD SPECIAL MERIT

TENNYSON: SELECTIONS
Raymond Massey. Decca DL 9108

This is the latest in Decca's new series of Good Housekeeping recommended spoken word recordings of the written classics. Actor Raymond Massey shows his power with the spoken word in a selection of readings of poems by Alfred Lord Tennyson, including "The Lady of Shalott," "Tears, Idle Tears," "The Lotus Eaters," "Ulysses," "Break Break Break," "Guinevere" and "Crossing the Bar." Entertaining with the advantage of having strong educational application.

LATIN AMERICAN SPECIAL MERIT

STEPPIN' OUT
Joe Cuba/Sextette
Seeco SCLP 92480 (S)

A solid Latin set by Joe Cuba and his group, featuring the exciting rhythms that have helped make the Cuba crew a favorite in the East both in Spanish markets and among pop fanciers of Latin American music. Tunes include "A La Seis," "Que Va" and "Salsa Y Bembé." Mambo, cha cha, pachangas and boleros are in the set. B. T. "A La Seis"—2:40



4-STAR REVIEWS

The 4-Star rating is awarded new albums with sufficient commercial potential in their respective categories to merit being stocked by most dealers, one-stops and rack jobbers handling that category.

POPULAR

- ★★★★ **WHAT KIND OF FOOL AM I**
Adam Wade. Epic LN 24044 (M); BN 26044 (S)
- ★★★★ **SEE SEE RIDER**
LaVern Baker. Atlantic 8071.
- ★★★★ **I HEAR A RHAPSODY**
Johnny Duffy. Liberty LRP 3004 (M); LST 7028 (S)
- ★★★★ **MUSICAL JEWELS**
International Pop Ork. Cameo C 1039 (M); SC 1039 (S)
- ★★★★ **SINGING SPOKESMEN FOR THE NEW GENERATION**
Inman and Ira. Mercury MG 20778 (M); SR 60778 (S)
- ★★★★ **GRAND STILYE**
Bud Herrmann. World-Pacific 1809 (S)
- ★★★★ **THE COURRIERS CARRY ON**
The Courriers. Mercury MG 20772 (M); SR 60772 (S)
- ★★★★ **NINA'S CHOICE**
Nina Simone. Colpix CP 443 (M); SCP 443 (S)
- ★★★★ **THE HALIFAX THREE**
Epic LN 24038 (M); BN 26038 (ST)
- ★★★★ **JACK ELLIOTT AT THE SECOND FRET**
Prestige International INT 13065 (M)

★★★★ **EDDIE PEABODY PLAYS SM-O-O-OTHIES**
Dot DLP 3491 (M); DLP 25491 (S)

★★★★ **THE RAGTIME TWENTIES**
Johnny Maddox. Dot DLP 3493 (M); DLP 25493 (S)

★★★★ **TAMMY AND 11 OTHER GREAT FOLK HITS**
Debbie Reynolds. Dot DLP 3492 (M); DLP 25492 (S)

JAZZ

- ★★★★ **SWINGIN' MACHINE**
Mose Allison. Atlantic 1398.
- ★★★★ **THE THREE SOUNDS**
Verve V8513
- ★★★★ **DAVE PIKE PLAYS THE JAZZ VERSION OF OLIVER!**
Moodsville MV 36 (M)
- ★★★★ **WE SEE**
Thelonious Monk. Prestige PR 7245 (M)

CLASSICAL

- ★★★★ **OPERA BALLET FAVORITES**
Barbirolli/Dorati/Paray. Mercury MG 50327 (M); SR 90327 (S)
- ★★★★ **MORE MARCH FAVORITES**
Barbirolli/Dorati/Fennell/Paray. Mercury MG 50325 (M); SR 90325
- ★★★★ **MOZART: QUINTET, K. 452/DIVERTIMENTO, K. 213/DIVERTIMENTO, K. 270**
Vienna Symphony Woodwinds. Westminster WST 17023 (S)

LATIN AMERICAN

- ★★★★ **LOS RIVERENOS**
A Traves Del Rio Bravo. Seeco SCLP 92470 (S)
- ★★★★ **LA TIERNA, CONMOVEDORA, BAMBOLEADORA**
Celia Cruz. Seeco SCLP 92560 (S)
- ★★★★ **LA EXCITANTE**
Adilla Castillo, Seeco SCLP 92500 (S)
- ★★★★ **CON ARDOR**
Alfredo Sadel. Seeco SCLP 92420 (S)

INTERNATIONAL

- ★★★★ **SING ALONG AND DANCE ALONG IN POLISH**
Ted Maksymowicz. United Artists UAL 3254 (M); UAS 6254 (S)

SACRED

- ★★★★ **KEEP A HAPPY HEART**
The Speer Family. Skylite SRLP 5999

COUNTRY

- ★★★★ **BLUEGRASS SPECIAL**
Jim and Jesse. Epic LN 24031 (M); BN 26031 (S)

RELIGIOUS

- ★★★★ **THE POWER & THE GLORY**
Voices of the Heavenly Choir. Liberty LRP 3271 (M); LST 7271 (S)

SPECIALTY

- ★★★★ **THE CANARIES**
United Artists UAS 6251 (S); UAL 3251 (M)

TOP LP'S

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

150 BEST SELLERS—MONAURAL

| This Week | Last Week | Title, Artist, Label | Wks. on Chart |
|-----------|-----------|--|---------------|
| 1 | 2 | MY SON, THE CELEBRITY Allan Sherman, Warner Bros. W 1487 | 8 |
| 2 | 4 | SONGS I SING ON THE JACKIE GLEASON SHOW Frank Fontaine, ABC-Paramount ABC 442 | 5 |
| 3 | 1 | THE FIRST FAMILY Vaughn Meader, Cadence CLP 2060 | 13 |
| 4 | 5 | MY SON, THE FOLK SINGER Allan Sherman, Warner Bros. W 1475 | 19 |
| 5 | 3 | MOVING Peter, Paul & Mary, Warner Bros. W 1473 | 8 |
| 6 | 6 | WEST SIDE STORY Sound Track, Columbia OL 5670 | 72 |
| 7 | 8 | RICHARD CHAMBERLAIN SINGS MGM E 4088 | 6 |
| 8 | 9 | MOON RIVER & OTHER GREAT MOVIE THEMES Andy Williams, Columbia CL 1809 | 44 |
| 9 | 7 | JAZZ SAMBA Stan Getz & Charlie Byrd, Verve V 8432 | 26 |
| 10 | 11 | PETER, PAUL AND MARY Warner Bros. W 1449 | 46 |
| 11 | 12 | FLY ME TO THE MOON AND THE BOSSA NOVA POPS Joe Harnell & Ork, Kapp KL 1318 | 7 |
| 12 | 10 | GIRLS! GIRLS! GIRLS! Elvis Presley, RCA Victor LPM 2621 | 14 |
| 13 | 13 | I LEFT MY HEART IN SAN FRANCISCO Tony Bennett, Columbia CL 1869 | 36 |
| 14 | 15 | THE VENTURES PLAY TELSTAR, THE LONELY BULL AND OTHERS Daltan BLP 2019 | 10 |
| 15 | 16 | JOAN BAEZ IN CONCERT Vanguard VRS 9112 | 20 |
| 16 | 18 | SINCERELY YOURS Robert Goulet, Columbia CL 1931 | 10 |
| 17 | 20 | MODERN SOUNDS IN COUNTRY & WESTERN MUSIC, VOL. II Ray Charles, ABC-Paramount ABC 435 | 19 |
| 18 | 14 | OLIVER Original Cast, RCA Victor LOC 2004 | 18 |
| 19 | 22 | SHIRELLES GREATEST HITS Scepter 507 | 7 |
| 20 | 28 | SINATRA—BASIE Frank Sinatra & Count Basie, Reprise R 1008 | 6 |
| 21 | 17 | PEPINO, THE ITALIAN MOUSE & OTHER ITALIAN FUN SONGS Lou Monte, Reprise R 6058 | 12 |
| 22 | 24 | ALLEY CAT Bent Fabric, Atco 148 | 20 |
| 23 | 30 | ROY ORBISON'S GREATEST HITS Monument M 8000 | 28 |
| 24 | 23 | GYPSY Sound Track, Warner Bros. B 1480 | 13 |
| 25 | 25 | SHERRY AND 11 OTHERS Four Seasons, Vee Jay LP 1053 | 20 |
| 26 | 19 | LIMBO PARTY Chubby Checker, Parkway P 7020 | 13 |
| 27 | 26 | I'VE GOT A WOMAN Jimmy McGriff, Sue LP 1012 | 15 |
| 28 | 43 | VIVA BOSSA NOVA Laurindo Almeida & the Bossa Nova All Stars, Capitol T 1759 | 13 |
| 29 | 21 | NEW FRONTIER Kingston Trio, Capitol T 1809 | 13 |
| 30 | 36 | MODERN SOUNDS IN COUNTRY & WESTERN MUSIC Ray Charles, ABC-Paramount ABC 410 | 47 |
| 31 | 27 | CHUBBY CHECKER BIGGEST HITS Parkway P 7022 | 11 |
| 32 | 31 | KNOCKERS UP Rusty Warren, Jubilee JLP 2029 | 122 |
| 33 | 39 | WALK RIGHT IN Rooftop Singers, Vanguard VRS 9133 | 4 |
| 34 | 38 | STEVE LAWRENCE WINNERS! Columbia CL 1953 | 5 |
| 35 | 40 | STOP THE WORLD—I WANT TO GET OFF. Original Cast, London AM 58001 | 16 |
| 36 | 34 | YOUNG MEN, SI—OLD MEN, NO Mems Mabley, Chess LP 1477 | 9 |
| 37 | 32 | THE SOUND OF MUSIC Original Cast, Columbia KOL 5450 | 168 |
| 38 | 35 | THE "PRESIDENT" STRIKES BACK Marc London, Kapp KL 1322 | 9 |
| 39 | 41 | TIME OUT Dave Brubeck, Columbia CL 1397 | 114 |
| 40 | 46 | RAMBLIN' ROSE Nat King Cole, Capitol T 1793 | 25 |
| 41 | 44 | RAY CHARLES GREATEST HITS ABC-Paramount ABC 415 | 30 |
| 42 | 33 | WARM AND WILLING Andy Williams, Columbia CL 1879 | 21 |
| 43 | 45 | THE MUSIC MAN Sound Track, Warner Bros. B 1459 | 31 |
| 44 | 64 | GLORIA LYRNE AT THE LAS VEGAS THUNDERBIRD Everest ER 5308 | 5 |
| 45 | 59 | BIG BAND BOSSA NOVA Stan Getz, Verve V 8494 | 12 |
| 46 | 52 | JOHNNY'S GREATEST HITS Johnny Mathis, Columbia CL 1133 | 253 |
| 47 | 106 | PAUL & PAULA SING FOR YOUNG LOVERS Phillips PHM 200078 | 3 |
| 48 | 67 | MEMORIES ARE MADE OF THESE George Chakiris, Capitol T 1813 | 6 |
| 49 | 54 | JOAN BAEZ, VOL. I Vanguard VRS 9078 | 54 |
| 50 | 66 | DEAR LONELY HEARTS Nat King Cole, Capitol T 1838 | 11 |

| This Week | Last Week | Title, Artist, Label | Wks. on Chart |
|-----------|-----------|---|---------------|
| 51 | 37 | RUSTY WARREN IN ORBIT Jubilee JGM 2044 | 19 |
| 52 | 49 | HELLO YOUNG LOVERS Nancy Wilson, Capitol T 1767 | 15 |
| 53 | 60 | BAD BOSSA NOVA Gene Ammons, Prestige PR 7257 | 12 |
| 54 | 68 | OUR MAN IN HOLLYWOOD Henry Mancini, RCA Victor LPM 2604 | 4 |
| 55 | 48 | THE NEW CHRISTY MINSTRELS Columbia CL 1872 | 21 |
| 56 | 42 | THE BEST OF THE KINGSTON TRIO Capitol T 1705 | 40 |
| 57 | 29 | DION SINGS HIS GREATEST HITS Laurie LLP 2013 | 13 |
| 58 | 75 | JOSE JIMINEZ—OUR SECRET WEAPON Ditt Dona, Kapp KL 1320 | 3 |
| 59 | 57 | BLUE HAWAII Elvis Presley, RCA Victor LPM 2426 | 72 |
| 60 | 61 | 1962'S GREATEST HITS BY BILLY VAUGHN Dot DLP 3497 | 3 |
| 61 | 62 | JOAN BAEZ, VOL. II Vanguard VRS 9094 | 67 |
| 62 | 89 | HERBIE MANN AT THE VILLAGE GATE Atlantic 1380 | 33 |
| 63 | 87 | A TASTE OF HONEY Martiha Denny, Liberty LRP 3237 | 24 |
| 64 | 86 | BREAKFAST AT TIFFANY'S Henry Mancini, RCA Victor LPM 2362 | 74 |
| 65 | 65 | THE NEW CHRISTY MINSTRELS IN PERSON Columbia CL 1941 | 3 |
| 66 | 98 | WEST SIDE STORY Original Cast, Columbia OL 5230 | 126 |
| 67 | 123 | BIG GIRLS DON'T CRY Four Seasons, Vee Jay LP 1056 | 2 |
| 68 | 117 | ANDY WILLIAMS MILLION SELLER SONGS Cadence CLP 3061 | 9 |
| 69 | 84 | JAZZ IMPRESSIONS OF JACK ORPHEUS Vince Guaraldi Trio, Fantasy 3337 | 6 |
| 70 | 94 | THEMES OF THE GREAT BANDS Glen Gray & Casa Loma Ork, Capitol T 1812 | 6 |
| 71 | 74 | MUTINY ON THE BOUNTY Sound Track, MGM 1E4 | 10 |
| 72 | 58 | CAMELOT Original Cast, Columbia KOL 5620 | 111 |
| 73 | 53 | ALL THE HITS FOR YOUR DANCING PARTY Chubby Checker, Parkway P 7014 | 20 |
| 74 | 55 | MR. PRESIDENT Original Cast, Columbia KOL 5870 | 15 |
| 75 | 80 | SURFER'S CHOICE Dick Dale, Del-tone LPM 1001 | 7 |
| 76 | 56 | THE OTHER FAMILY Larry Foster & Marty Brill, Laurie LC 5000 | 11 |
| 77 | 63 | TWO OF US Robert Goulet, Columbia CL 1826 | 28 |
| 78 | 109 | ALWAYS YOU Robert Goulet, Columbia CL 1676 | 48 |
| 79 | 72 | RELEASE ME "Little Esther" Phillips, Lenox LX 227 | 10 |
| 80 | 125 | LAWRENCE OF ARABIA Sound Track, Caplin CP 514 | 2 |
| 81 | 83 | HEAVENLY Johnny Mathis, Columbia CL 1351 | 181 |
| 82 | 47 | SUGAR 'N' SPICE Peggy Lee, Capitol T 1772 | 17 |
| 83 | 91 | BACK TO THE BLUES Dinah Washington, Roulette R 25189 | 3 |
| 84 | 82 | OUR MEN IN SAN FRANCISCO Limelights, RCA Victor LPM 2609 | 6 |
| 85 | 69 | MY FAIR LADY Original Cast, Columbia OL 5090 | 361 |
| 86 | 78 | ANN CORIO PRESENTS HOW TO STRIP FOR YOUR HUSBAND Senny Lester and His Ork, Roulette R 25186 | 8 |
| 87 | 81 | THE BEST OF JOLSON Al Jolson, Decca DXA 169 | 16 |
| 88 | 85 | OLDIES BUT GOODIES, VOL. I Various Artists, Original Sound 5001 | 179 |
| 89 | — | ALL ALONE AM I Brenda Lee, Decca DL 4370 | 1 |
| 90 | 96 | BRENDA, THAT'S ALL Brenda Lee, Decca DL 4326 | 19 |
| 91 | 116 | PHAEDRA Sound Track, United Artists UAL 4102 | 3 |
| 92 | 120 | BILL JUSTIS PLAYS 12 MORE BIG INSTRUMENTAL HITS Smash MGS 27030 | 3 |
| 93 | 101 | JUMBO Sound Track, Columbia OL 5860 | 10 |
| 94 | 51 | TELSTAR Tornadoes, London LL 3279 | 10 |
| 95 | 50 | BOBBY YEE'S GOLDEN GREATS Liberty LRP 3245 | 19 |
| 96 | 70 | OUR MAN FROM ITALY Sergio Franchi, RCA Victor LM 2657 | 5 |
| 97 | 77 | LITTLE ME Original Cast, RCA Victor LOC 1078 | 8 |
| 98 | — | ALL SERIOUSNESS ASIDE Dave Gardner, RCA Victor LPM 2628 | 1 |
| 99 | 97 | MR. PIANO Roger Williams, Kapp KL 1290 | 15 |
| 100 | 131 | DO THE BOSSA NOVA WITH HERBIE MANN Atlantic 1397 | 2 |

| This Week | Last Week | Title, Artist, Label | Wks. on Chart |
|-----------|-----------|--|---------------|
| 101 | 104 | SURFIN' SAFARI Beach Boys, Capitol T 1808 | 16 |
| 102 | 107 | LENA, LOVELY AND ALIVE Lena Horne, RCA Victor LPM 2587 | 5 |
| 103 | 103 | CONNIE FRANCIS SINGS MODERN ITALIAN FAVORITES MGM E 4102 | 4 |
| 104 | 73 | BEYOND THE FRINGE Original Cast, Capitol W 1792 | 13 |
| 105 | 99 | RAPTURE Johnny Mathis, Columbia CL 1915 | 20 |
| 106 | 118 | NO STRINGS Original Cast, Capitol O 1695 | 47 |
| 107 | 144 | BUDDY HOLLY STORY Coral CRL 57279 | 113 |
| 108 | 140 | LET'S GO! WITH THE ROUTERS Warner Bros. W 1490 | 2 |
| 109 | 92 | ENCORE OF GOLDEN HITS Platters, Mercury MG 20472 | 156 |
| 110 | — | BACK AT THE CHICKEN SHACK Jimmy Smith, Blue Note 4117 | 1 |
| 111 | 100 | THE STRIPPER & OTHER FUN SONGS FOR THE FAMILY David Rose & Ork, MGM E 4062 | 37 |
| 112 | 115 | BEST SELLERS BY RICK NELSON Imperial LP 9218 | 2 |
| 113 | 114 | HYMNS Tennessee Ernie Ford, Capitol T 758 | 273 |
| 114 | 93 | THE LONELY BULL Herb Alpert & the Tijuana Brass, A&M 101 | 11 |
| 115 | 121 | THE BEST OF SAM COOKE RCA Victor LPM 2625 | 21 |
| 116 | 112 | ANDY WILLIAMS BEST Cadence CLP 3054 | 31 |
| 117 | — | I'M A WOMAN Peggy Lee, Capitol T 1857 | 1 |
| 118 | 108 | ARRIVEDERCI, ROMA Jerry Vale, Columbia CL 1955 | 3 |
| 119 | 122 | DANCE WITH THE GUITAR MAN Duane Eddy, RCA Victor LPM 2648 | 8 |
| 120 | 137 | TENNESSEE ERNIE FORD SINGS FROM HIS BOOK OF FAVORITE HYMNS Capitol T 1794 | 10 |
| 121 | 138 | FOR THE HERO MINDED Peter Noro, RCA Victor LPM 2636 | 36 |
| 122 | 95 | AT HOME WITH THAT OTHER FAMILY Various Artists, Roulette R 25203 | 11 |
| 123 | 124 | DEVIL WOMAN Marty Robbins, Columbia CL 1918 | 19 |
| 124 | 134 | SOMETHING SPECIAL Kingston Trio, Capitol T 1747 | 29 |
| 125 | 76 | JUMP UP CALYPSO Harry Belafonte, RCA Victor LPM 2388 | 67 |
| 126 | 79 | HATARI! Henry Mancini, RCA Victor LPM 2559 | 34 |
| 127 | 71 | ONLY LOVE CAN BREAK A HEART Gene Pitney, Musicor MM 2003 | 15 |
| 128 | 88 | A SWINGIN' SAFARI Billy Vaughn & His Ork, Dot DLP 3458 | 26 |
| 129 | 127 | MANY MOODS OF BELAFONTE Harry Belafonte, RCA Victor LPM 2574 | 21 |
| 130 | — | WALTZ TIME Lawrence Welk, Dot DLP 3499 | 1 |
| 131 | 90 | THE TWO SIDES OF THE SMOTHERS BROTHERS Mercury MG 20675 | 21 |
| 132 | 132 | BIG BAND BOSSA NOVA Enoch Light & His Ork., Command RS 844 | 5 |
| 133 | 119 | A SONG FOR YOUNG LOVE Lettermen, Capitol T 1669 | 55 |
| 134 | 129 | WHAT'D I SAY Ray Charles, Atlantic 8025 | 70 |
| 135 | 141 | I'LL WALK WITH GOD Mario Lanza, RCA Victor LM 2607 | 22 |
| 136 | 126 | VLADIMIR HOROWITZ Columbia CL 5771 | 16 |
| 137 | — | OUR MAN IN BOSTON Arthur Fiedler & the Boston Pops, RCA Victor LPM 2399 | 1 |
| 138 | 130 | PAT BOONE'S GOLDEN HITS Dot DLP 3455 | 13 |
| 139 | 113 | BOBBY RYDELL'S GREATEST HITS, VOL. 2 Cameo C 1028 | 12 |
| 140 | 136 | RAY CHARLES STORY Atlantic 2-900 | 31 |
| 141 | 143 | SOUTH PACIFIC Sound Track, RCA Victor LOC 1032 | 247 |
| 142 | 148 | JUDY AT CARNEGIE HALL Judy Garland, Capitol WBD 1569 | 84 |
| 143 | 105 | OLDIES BUT GOODIES, VOL. IV Various Artists, Original Sound OSR 5005 | 39 |
| 144 | 139 | WHAT KIND OF FOOL AM I & OTHER SHOW STOPPERS Sammy Davis Jr., Reprise R 6051 | 21 |
| 145 | 147 | YOUR TWIST PARTY Chubby Checker, Parkway P 7007 | 66 |
| 146 | 111 | PAUL ANKA SINGS HIS BIG 15 ABC-Paramount ABC 323 | 140 |
| 147 | 128 | SERGIO FRANCHI RCA Victor LM 2640 | 16 |
| 148 | 133 | MARIA Roger Williams, Kapp KL 1266 | 40 |
| 149 | 135 | I HAVE BUT ONE HEART Jerry Vale, Columbia CL 1797 | 29 |
| 150 | 150 | DESAFINADO Si Zentner & His Ork, Liberty LRP 3273 | 5 |

50 BEST SELLERS— STEREO

| This Week | Last Week | Title, Artist, Label | Wks. on Chart |
|-----------|-----------|---|---------------|
| 1 | 2 | JAZZ SAMBA Stan Getz & Charlie Byrd, Verve V6-8432 | 23 |
| 2 | 1 | WEST SIDE STORY Sound Track, Columbia OS 2070 | 69 |
| 3 | 6 | FLY ME TO THE MOON AND THE BOSSA NOVA POPS Joe Harnell & Ork, Kapp RS 3218 | 7 |
| 4 | 3 | MOVING Peter, Paul & Mary, Warner Bros. WS 1473 | 8 |
| 5 | 4 | MOON RIVER & OTHER GREAT MOVIE THEMES Andy Williams, Columbia CS 8609 | 41 |
| 6 | 8 | SINATRA—BASIE Frank Sinatra & Count Basie, Reprise R9-1008 | 5 |
| 7 | 17 | SONGS I SING ON THE JACKIE GLEASON SHOW Frank Fontaine, ABC-Paramount ABCS 442 | 3 |
| 8 | 13 | THE VENTURES PLAY TELSTAR, THE LONELY BULL & OTHERS Dotton DST 8019 | 6 |
| 9 | 21 | VIVA BOSSA NOVA Laurindo Almeida & the Bossa Nova All Stars, Capitol ST 1759 | 14 |
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| 11 | 7 | I LEFT MY HEART IN SAN FRANCISCO Tony Bennett, Columbia CS 8649 | 25 |
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| 16 | 5 | MY SON, THE CELEBRITY Allan Sherman, Warner Bros. WS 1487 | 7 |
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| 50 | 36 | FIRST FAMILY Vaughn Meader, Cadence CLP 25060 | 13 |

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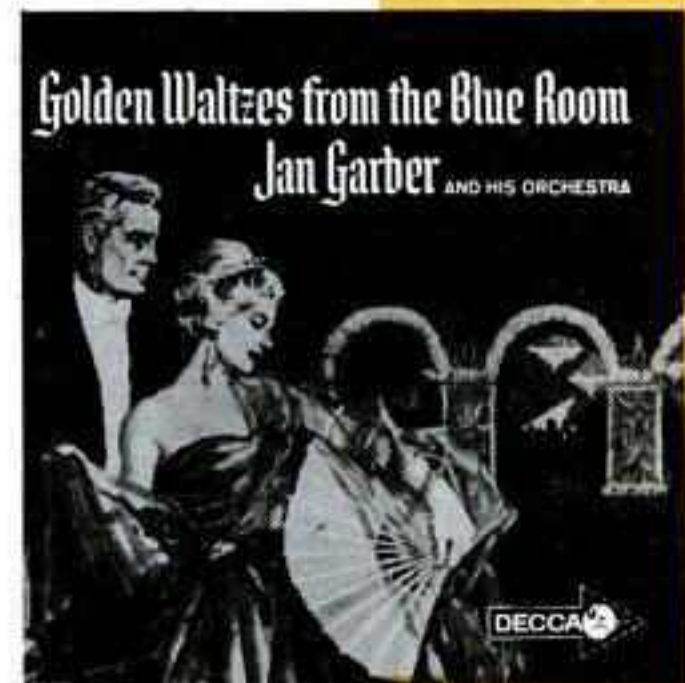
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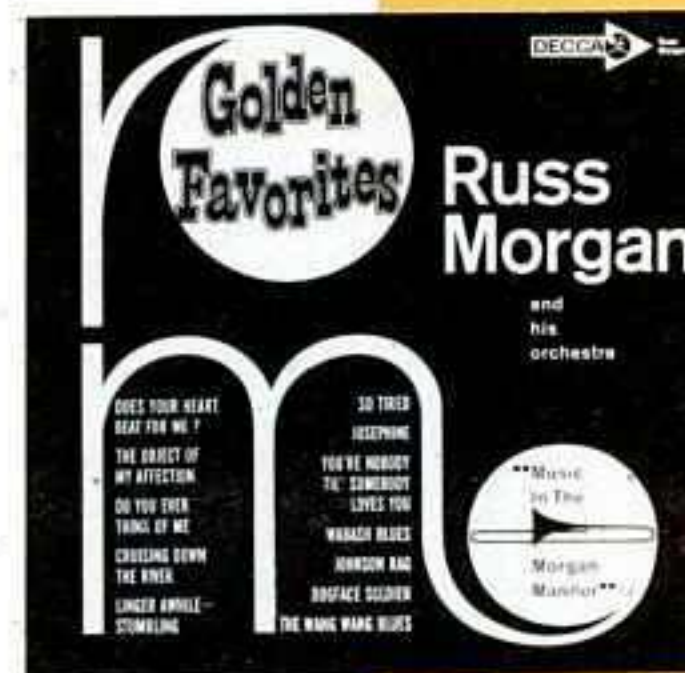
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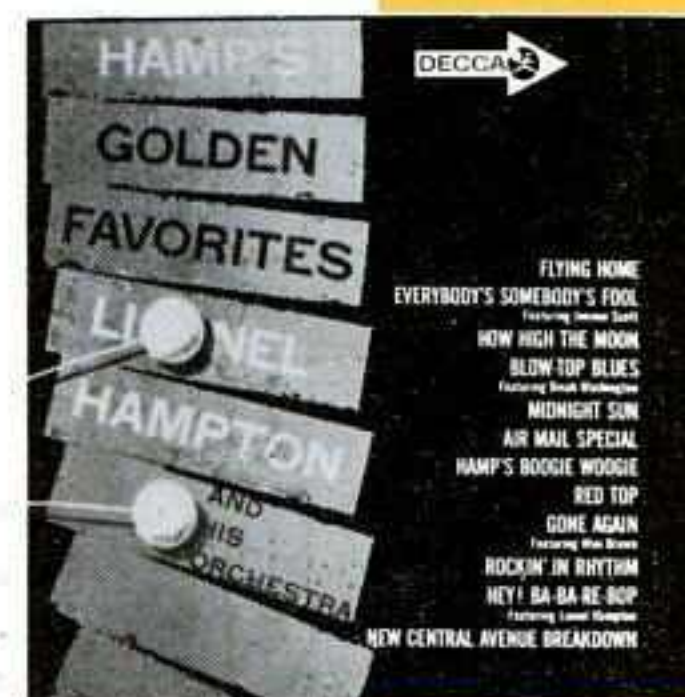
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International News

Continued from page 25

HONG KONG

Chubby Tops All Those Foreigners

By CARL MYATT
27 A Estoril Court

The fact that more people attended the Chubby Checker concerts than all four concerts by Bobby Rydell and the Bobby Vee-Jo Ann Campbell-Ventures shows proves that Hong Kong audiences are finally beginning to get a real taste for popular "live" music and artists of international repute.

Chubby's two concerts were held at a football stadium because of the crowds anticipated, and this move was justified when 4,000 people turned up at the first concert and 3,500 at the second. Special favorite of the show was Baby Aguliar, who proved a big hit with the crowd. Chubby generally was well received, but his rather brusque exit at the end of his performance proved a great disappointment to his many fans.

Major record companies are beginning to see the value of personal-appearance tours in the Far East by their stars. Latest organization to jump on the wagon is Warner Bros. who with the assistance of General Artists Corporation of Hollywood, are working on plans for the Everley Brothers, Joanie Commers, Joe (Fingers) Carr and others for a Far Eastern circuit which will include Hong Kong, Singapore, Bangkok, Manila and Tokyo. Henry Miller,

of GAC, arrived for booking talks.

Sales of the Warner Bros. sound track LP "Gypsy" did brisk business, coinciding with the screening of the film here. . . . Hong Kong is anxiously awaiting the release of the United Nations All-Star Festival record. In an area where the refugee problem is particularly acute, this record is certain to attract a tremendous amount of interest.

ISRAEL

Torriani Arrives For Concert Tour

By AZARIA RAPOPORT
73 Ahad Haam St., Tel Aviv

Vico Torriani (Decca) has arrived here for a brief visit and concert tour. This guest is also the first singer whose trip is also sponsored, in part, by his recording company. Torriani sings in eight languages, including Hebrew. He had already recorded one song in Europe in the language. His tour is for 10 days.

Among artists featured in planned Independence celebrations to be held here on April 28 are Hana Aharoni (who has not been here for three years), Ricka Zarrai (first visit to her homeland in five years), Sacha Distel, Josephine Baker and also some dance groups.

Also scheduled to arrive (though not as yet confirmed) and arousing great interest and excitement, are Odetta and the Kingston Trio.

ITALY

Cantagiolo Will Wend Its Way

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

The second Cantagiolo musical tour of Italy has been announced for June. For this event an Italian magazine is seeking four new voices. Final will once again take place at Fiuggi. A considerable commercial caravan tours with the singing troupe.

Current trmbone fad has brought Mario Pezzotta, who records for Fonit, to the foreground in the "Very Light" TV show in which he will be featured for 12 weeks. . . . Incom, one of Italy's major newsreels, has prepared an entire issue in color on the San Remo Festival.

New album by Sergio Endrigo

gives further backing to RCA's refusal to participate in San Remo. Top numbers by this singing author were not eligible for the festival because publishing houses less than five years old (which is the case with the one founded four years ago by RCA) were not eligible to compete. Critics say the Endrigo album contains a dozen outstanding new numbers. Since it did not put out its usual LP on the San Remo Festival, RCA came up with a Canzonissima album in which it featured its artists Nico Fidenco, Gino Paoli, Jimmy Fontana, Miranda Martino and Gianni Morandi.

Columbia has four new albums, each presenting a dozen tunes, entitled "Jazz Sounds of the Twenties." . . . Cam's film sound tracks currently covers four LP's and recent Italian releases as well as a variety of 45's. . . . "The Legend of Bix Beiderbecke" is presented in four piano solos by Ralph Sutton for Durium. . . . Graz, lots!

JAPAN

Ban Lift Helps Mail-Order Club

By J. FUKUNISHI
108 Kakinokizaka,
Merguroku, Tokyo

Concert Hall Society, mail order record club, began the distribution of three imported LP's every month this month. This was brought about by the Japanese Government lifting of the ban on imports of pressed records October 1, 1962.

Sir Joseph Lockwood, chairman, and George Bridge, international division manager of EMI, England, arrived in Tokyo February 2 for a three-day stay for business talks with Toshiba Records in which EMI has an investment.

Visitors

Chubby Checker is arriving February 15 for a 10-day stay



CHECK THE CHUBBER: Chubby Checker demonstrates a few nifty hip moves with Mrs. Frances DaSilva Kirk, one of the senior executives of Diamond Music Company, Cameo-Parkway distributors in Hong Kong and the firm responsible for Checker's appearance in the Crown Colony. The Fabulous Echoes fan club threw the party for the twister.

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and will appear at Latin Quarter February 18 and 19 in addition to TV show. . . . **Nat (King) Cole** is also arriving February 18 on a two-week concert tour on his way back from Australia. He gives three concerts in Tokyo February 19, 20 and 21 with additional performances in other cities following. Capitol is releasing two stereo LP's, one monaural and one single.

The arrival of **Gilbert Beceaud**, French singer is expected March 9 accompanied by a quartet of piano, bass, guitar and drums on a three-week tour. His concerts in Tokyo are to be given March 11, 12, 22 and 23. **Count Basie** and his 16-piece band are slated to arrive May 26 for 14 concerts. Performances in Tokyo are to be given May 27, 28, 29 and June 3, 4 and 8.

MEXICO

So. Amer. Deals Set by Siegrist

By OTTO MAYER-SERRA
Apartado 8688 Mexico City

After his return from Venezuela, **Alejandro Siegrist**, general manager of Discos Mexicanos, announced he had signed an exclusive three-year contract for distribution of his catalogs with Antor in Caracas. He also extended for another two years the contract for distribution in Colombia with Sonolux Medellin.

After spending a week in Acapulco, **Sam Clark**, president of ABC-Paramount Records, had several business talks in Mexico City with his representative

Tomas Munoz, assistant general manager of Gamma Records. . . . **Fernando Bedoya**, general manager of the import firm S.A.C.I., La Paz, and distributor of RCA in Bolivia, visited the factory of RCA Victor Mexicana.

CBS' **Cuco Sanchez** recorded a new LP of ranchero songs and mariachi band. . . . **Oscar Madrigal**, the latest newcomer in the Mexican "new wave," recorded for Gamma the march theme from the score of "The Longest Day." . . . After having recorded the bolero "Religion" in the Musart studios and a Spanish melody, "A tu vera," **Lucho Gatica** left for a three-week trip to the U. S., where he will make appearances in TV, the Puerto Rico Theater, New York, etc. . . . **Luis Baston**, disc jockey of the DF radio station, was appointed head of the transcription services of CBS. . . . **Morton Gould** conducted the National Symphony.

SPAIN

HMV Quick on Draw With Renis

By RAUL MATAS
32 Av Jose Antonio, Madrid 13

HMV released "Uno per tutte," winner at San Remo by **Tony Renis** only two days after the Italian Festival ended. The same label will also soon release the **Four Seasons'** hits in EP form, featuring "Sherry" and "Big Girls Don't Cry."

Belter announced a new **Andy Russell** redondo (round) made in Mexico for the Spanish market with arrangements and ork

under the baton of **Chico O'Farril** by CBS's courtesy. . . . **RI FI**, Milan, Italy, has just signed a new International pact with Belter of Spain. That means that **Eugenia Foligatti** (the new sensation at San Remo), **Cocky Mazzetti** and **Aurelio Fierro** will come to Spain to record in Spanish "Amor mon amour my love," and "Giovanne." **Ennio Sangiusto** will cut in Spanish "Telstar" and "Peppino the Italian Mouse."

Antonio Prieto, the Chilean star of "La Novia," will have his own label in Buenos Aires. Prieto came to Europe and talked with local labels to arrange for the releasing of a new concept in recorded entertainment. He sings in unison with a group called the **Jazz Singers** in sing-along-type material.

VENEZUELA

EMI Opens New Caracas Plant

By ALVARO PENALVER
Apartado 3066, Caracas

Disco de Moda EMI Venezuela opened new \$2 million Bolivar facilities in the outskirts of Caracas.

Mario Suarez and **Lila Murillo**, leading Venezuelan folk singers, travel to Buenos Aires for television work, on Channel 13. GEMA will release two LP's this month to honor the trip.

. . . **Jose Pages** (Velvet) is on an extended business trip throughout Peru, Colombia, Brazil, Argentina, Mexico, and Puerto Rico and Miami.

Alfredo Sadel launched his own label, Ovacion, after ending association with **Johnny Quiros** in the Sonus firm. In the settlement, Sadel retained the pressing plant and Quiros kept the Sonus label, artists contracts and production. Quiros pioneered the Bossa Nova in Venezuela and thus far has released 17 LP's of this rhythm.

Stan Steinhaus was elected to the vice-presidency of Ronde de Venezuela, S. A., organized after his departure from the Orfeon post; he leaves Venezuela for a U. S. A. and Europe trip to obtain labels for the new firm. . . . **Eduardo Esparragoza** left Fabrica Venezolana de Discos and joined Fonograma, **Billo Frometa's** own production company. Billo recently ended many years of work with the Disco de Moda label, and has been for a long time Venezuela's top-selling orchestra. He will promote new local talent as well as issue material from other Latin labels.

Antor Antor, president of Grabaciones Antor, incorporated a new firm, Hermanos Antor to handle the Orfen catalog and the foreign labels associated with that label. **Palacio de la Musica** (UA - Laurie - Colpix) moved to new building. . . . **Vega**, largest independent studio-pressing firm, has reorganized after exit of **Gonzalo Plaza**, Vega's general manager until December 31.

Gonzalito, the other independent recording studio in Caracas, has overhauled its entire facilities and added new equipment brought in from Germany. There are now five recording studios in Caracas. No one is cutting stereo as yet, although all recent recordings are done in this manner.



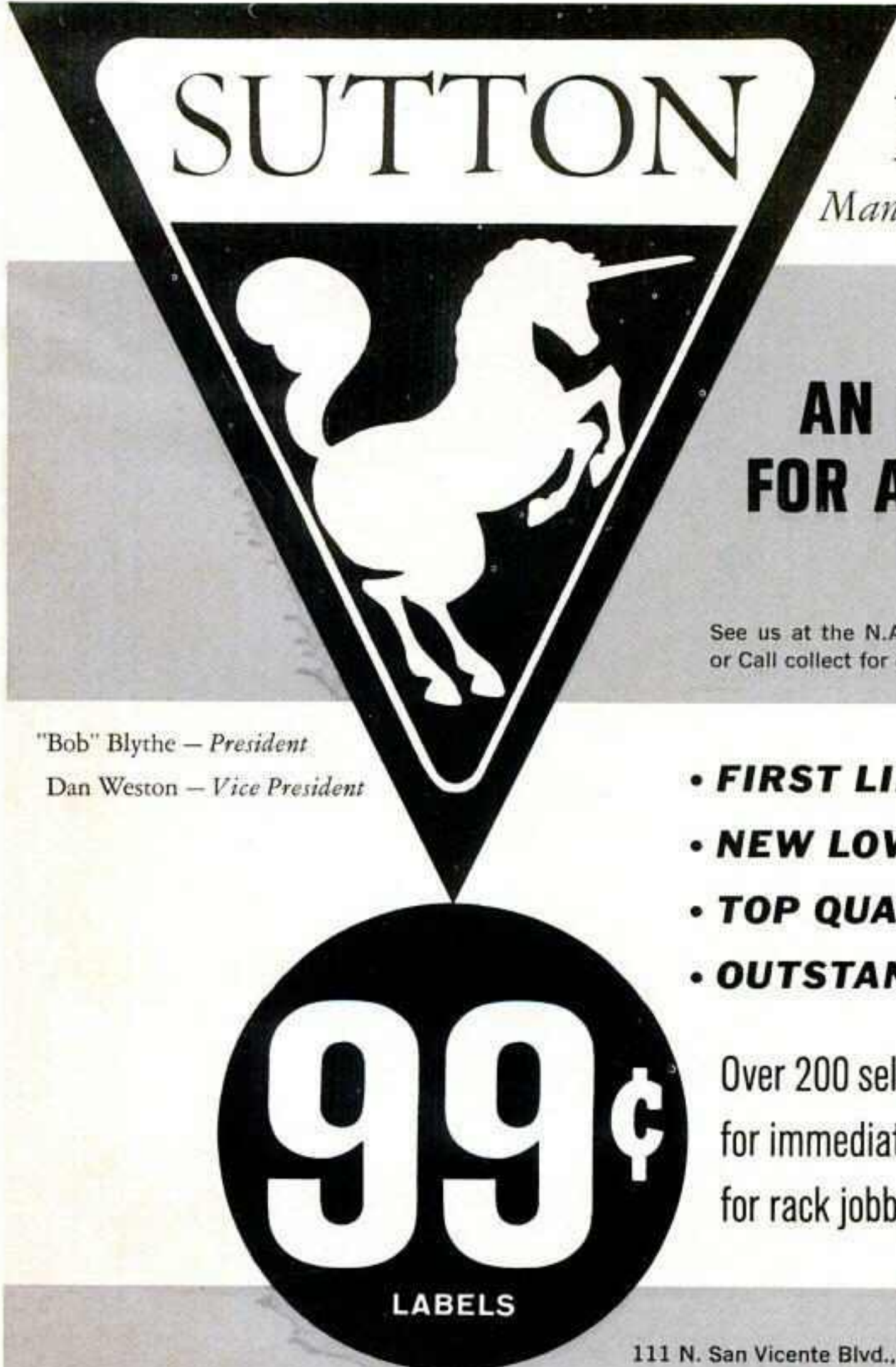
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Rating Service Hearings Set

WASHINGTON—The rating services will be the subject of full-dress hearings by a special Investigation's Subcommittee of the House Commerce Committee, beginning here March 5. Chairman Oren Harris (D., Ark.) heads both the parent and the new Investigations Subcommittee — formerly the Regulatory Agency Subcommittee which held hearings on payola and TV quiz shows in the last Congress.

Rating services were recently taken to task by the Federal Trade Commission for exaggerated claims of accuracy. The subject of rating services was briefly touched on during the Harris payola hearings of the last Congress—but the present hearings are backgrounded by a study which has been under way for a year and a half, under the direction of chief counsel Charles Howze, and promises an in-depth approach.

During last year's payola hearings, the rating services were blamed by some deejays and broadcasters for forcing stations into Top 40 programming. Once the ratings for this type of broadcasting were set high, advertisers would take time only on stations riding the rating band wagon.

Rep. John Moss (D., Calif.), who is again on the Investigation Subcommittee, came down hard on such rating pressures for wasting broadcaster and advertiser money on indiscriminate programming for a lowest com-

mon denominator, and by-passing selective audiences with more buying potential than the teen-age listeners.

Howze succeeded Robert Lishman as chief counsel on the subcommittee in the last session of Congress. Staffers Bob Richardson and Rex Sparger have been sleuthing the rating services, broadcasters, ad agencies

and everyone connected with the rating services. Rex Sparger made statistical breakdown of disk play during the payola hearings. Both Howze and Sparger acquired considerable expertise on the record and broadcast industries, and the interplay between the two in programming, during the payola hearings.

Financial Stuff

NEW YORK—The following companies issued financial reports of interest to the music industry last week:

CBS, Inc., reported increase of more than \$35 million in net sales for 1962 to reach new level of more than \$509 million. Per-share earnings were \$3.27. Cash dividend of 3 per cent was paid both in 1962 and in 1961. CBS board also declared a first-quarter cash dividend of 35 cents.

Avnet Electronics announced an increase of 18 per cent in sales for first six months of the current fiscal year (ending December 31, 1962) to reach total of nearly \$23 million. Net income was over \$1.6 million or 53 cents a share, an increase of 4 per cent over comparable six-month period last year.

Cosnat Corporation declared a 10 per cent stock dividend, payable March 5, 1963, to stockholders of record on February 20.

Decision on Trade Parley Still in Air

WASHINGTON — Contrary to recent trade rumors, the decision to set up guidelines for fair practice in the record industry has not yet been reached at the Federal Trade Commission.

Bryan Jacques, Chief of the Bureau of Trade Practice Conferences and Industry Guides, told Billboard's Washington reporter last week that the decision must be made by the commissioners, and when this happens it will be published in the Federal Register. The agency will issue a public notice to the effect that the calling of fair trade practice conferences for the record industry has been authorized.

Prospects for the conferences and for record industry trade rules are said to be good. The matter is still very much alive and under consideration at the Commission level. Action could come within a month, a spokesman said.

NEW YORK—Executives of ARMADA, the record distributor organization, this week indicated their pleasure at the prospects of a trade conference being called by the Federal Trade Commission. The organization issued a statement saying that ARMADA is delighted to know that the FTC is looking into the situation, and offering the Federal agency "every measure of co-operation in an effort to correct the evils and restore sanity and stability to the currently chaotic record business.

ARMADA President Amos Heilicher noted that the group has been working for such a conference and that its board last December allocated funds for legal counsel. A committee also was set up to work with the FTC for the establishment of industry guide lines and rules.

UNITED NATIONS' UNIQUE RECORD
TO AID THE WORLD'S REFUGEES



**ALL
STAR
FESTIVAL**

LOUIS ARMSTRONG / MAURICE CHEVALIER / NAT "KING" COLE
BING CROSBY / DORIS DAY
ELLA FITZGERALD / MAHALIA JACKSON / NANA MOUSKOURI
PATTI PAGE / LUIS ALBERTO DEL PARANA
EDITH PIAF / ANNE SHELTON / CATERINA VALENTE

LOUIS ARMSTRONG, MAURICE CHEVALIER, NAT KING COLE, BING CROSBY, DORIS DAY, ELLA FITZGERALD, MAHALIA JACKSON, PATTI PAGE, LOS PARAGAYOS, NANA MOUSKOURI, ANNE SHELTON, EDITH PIAF AND CATERINA VALENTE — ON ONE GREAT RECORD FOR ONE GREAT CAUSE: TO HELP REFUGEES OF THE WORLD

HITS OF THE WORLD

Continued from page 23

| | | SPAIN | |
|----|---|-----------------------|---|
| | | *Denotes local origin | |
| | | This Week | Last Week |
| 7 | 7 ELEVATOR ROCK— *Red and Blacks | | |
| 8 | 8 FAMOUS TANGOS— *K. Turewicz | | |
| 9 | 9 LET'S TWIST AGAIN— *B. Wyrobek | | |
| 10 | 10 BUENAS NOCHES MI AMOR—*S. Przybylska | | |
| | | 1 | 1 BALADA GITANA—*Duo Dinamico (Vox Amo)—Del Sur |
| | | 2 | 2 ESO BESO—Paul Anka (RCA)—Hispavox |

| | |
|---|---|
| 3 | — EL PECADOR—Lucho Gatica (Vox Amo)—Del Sur |
| 4 | 3 A STEEL GUITAR AND A GLASS OF WINE—Paul Anka (RCA)—Hispavox |
| 5 | 4 SPEEDY GONZALES—Pat Boone (Columbia) |
| 6 | 5 I CAN'T STOP LOVING YOU—Ray Charles (Hispanavox) |
| 7 | 6 PERDONAME—*Duo Dinamico (Vox Amo)—Del Sur |
| 8 | 7 ET MAINTENANT—G. Beaud (Vox Amo)—Armonico |
| 9 | 10 EVERY NIGHT—Paul Anka (RCA)—Hispavox |

| | |
|----|---|
| 10 | 8 CUANDO CALIENTA EL SOL—Hnos. Rigual (RCA)—Del Sur |
|----|---|

SOUTH AFRICA

(Southern African Record Manufacturers' and Distributors' Association)

| This Week | Last Week | Week | Week |
|-----------|-----------|---|------|
| 1 | 1 | BACHELOR BOY—Cliff Richard (Columbia)—Elstree Music | |
| 2 | 2 | RETURN TO SENDER—Elvis Presley (RCA)—Belinda Music | |
| 3 | 3 | DANCE ON—The Shadows (Columbia)—Sydney Bron Music | |

| | | |
|----|---|---|
| 4 | 4 | PATCHES—Dickey Lee (Philips)—Aldon Music |
| 5 | 6 | THEME FROM DR. NO—John Barry Seven (Columbia)—United Artists |
| 6 | 5 | MIDNIGHT SNACK—Bert Kaempfert (Polydor)—Gema-Belinda |
| 7 | 7 | DIAMONDS—Jet Harris & Tony Meehan (Decca)—Francis, Day & Hunter |
| 8 | — | TOWN WITHOUT PITY—Gene Pitney (Renown)—Southern Musicor |
| 9 | — | WALK RIGHT IN—The Rooftop Singers (Renown)—Southern Music |
| 10 | 8 | TELSTAR—The Tornados (Decca)—Ivy Music |

URUGUAY

(Courtesy La mana, Montevideo)

| This Week | Last Week | Week | Week |
|-----------|-----------|--|------|
| 1 | 8 | LIMBO ROCK—Chubby Checker (Fermata); Jackie y sus Ciclonos (CBS)—Fermata | |
| 2 | 5 | ESPERANZA—Pedrito Rico (RCA); Los 3 Chispitas (CBS) | |
| 3 | 1 | EL CIGARRON—Hugo Blanco (Polydor); Babby Bell (RCA); Amadeo Monjes (CBS)—Fermata | |
| 4 | 3 | EL PECADOR—Los Panchos (CBS); Lucho Gatica (Odeon); Antonio Prieto (RCA)—Fermata | |
| 5 | 2 | SPEEDY GONZALES—Pat Boone (Dot-Music Hall); Jackie y sus Ciclonos (CBS)—Fermata | |
| 6 | 4 | THE LOCO-MOTION—Little Eva (London-Clave)—Fermata | |
| 7 | — | PORQUE LA QUISE TANTO—Hugo del Carril (Serenata-Antar); Mariano Mores (Odeon)—Newman | |
| 8 | 6 | RITMO AFRICANO—Bert Kaempfert (Polydor)—Fermata | |
| 9 | 7 | CUANDO CALIENTA EL SOL—Hnos Rigual (RCA); Siro San Roman (Music Hall-Sondor)—Edami | |
| 10 | — | ET MAINTENANT—Gilbert Beaud (Odeon); Lucho Gatica (Odeon)—Smart | |

VENEZUELA

(Courtesy Radio Caracas)

| This Week | Last Week | Week | Week |
|-----------|-----------|---|------|
| 1 | 1 | MOSAICO DEL '63—Chuco Sanoja (Orfeon) | |
| 2 | 3 | SACRIFICIO—Ma. Elena Sandoval (Orfeon) | |
| 3 | 9 | RECADO BOSSA NOVA—Les Elgart (Columbia); Vi Velazco (Colpix); Manny Albam (Colpix); Zoot Sims (Colpix)—Pat Thomas (Verve); Agostinho Dos Santos (Sonus) | |
| 4 | — | VEN A MI—Enrique Guzman (Columbia); Corinna (RCA); Los Flamings (RCA) | |
| 5 | 5 | SI E' SPENTO IL SOLE—Adriano Celentano (Jolly) | |
| 6 | 2 | MOSAICO NO. 8—Felipe y Cheo (Billo) | |
| 7 | — | QUE INHUMANO—Hnos Carrion (Columbia); Gene Pitney (Musicor) | |
| 8 | 4 | Y AHORA QUE—Lucho Gatica (Musart); Frank Pourcel (Odeon); Anibal Abreu (RCA) | |
| 9 | 10 | MI MUCHACHO—Emily Cranz (Orfeon); Perez Prado (RCA); Roberto Delgado (Polydor) | |
| 10 | 6 | SILBANDO—Hector Cabrera (Velvet) | |

ALL STAR FESTIVAL! Never before has the entire record industry joined together in one effort—until the making of ALL STAR FESTIVAL. The reason? Seldom has there been a cause so great. So compelling, in fact, that it has attracted the talents of many of the world's leading artists. ALL STAR FESTIVAL has been produced to raise money for the refugees of the world. The millions who live on hope . . . who desperately need our help.

This unique album will be put on sale, simultaneously, all over the world. And it will be the first time that an entertainment record will carry the United Nations Seal. ALL STAR FESTIVAL has been produced by the Office of the United Nations High Commissioner for Refugees and issued in the United States under the auspices of the United States Committee for Refugees. Every time you sell one copy of ALL STAR FESTIVAL, you'll help these destitute refugees—people less fortunate than ourselves.

ALL STAR FESTIVAL is manufactured and distributed for the United Nations by Mercury Records Corporation along with Phillips and Smash.

WILLIAMS STILL WITH VIKING

NEW YORK — Attorney Charles Seton, U. S. representative of New Zealand talent rep and record manufacturer Harry Miller, stated this week that Antoni Williams, New Zealand's top male singer, has not left Miller's La Gloria label and is under exclusive contract to that label through August.

In Billboard's February 2 issue, the New Zealand column indicated that Williams already had left La Gloria and that there were plans to sign him to the Viking label.

Information received this week from New Zealand is that Williams' latest record is on the Viking label.

DJ's Put Best Foot Forward, March for Nation-Sponsor

NEW YORK—Thanks to the nation's disk jockeys, the entire United States last week seemed to be acting out an adaptation of a well-known novel of a couple of years back. Title: "On the Road."

Despite their better judgment, DJ's who normally don't indulge in activities more energetic than lowering a needle into a groove, last week were making headlines by leading throngs of their faithful listeners on hikes of varying lengths.

Doubtless patriotism played its part, on the heels of President Kennedy's suggestion that Theodore Roosevelt knew something back in 1908 when he ordered Marine Corps officers to

Bob Dunville, Crosley Head, Dies at 56

CINCINNATI — Robert E. Dunville, 56, president of the Crosley Broadcasting Corporation since 1949, died at Bethesda Hospital here early Thursday (28). Although in ill health for several years, he had remained active in Crosley operations until the end.

In 1931, Dunville joined the sales department of KMOX, St. Louis, where he soon rose to assistant general manager. He joined the executive staff of WLW here in 1937 and the same year was named general manager of WSAI, then owned by Crosley. In 1938, he became general sales manager of WLW and WSAI and in 1944 was named vice-president of Crosley and general manager of WLW.

As president of Crosley Broadcasting, Dunville had administrative responsibility for WLW radio and WLW-TV in Cincinnati, plus TV outlets at WLW-D, Dayton, Ohio; WLW-C, Columbus, Ohio; WLW-I, Indianapolis; WLW-A, Atlanta, and the Voice of America, which Crosley operates for the government in Mason and Bethany, Ohio. He was one of the founding members of the Naval Broadcasting and Telecasting Advisory Board.

He leaves his wife, a daughter, Roberta, and a son, Robert E. III. Private funeral services were held here Saturday (2).

Radio-TV PROGRAMMING

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

march 50 miles in 20 hours. But support for the Chief Executive and physical fitness apart, the nation's radio outlets were reaping a huge windfall in publicity by these headline-grabbing hegiras.

The DJ's quickly saw the point. What better way to prove to local advertisers just how much influence they have over their listeners? If two—or 20—or 200—or 2,000 will follow a jockey on a marathon hike to nowhere, isn't it a reasonable assumption that they'll follow the same DJ's advice when he asks them to eat, drink, smoke or wear the sponsor's product?

Jocks galore are now claiming to have been the first. But now

the move is toward the novel. Each day there are fresh variations on the hiking theme that can be observed and emulated.

Border Trek

Take, for example, the 125-mile hike from Alice, Tex., to the border town of McAllen, Tex., just completed by two execs of KOPY, Alice. And these were not even DJ's, but station Manager L. L. (Sonny) Stewart and Sales Manager Bob Janca. They planned to hike 10 miles farther to Reynosa, Mex., but a large welcoming committee met them at McAllen. Their point? In Texas, 50 miles is just a starter. Also, to promote Alice, Tex., as "The Country Music"

(Continued on page 57)

TURNTABLE TIPS

By MIKE TURNTABLE

AN EPITAPH FOR JOEY— Toledo's **Little Joey Augello**—"The Happy Fellow," as they called him—died suddenly in January and left behind him a radio station now minus one friendly news man and deejay, a wife and nine children. He had worked around Detroit for a good many years, but for the past seven he'd been in Toledo at WOHO. He was one of those guys we've never heard anyone in the trade say a bad word about. **Fred Mitchell** and fellow deejays at WOHO are running a big memorial for Joe Augello on March 15. And not only are the radio stations co-operating (evryone in the area) but also newspapers and trade people and the Toledo Sports Arena are all donating their time and talent.

Mark Valentino will be in there to appear at his own expense along with **The Cookies**, possibly **Johnny and the Hurricanes**, **Freddy Cannon** and a good many artists who'll be announced this week. Big men of the big record companies have each stepped forward and made a promise to deliver a top artist

for this show on the Ides of March. Nobody can tell us that there are not good people in our modern era of show business.

THIS AND THAT DATA—WCIN radio in Cincinnati has acquired a new disc jockey. He is **Ray Meaders**, who has left Atlantic where he had quit jockeying to become a promotion man. Guess he got lonesome for those spinnin' turntables. So with a friendly shake he departed and headed back down the pike to Cincinnati.

Bob Chase told us that down at WESC the Greenville Tiger station they recently ran editorials saying that they did not agree with the walking craze that is sweeping the nation. Sum and substance of their challenge: When the President makes his first 50-mile hike the staff at Tiger radio will follow. . . . **Jack Par** at KGOB radio walked a walk-a-thon from Portland, Ore., to Salem. . . . We have a report that the **Dick Clark** show is showing signs of breaking records at WKGX in Knoxville. Station is running Dick from 7 to 9 at night.

(Continued on page 49)

Focus on the Deejay Scene



GLAMOUR GIRL: The car, that is. It's a 1910 Isotta-Fraschini, which was spotlighted at the 12th annual Sports Cars in Review show at the Henry Ford museum in Detroit's famous Greenfield Village. WXYZ disk jockey **Dave Prince**, who recently joined the station from WKMJ, Detroit-Dearborn, launched his new show by doing remotes from the sports car exhibition. The glamour girl in the driver's seat is WXYZ secretary, **Rita Falin**, a 1941 model. Prince has Saturday morning and afternoon and Sunday afternoon shows.

READY-TO-GO PROGRAMMING

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

BEST TRACKS FROM THE NEW SPOTLIGHT LP'S

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

POPULAR

ONLY YOU—Mr. Acker Bilk (Atco 33-150) "Stella By Starlight" (Famous, ASCAP) (2:21)

THE KINGSTON TRIO NO. 16—(Capitol T 1871, ST 1871) "Run the Ridges" (2:43)

FOLLOW THE BOYS—Connie Francis (MGM E 4123, SE 4123) "Tonight's My Night" (ASCAP) (2:30)

THE BEST OF THE BEATS—Sandy Nelson (Imperial LP 9224) "Stagger Lee" (2:12)

ROMANTIC GUITAR—Tony Mottola (Command RS847SD) "Misty" (3:30)

JAZZ

NEW BEAT BOSSA NOVA, VOL. 2—Zoot Sims (Colpix CL 437, SCP 437) "Hi Jo De La Naturaleza (Nature Boy)" (Crestview, ASCAP) (3:02)

ADVENTURES IN TIME—Stan Kenton and his Ork. (Capitol T 1844, ST 1844) "3X3X2X2X2 Equals 72" (4:27)

LIMBO CARNIVAL—Dave Pike (New Jazz NJ 8284) "Calypso Blues" (3:45)

BROADWAY-MY WAY—Nancy Wilson (Capitol T 1828, ST 1828) "The Sweetest Sounds" (2:03)

BLACK COFFEE—Johnny (Hammond) Smith (Riverside RM 442, RS 9443) "Black Coffee" (ASCAP) (4:19)

JAZZ WORKSHOP REVISITED—Cannonball Adderley Sextet (Riverside RM 444) "Mellow Buno" (BMI) (5:52)

RHYTHM AND BLUES

DON'T TURN ME FROM YOUR DOOR—John Lee Hooker (Atco 33-151) "Drifting Blues" (Travis, BMI) (3:33)

MIDDLE-ROAD SINGLES

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

| This Week | Last Week | From this week's Hot 100 | TITLE, ARTIST, LABEL | Weeks on Hot 100 |
|-----------|-----------|--------------------------|---|------------------|
| 1 | 1 | 1 | RHYTHM OF THE RAIN, Cascades, Valiant 6026 | 9 |
| 2 | 5 | 2 | THE END OF THE WORLD, Skeeter Davis, RCA Victor 8098 | 7 |
| 3 | 4 | 3 | WHAT WILL MY MARY SAY, Johnny Mathis, Columbia 42666 | 7 |
| 4 | 2 | 4 | WALK RIGHT IN, Rooftop Singers, Vanguard 35017 | 10 |
| 5 | 3 | 5 | FROM A JACK TO A KING, Ned Miller, Fabor 114 | 11 |
| 6 | 7 | 6 | OUR WINTER LOVE, Bill Pursell, Columbia 42619 | 6 |
| 7 | 10 | 7 | GREENBACK DOLLAR, Kingston Trio, Capitol 4898 | 7 |
| 8 | 6 | 8 | FLY ME TO THE MOON—BOSSA NOVA, Joe Harnell and Ork, Kapp 497 | 11 |
| 9 | 11 | 9 | I WANNA BE AROUND, Tony Bennett, Columbia 42634 | 9 |
| 10 | 16 | 10 | ALL I HAVE TO DO IS DREAM, Richard Chamberlain, MGM 13121 | 5 |
| 11 | 12 | 11 | DAYS OF WINE AND ROSES, Henry Mancini, RCA Victor 8120 | 7 |
| 12 | 9 | 12 | CAST YOUR FATE TO THE WIND, Vince Guaraldi Trio, Fantasy 563 | 14 |
| 13 | 13 | 13 | YOUR USED TO BE, Brenda Lee, Decca 31454 | 7 |
| 14 | 8 | 14 | THE NIGHT HAS A THOUSAND EYES, Bobby Vee, Liberty 55521 | 14 |
| 15 | 18 | 15 | LOVE FOR SALE, Arthur Lyman Group, Hi Fi 5066 | 6 |
| 16 | — | — | FOLLOW THE BOYS, Connie Francis, MGM 13127 | 2 |
| 17 | — | — | CAN'T GET USED TO LOSING YOU, Andy Williams, Columbia 42674 | 2 |
| 18 | — | — | HI-LILI, HI-LO, Richard Chamberlain, MGM 13121 | 5 |
| 19 | — | — | AS LONG AS SHE NEEDS ME, Sammy Davis Jr., Reprise 20138 | 7 |
| 20 | — | — | DON'T BE AFRAID, LITTLE DARLIN', Steve Lawrence, Columbia 42699 | 1 |

YESTERYEAR'S HITS

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

POP—5 Years Ago March 10, 1958

1. Don't, E. Presley, Victor
1. Beg of You, E. Presley, Victor
2. Get a Job, Silhouettes, Ember
3. Sweet Little Sixteen, C. Berry, Chess
4. A Wonderful Time Up There, P. Boone, Dot
5. It's Too Soon to Know, P. Boone, Dot
5. Short Shorts, Royal Teens, ABC-Paramount
6. Oh, Julie, Crescendos, Nasco
7. Twenty-Six Miles, Four Preps, Capitol
8. Catch a Falling Star, P. Como, Victor
9. Magic Moments, P. Como, Victor
9. Sail Along Silvery Moon, B. Vaughn, Dot
9. Raunchy, B. Vaughn, Dot
10. Who's Sorry Now, Connie Francis, MGM

POP—10 Years Ago March 7, 1953

1. Till I Waltz Again With You, T. Brewer, Coral
2. Don't Let the Stars Get in Your Eyes, P. Como, RCA Victor
3. Doggie in the Window, P. Page, Mercury
4. Tell Me You're Mine, Gaylords, Mercury
5. Have You Heard? J. James, MGM
6. Anywhere I Wander, J. LaRosa, Cadence
7. Pretend, N. K. Cole, Capitol
8. Hold Me, Thrill Me, Kiss Me, K. Chandler, Coral
9. Side by Side, K. Starr, Capitol
10. I Believe, F. Laine, Columbia

RHYTHM & BLUES—5 Years Ago—March 10, 1958

- Sweet Little Sixteen, C. Berry, Chess
- Get a Job, Silhouettes, Ember
- Short Shorts, Royal Teens, ABC-Paramount
- Toquila, Champs, Challenge
- Don't, E. Presley, RCA Victor
- I Beg of You, E. Presley, RCA Victor

- Oh, Julie, Crescendos, Nasco
- Good Golly, Miss Molly, Little Richard, Specialty
- Maybe, Chantels, End
- At the Hop, Danny and the Juniors, ABC-Paramount
- Don't Let Go, R. Hamilton, Epic

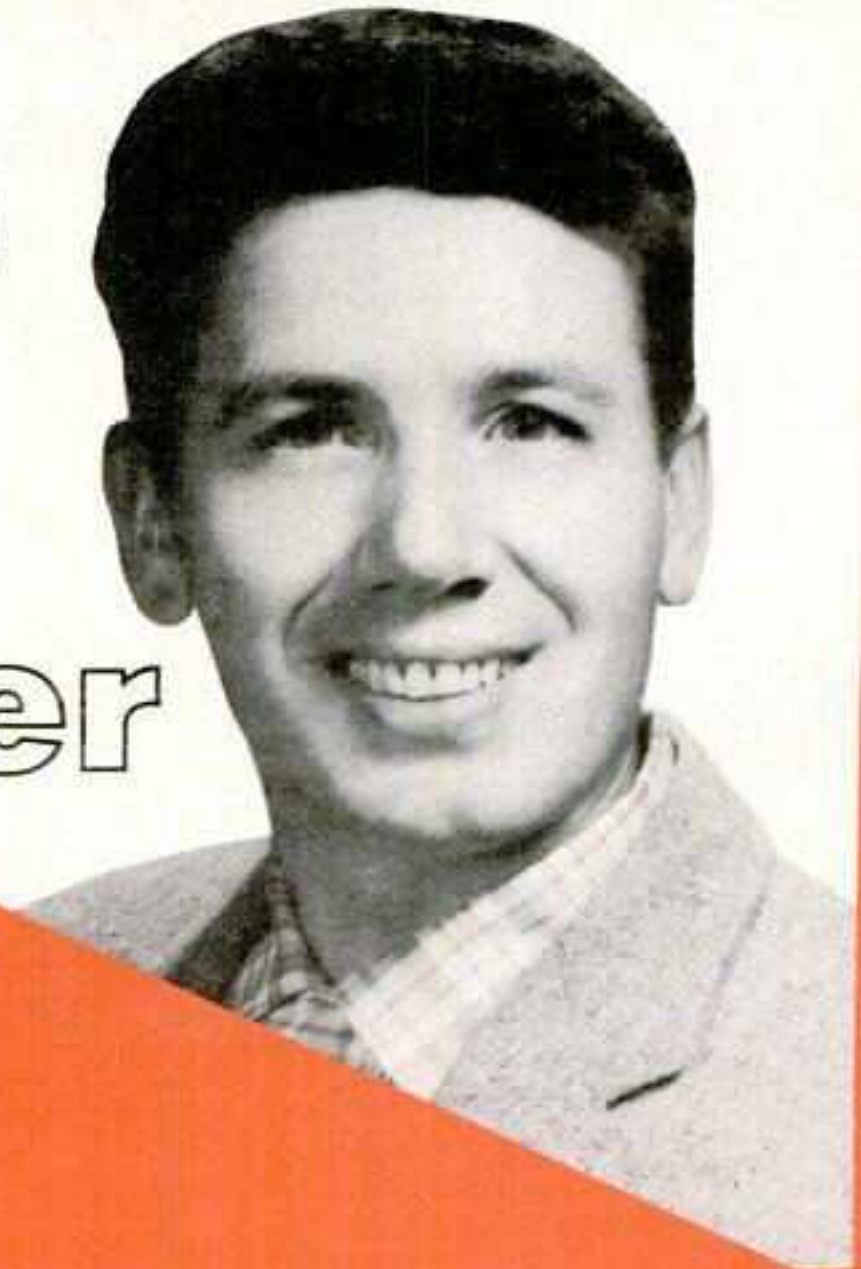
Old R.&R. King Returns to Air

NEW YORK—Irving (Swingin' Slim) Rose, a virtual king of the old rock and roll record field, returned to the local air this week. The new show, known as the Times Square Record Show, in honor of Rose's emporium for the retailing of old

rock hits, is heard on WNJR, in nearby Newark, N. J., each Thursday from 11 p.m. to midnight.

The show will feature strictly old rock record material, of the kind that can be bought in the Times Square Record Shop. Rose is expected to be assisted in his jockey chores by one of his teen-age store sales personnel, as was the case in his previous show.

MR. ED EASTON
 Music Librarian, Radio Station **WFRM**
 Coudersport, Pa.



is a
pleased programmer

"Add me to the list of the announcers who are completely satisfied with the record service of RSI. We were so happy about the 'pop' service we have also added the album service and we find it has fulfilled about 90 per cent of our musical needs. We know that RSI provides us with the music that is listened to and we have ceased worrying about our popular library because RSI provides the quick service that is so necessary on pop music."

Thank you, Mr. Easton. Though more than 1600 radio stations have turned to RSI to service their needs, there are still many who probably have programming problems with which RSI can help. This message is directed to them.



**RECORD
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 INTERNATIONAL**

1564 Broadway
 Box B
 New York City 36

For details on the record programs available from RSI for broadcasters write: MISS CAROLINE COLLETT, General Manager

**PROGRAMMING
 NEWSLETTER**

By **BILL GAVIN**
 Billboard Contributing Editor
 Publisher, Bill Gavin's Record Report



BALANCED PROGRAMMING: We heard a good deal of talk these days about balanced programming. Unfortunately, the term has no specific application and is used loosely by any number of program directors and deejays to decide how well they put their shows together.

Several items can be balanced: tempo, artist categories, rough and smooth sounds, ratio of picks, chart items, oldies, LP's bands, newer and older hits, and so on. Nobody has a magic secret of how to handle factors. Different people use different systems. When they pull good ratings, they establish a general acceptance. Let's look at the various things that can be balanced.

TEMPO—(or to be musically precise, "tempi"): Top 40 hasn't altered a basic precept of music programming—including the concert field—that there must be change of pace. In routining a series of pop records this is translated into the rule of: "Never play two slow sides back-to-back." In actual practice, limitation on the frequency of slower sides varies according to the time of day. Three out of four up-tempoed selections for mornings drop to two out of three—or even one-to-one—from 9 a.m. to 3 p.m.

ARTIST CATEGORIES: It's pretty generally taken for granted that most of the hit singles are by male vocalists, and that the smallest group is the instrumentals. Some Top 40 station actually restrict instrumentals to a maximum of two per hour—one of which is used as a filler to news time. It's also generally accepted policy never to play two girl vocals in a row. A very few stations follow the policy of limiting the male vocalists to two in a row.

ROUGH OR SMOOTH SOUNDS: Some people classify the musical sounds as teen or adult; others prefer to separate pop from r.&b. Take your choice. Any way you look at it, a preponderance of any one kind of sound creates a musical image of the station for its listeners. Many Top 40 stations restrict certain items for play after 3 p.m. One station (KJR-Seattle) makes a much more detailed breakdown of its time segments, with special requirements for 6 to 8 a.m., 8-9 a.m., 9-2 p.m., 2-3 p.m., 3-6, and so on. Other stations, recognizing that a hit record has no prescribed sound, simply control the frequency of plays on certain extreme sounds—rough and smooth—throughout the day.

RADIO OF CHART ITEMS: The list of stations concentrating most heavily on the proven hits is steadily growing longer. WLS-

Chicago, WABC-New York, WHK-Cleveland, WSAI-Cincinnati, KRLA-Los Angeles and KYA-San Francisco, all seem to be doing well with "wait and see" policies. Other stations do equally well with as little as a 50 per cent hit content in their music. One rating leader requires its heaviest concentration of chart items in the adult hours, with increasing exposure of new material after 3 p.m. This makes sense, since it is the younger audience that has the greatest interest in the newer material.

NEW VS. OLD HITS: Unquestionably, one of the most successful innovations in Top 40 programming has been the regular use of older hits. Many record companies are putting out LP collections of "golden goodies," and numerous retailers do a profitable business with old hit singles. In programming, the common practice is four oldies per hour. Occasionally we hear of weekend programs alternating oldies with chart items.

OBVIOUSLY, A LOT OF TIME CAN BE WASTED in trying to achieve the perfect balance of all factors. The important thing to remember is that there is always an adult audience, even in peak teen listening hours. As one PD remarked: "Lose the adults and you're dead."

"BEST SIDE STORY" ...

Pittsburgh (Neil McIntyre-KQV): Highest jumper: "In Dreams" (Roy Orbison-Monument). Highest newcomer on chart: "He's Got the Power" (Exciters-United Artists). Discovery: "Prima Donna" (Glen Campbell-Capitol). Favorite LP band: "Sally Was a Good Old Girl" (Bobby Darin-Capitol).

Baltimore (Larry Monroe-WACO) Gaining fast: "The Bird" (Dutones-Columbia). Big requests: "Sandy" (Dion-Laurie). Discovery: "Locking Up My Heart" (Marvelettes-Tamla).

Worcester (Dick Smith-WORC): Biggest breakout: "Heart" (Kenny Chandler-Laurie). Strong response: "If You Wanna Be Happy" (Jimmy Soul-SPQR). Immediate acceptance: "I Will Follow Him" (Little Peggy March-RCA Victor). Picks: "The Runaround" (Bobby Goldsboro-Laurie), "Seven Roses" (Jean Thomas-Cadence), "Don't Jump" (Jody Reynolds-Smash).

Pine Bluff, Ark., (Buzz Bennett-KOFN): Fast gain: "Watermelon Man" (Mongo Santa Maria-Battle). Action starting: "How Can I Forget" (Ben E. King-Atco). Pick: "You Don't Love Me Anymore" (Rick Nelson-Decca).

Hartford (Bertha Porter-WDRC): Fast gain: "Don't Say Nothin' Bad" (the Cookies-Dimension). Starting: "Stay Away From Bobby" (the Sherry Sisters-Okeh). Picks: "The Nursery" (the Four J's-FJ), and "Three Little Fishies" (the Empires-Colpix).

Los Angeles, (Don Anti-KFWB): Big gains: "Pipeline" (the Chantays-Dot). New on chart: "She's New to You" (Molly Bee-Liberty), "The Bounce" (Olympics-Tri Disc). Hot comer: "I Got What I Wanted" (Brook Benton-Mercury). Discovery: "Mecca" (Gene Pitney-Musicor).

**TURNTABLE
 TIPS**

• *Continued from page 48*

SURVEY SICKNESS—Since Sen. Oren Harris has focused his sharp eye on the survey situation in America there is a hesitancy on the part of a good many agency people to just say, "Well, they've got the ratings—we'll buy them."

But in our talks with prominent people in the agency business some of them have adopted a wait-and-see attitude. There is method in their madness. Say you were to buy time on a radio station in a market where the Arkansas Senator casts his spotlight. And let's say that the station you bought as an agency man is proved to be the wrong station. Wouldn't you look kind of bad with the client?

The word is out among people in the know that pressures are being brought to bear from outside the Congressional Committee to prevent the hearings. The reason, as everyone within the trade knows, is that if the entire survey situation is brought to light it will make the payola and the rigged TV quiz show look like small potatoes.

OUR PREDICTION: This is one investigation that will not be stopped, and in this one, look for a good many people in the advertising business to find their heads on the chopping block. An interesting two-page story could be written in just quietly talking to agency people and getting opinions. Naturally it would have to be done without names.

CLAUDINE CLARK
 "WALK ME HOME FROM THE PARTY"
 b/w WHO WILL YOU HURT
 C-1130

Chancellor
OWNERSHIP BY PARAMOUNT RECORDS, INC.

BV 3312



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The MUSICAL SALES COMPANY
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 by **SLIM WILLIS**
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RELIABILITY—QUALITY RECORD PRESSING
 Originators of the Patented rim drive; thick-thin type record

RESEARCH CRAFT CO.
 1011 NORTH FULLER
 HOLLYWOOD 46, CALIF.

THE NATION'S TOP TUNES HONOR ROLL OF HITS

TRADE MARK REG.

FOR WEEK ENDING MARCH 9

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

| This Week | Last Week | Tune | Composer-Publisher | Weeks on Chart |
|-----------|-----------|---------------------------------------|---|----------------|
| 1 | 1 | WALK LIKE A MAN | By Crewe-Gaudio—Published by Saturday-Gavadema (ASCAP) | 6 |
| 2 | 2 | RUBY BABY | By Lieber-Stoller—Published by Tiger (BMI) | 6 |
| 3 | 3 | HEY PAULA | By Hildebrand—Published by LeBill-Marbill (BMI) | 8 |
| 4 | 4 | RHYTHM OF THE RAIN | By Gummoe—Published by Sherman-DeVorzon (BMI) | 6 |
| 5 | 6 | YOU'RE THE REASON I'M LIVING | By Darin—Published by Adaris (BMI) | 6 |
| 6 | 10 | OUR DAY WILL COME | By Hilliard-Garson—Published by Rosewood (ASCAP) | 3 |
| 7 | 5 | WALK RIGHT IN | By Darling-Svanoe—Published by Ryerson (BMI) | 8 |
| 8 | 13 | END OF THE WORLD | By Dee-Kent—Published by Summit (ASCAP) | 3 |
| 9 | 9 | WILD WEEKEND | By Shannon-Todaro—Published by Shan-Todd & Tupper (BMI) | 5 |
| 10 | 7 | BLAME IT ON THE BOSSA NOVA | By Mann-Weil—Published by Aldon (BMI) | 4 |
| 11 | 11 | WHAT WILL MY MARY SAY | By Vance-Snyder—Published by Elm Drive (ASCAP) | 4 |
| 12 | 8 | FROM A JACK TO A KING | By Miller—Published by Dandelion (BMI) | 7 |
| 13 | 21 | IN DREAMS | By Orbison—Published by Acuff-Rose (BMI) | 3 |
| 14 | 23 | OUR WINTER LOVE | By Cowell—Published by Cramart (BMI) | 2 |
| 15 | 16 | MAMA DIDN'T LIE | By Mayfield—Published by Curtom (BMI) | 5 |
| 16 | 18 | ONE BROKEN HEART FOR SALE | By Blackwell-Scott—Published by Presley (BMI) | 3 |
| 17 | 14 | SEND ME SOME LOVIN' | By Price-Marascalco—Published by Venice (BMI) | 5 |
| 18 | 12 | YOU'VE REALLY GOT A HOLD ON ME | By Robinson—Published by Jobete (BMI) | 8 |
| 19 | — | HE'S SO FINE | By Mack—Published by Bright-Tunes (BMI) | 1 |
| 20 | 22 | ALICE IN WONDERLAND | By Sedaka-Greenfield—Published by Aldon (BMI) | 3 |
| 21 | — | SOUTH STREET | By Mann-Appell—Published by Kalmann (ASCAP) | 1 |
| 22 | 15 | HE'S SURE THE BOY I LOVE | By Mann-Weil—Published by Aldon (BMI) | 6 |
| 23 | 28 | GREENBACK DOLLAR | By Hoyt Axton-Ken Ramsey—Published by Davon (BMI) | 2 |
| 24 | — | BUTTERFLY BABY | By Mann-Appell—Published by Kalmann (ASCAP) | 1 |
| 25 | — | LET'S TURKEY TROT | By Goffin-King—Published by Aldon (BMI) | 1 |
| 26 | 30 | LET'S LIMBO SOME MORE | By Mann-Appell—Published by Kalmann (ASCAP) | 2 |
| 27 | 24 | THE GYPSY CRIED | By Herbert-Sacco—Published by Painted Desert (BMI) | 2 |
| 28 | 19 | LITTLE TOWN FLIRT | By Shannon-McKenzie—Published by Vicki-McLaughlin (BMI) | 8 |
| 29 | 17 | FLY ME TO THE MOON—BOSSA NOVA | By Howard—Published by Almanac (ASCAP) | 6 |
| 30 | 29 | I WANNA BE AROUND | By Vimmerstedt-Mercer—Published by Commander (ASCAP) | 3 |

RECORDINGS AVAILABLE
 (Best Selling Record Listed in Bold Face)

1. **WALK LIKE A MAN** — Four Seasons, Vee Jay 485.
2. **RUBY BABY**—Dion, Columbia 42662; Cody Brennan, Swan 4089; Drifters, Atlantic 1089.
3. **HEY PAULA**—Paul & Paula, Phillips 35017.
4. **RHYTHM OF THE RAIN** — Cascades, Vallant 6026.
5. **YOU'RE THE REASON I'M LIVING**—Bobby Darin, Capitol 4897.
6. **OUR DAY WILL COME** — Eddie Cano, Reprise 20147; Rudy and the Romantics, Kapp 501.
7. **WALK RIGHT IN** — Moments, Era 3099; Rooftop Singers, Vanguard 35017.
8. **END OF THE WORLD** — Skeeter Davis, RCA Victor 8098.
9. **WILD WEEKEND** — Rebels, Swan 4125.
10. **BLAME IT ON THE BOSSA NOVA**—Eydie Gorme, Columbia 42661.
11. **WHAT WILL MY MARY SAY** —Johnny Mathis, Columbia 42666.
12. **FROM A JACK TO A KING**—Ned Miller, Faber 114.
13. **IN DREAMS** — Roy Orbison, Monument 806.
14. **OUR WINTER LOVE** — Bill Pursell, Columbia 42619.
15. **MAMA DIDN'T LIE** — Jan Bradley, Chess 1845; Fascinations, ABC-Paramount 10387.
16. **ONE BROKEN HEART FOR SALE**—Elvis Presley, RCA Victor 8134.
17. **SEND ME SOME LOVIN'**—Sam Cooke, RCA Victor 8129.
18. **YOU'VE REALLY GOT A HOLD ON ME** — Miracles, Tamla 54073.
19. **HE'S SO FINE** — Chiffons, Laurie 3152.
20. **ALICE IN WONDERLAND** — Neil Sedaka, RCA Victor 8137.
21. **SOUTH STREET** — Orleans, Cameo 243.
22. **HE'S SURE THE BOY I LOVE**—Crystals, Phillies 109.
23. **GREENBACK DOLLAR**—Kingston Trio, Capitol 4898; Hoyt Axton, Horizon 362; Merry Melody Singers, Mercury 72083; Virginians, Colpix 5666.
24. **BUTTERFLY BABY** — Bobby Rydell, Cameo 242.
25. **LET'S TURKEY TROT**—Little Eva, Dimension 1006.
26. **LET'S LIMBO SOME MORE**—Chubby Checker, Parkway 862.
27. **THE GYPSY CRIED** — Lou Christie, Roulette 4457.
28. **LITTLE TOWN FLIRT** — Del Shannon, Big Top 3131.
29. **FLY ME TO THE MOON** — BOSSA NOVA — Al Alberts, President 719; Eydie Gorme, ABC-Paramount 10383; Joe Harnell & His Ork, Kapp 497; Roy Haynes Quartet, Impulse 213; Tony Martin, Dot 16361; Mark Murphy, Riverside 4526; Susan Rafey, Kapp 382; Felicia Sanders, Decca 31335; Rhoda Scott Trio, Tru Sound 418; April Stevens, Imperial 5907.
30. **I WANNA BE AROUND** — Tony Bennett, Columbia 42634.

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

'Granddaddy Smith'
 • *Continued from page 14*

"We get a daily tally of sales from every location," continued. "We require each store manager to tear off a perforated strip from each record sticker as the sale is made. At the end of each day, these tear-offs are mailed to our office in a stamped envelope. We therefore have a running tally on the inventory in all outlets."

Into Bulletin

Another feature of the Smith service is a fortnightly information bulletin on disk merchandise and an order hit sheet which goes out with every shipment of records. This has several columns to be filled in. First is the "on hand" column, where the store head indicates amounts in current inventory. Next, in the "wanted" column, he shows how many copies of a title he wants. The third, or "editing" column, is filled in at the home office, where what Smith calls "sensible additions or subtractions are made from each item in the order in terms of what we ourselves know about the record."

Smith, who is also widely regarded as one of the one-stop pioneers, having been an original partner in the Leslie Distributors firm in New York, has some words of caution for those operators.

"Deals are really bad for the business," he said. "A lot of one-stops and racks send out on their trucks and Volkswagens only the stuff that's been bought on the best deal. The driver, too, should be carefully screened. Too often, the man in the truck or car is not a merchandise representative at all. He's simply a laborer with a chauffeur's license. This doesn't help build the sales level."

"I guess it all boils down to a few words, Smith reflected, "Like my pet theory says, the name of the game is money and we should do everything we can to make our investment go further and pay a better return."

Smith spends approximately 11 months each year practicing these indisputably good business theories. Most of those 11 months, he can be found in his de luxe new office spaces here, taking orders and talking on long distance finding out what's new in other parts of the country. For 28 days every August, however, he's more likely to be found in his private box at Saratoga Race Track in nearby Saratoga Springs, N. Y. Even there, he'll more than likely be chatting with one of his customer-guests between visits to the cashier's window.

Billboard's Record Review Panel Hears and Rates an Average of 56 Albums and 111 Singles Every Week.

MMMM Will fly to the top!
I'M GETTIN' SENTIMENTAL OVER YOU (Bossa Nova)
 BY RUF FARMER
 and His New Piano Sound (FELSTED)

Either Side a Hit!
BROKEN DATE
 b/w
Broken Date—Bossa Nova
 FRANK HUBBELL & HUBB-CAPS (TOPIX)

WHO'S SORRY NOW!
 LLOYD PRICE
 (ABC-PARAMOUNT)

MILLS MUSIC, INC.

Phono-Tape MERCHANDISING

• BEST SELLING PHONOS • DISK DEALS
• EQUIPMENT NEWSLETTER

Those 'Plus' Sales Need A Touch of Planning

NEW YORK—Why be satisfied with the sale of a tape recorder alone? For many dealers this is only the beginning. Accessory sales can boost volume in your tape recorder department by as much as 25 per cent. All it takes is planning in advance.

Every tape recorder owner is a prospect for one class of accessories. These fall in the group used for "preventive maintenance." For example, there are head demagnetizers, head cleaning fluids, lubricant oils, strobe timers and alignment tapes. As their names suggest, they are used to keep recorder in good shape and to detect a need for "bench" maintenance by a specialist to remedy a minor fault.

The simplest way of selling these accessories is through a follow-up call a month or two after the tape recorder sale. Emphasize to the prospect that all recorders require periodic care of an elementary kind. This includes cleaning of heads (to keep frequency response full and broad), demagnetizing heads (to keep the recorded sound clean), checking the tape speed (to detect wow and flutter). Motor lubrication is often essential but must be done with care. It's best to consult the instruction manual to determine how often and how much lubrication should be used.

Convenience Accessories

But there's another accessory group that can be more productive of revenue. These may be called the "convenience" group. They aim at making tape recorder use easier, more flexible and capable of performing special tasks. They include such things as microphone stands, telephone pick-ups, remote control devices, extension cords, channel integrators, monitor headphones, special microphones for special uses and microphone mixers—to name some. These are more expensive and require more planning for their sales.

Accessory sales planning must begin when the tape recorder sale is made. Know why a customer buys a recorder. With that knowledge, you can follow-through intelligently. For example: let's consider that the recorder buyer is an audio hobbyist; he has a complete high fidelity component system. The follow-up call will naturally aim at selling him all of the "preventative maintenance" accessories. Additionally, this user is a prospect for a patch cord (for recording stereo off-the-air), for blank reels and a tape storage rack, for a good quality microphone and stand and for a set of monitor headphones.

For Photo Bugs

Or suppose the buyer is a camera bug or photo hobbyist. At some time, he'll be a natural for an automatic slide projector control. He'll also want a mixer for microphone and phone so that he can add musical background to a commentary to be played with a slide or movie showing. Too, he is a logical prospect for sound effects rec-

HERE'S WHERE THEY'LL BE IN ATLANTIC CITY

NEW YORK—The Master Photo Dealers and Finishers Association will have its annual Convention and Trade Show in Atlantic City March 3 to 7. The following is a list of tape and tape recorder manufacturers exhibiting at this year's show:

Agfa Inc. Booth P
Bell & Howell Booth F
Burgess Battery Co. Booth 228
Dejur-Amsco Booth L
Eastman Kodak Booths B, C
Minnesota Mining & Mfg. Booth 709
N. American Philips Booth 828
RCA Victor Record Div. Booths 119, 120
Reeves Soundcraft Booth 205
Robins Industries Booth 918
Matthew Stuart & Co. Booth 222
Triton Electronics Booth 712
V-M Corp. Booths 235/6
Westinghouse Electric Booths 526/7
Wollensak-Revere Booths 609/10/11/14

ACCESSORIES CHECKLIST:

Make this your "want" list. Check the items you think you should carry for bigger sales. (See accompanying story.)

- Remote control
- Strobe timer
- Channel integrator
- Head demagnetizer
- Head cleaning fluid
- Lubricant oil
- Rubber tape reel holders
- Telephone pickup
- Carrying case
- Patch cords
- Continuous loop mechanisms
- Alignment tape
- Ear piece
- Monitor phones
- Foot control
- Tape storage rack
- Beeper indicator telephone pickup
- Control for automatic slide projector
- Microphones
- Microphone extension cords
- Mixer for microphone and phone
- Microphone wind screen
- Blank reels

ords or tapes—zany or serious—to enliven a showing of his slides or movies. If he's after lip-synch effects for his movies, he'll need monitor headphones, strobe timer and microphone extension cords. And a splicing kit is a must.

Or your buyer may be a re-

(Continued on page 55)

3M to Show Its Cartridge Tape At S.F. Exhibit

SAN FRANCISCO—Minnesota Mining will show its Revere cartridge tape at the San Francisco High Fidelity Show to be held Wednesday through Sunday (6-10) in the Cow Palace here.

The 3M-Revere stereo tape cartridge system which has already been tested marketed in St. Louis and Minneapolis, will go on sale beginning March 4 at a

10-YEAR STORY

Recorders Had Impact On Over-All Buying

PITTSFIELD, Mass.—When Sammy Vincent, leading music merchant here, added a tape recorder line to the other products he sells, he didn't think of it as a music reproducer-recorder. That was 10 years ago. Then, the retailer recalls, tape recorders were widely regarded as gimmick devices.

"People bought them as eavesdroppers at parties," Sam says. "They'd turn the recorder on and hide the microphone behind the sofa. It was all for laughs. Or they'd record baby's first words. Things like that. Ten years ago tape recorders were simply expensive toys."

All that has changed, the Massachusetts retailer says. To be sure, the recorder still has gimmick applications but its major function among Vincent's customers is for music—as entertainment and to assist the music student.

Vincent is rather vague about why he added tape recorders—"I liked them and thought I could sell them"—but he doesn't underestimate their impact on his over-all business. In the 10 years that the store has carried them, the turnover has steadily increased. No sales peaks or valleys, just a steady building.

Broad Choices

His inventory today is pretty broad; he carries models from \$79 to over \$500. His strongest line is Roberts'. One reason for Roberts' strength might be explained by the fact that he gets a hefty promotional assist from the firm. On the day Billboard spoke to Vincent, he was having

number of leading Bay Area stores.

The cartridge unit plays up to 15 hours of high quality stereo music without human attention . . . and with only a 60-to-70 second interruption for tape cartridge changes.

An initial music library of 48 tape cartridges was provided by Columbia Records. A selected number of United Artists recordings also will be available in the Bay Area by mid-March. They will be marketed by Musictapes, Inc., of Chicago.

a Washington's Birthday sale. Dan Marinelli, the Roberts representative from Eastern Photo distributors, was on hand and was hard at work on the sales floor. Vincent and Marinelli had cooked up a demonstration scheme that was pulling them in from the suburbs. They offered a free demonstration of the Roberts unit and everyone who came was eligible for a drawing—held that night—for a free set of headphones.

Future Buyers

Had Vincent enjoyed any spectacular success in handling tape recorders during the 10-year period?

"Last year I had a consistently long run on transistorized portable units," Vincent said. "Most of the buyers were teenagers. The important thing about these sales is this: they made tape enthusiasts out of a large percentage of the group. Since their original purchase, we have taken many of the small portables back in trade for bigger, more expensive units. The machines we took back in trade were re-sold at real bargain prices."

The only problem Vincent has had is competition from discount houses on the outskirts of town. But it's not serious.

"They don't know what they're selling," Vincent says, "and their customers wind up with us for an explanation. Once the prospect is in our store, he becomes a customer. We stress the fact that we can service the recorder. Too, we carry accessory lines and blank tape; this inclines the prospect toward us."

Vincent's attitude is best summed by his statement that "if I hadn't carried tape recorders, by over-all volume during the past 10 years wouldn't look nearly as good."

Six Routes to Bigger Tape Sales

NEW YORK—Market conditions often dictate sales approaches. This is as true of tape recorder sales as any other class of product. What follows is a description of six different store-tested sales approaches to increase your tape recorder sales. Pick the approach that seems best for your market. Better yet, use as many approaches (all, if possible) that apply in your area.

Demonstration Showmanship

Nothing can depress a sale quicker than inept demonstration. A fumbling sales clerk leaves the customer with the feeling that the recorder is difficult to operate and therefore wants no part of it. A slick-as-a-whistle demo gives the customer confidence, on the other hand. It's particularly important to be able to thread tape through the unit in nothing flat. And it's no trick at all; it just takes practice.

Stereo has a lot of sizzle to sell recorders—when properly demonstrated. One favorite technique, now used by many leading retailers, is switching from mono to stereo when the prospect is listening through headphones. And it's a cinch to demonstrate with many recorders because they have a headphone output jack. While it's true that switching back and forth has no real purpose, the change is startling. The prospect will remember it. Use big orchestral recordings for strongest effect. One more thing. Self-contained portable recorders generally have adequate, but not sensationally wide-range, sound. Headphones overcome this inadequacy.

Make microphone technique a part of the demonstration. Show the prospect how to handle "pops" from the letter P and s-s-s-ing sibilants. Don't record the prospect's voice unless he shows a willingness to do so. Many people are embarrassed. And a common reaction is "that doesn't sound like me." Few people know how they actually sound and they blame the strange-to-their-ears sound on the recorder.

Use a telephone pickup. Show how easy it is to use but, at

the same time, how effective. Use an interphone connection in the store with the help of a clerk or invite the prospect to call home. If he calls home, caution him to tell whoever answers that the call is being recorded. Otherwise the recording could be embarrassing to all.

Record off-the-air. Have a patch-cord already hooked up but be sure to show how easily the alligator clips attach to the speaker. Few newcomers to tape recording realize that off-the-air recording is not done by placing a microphone in front of the speaker.

Know why the prospect is interested in tape recording and emphasize the features that will appeal to him. If he's a businessman, demonstrate a foot-control and ear-piece for dictation, for example. And actually dictate a letter. Let him listen to the playback when you've finished.

But remember—be facile. Don't fumble.

Rental Plan

Renting a tape recorder has several benefits aside from getting the merchandise into a prospect's home. One obvious benefit is the income you can realize. It may not be as much as you'd get from an outright sale but it's income you wouldn't otherwise have. And, if you're accustomed to taking trade-ins, this is the best way to make otherwise "dead" stock work for you.

Rentals have an advantage over "free home trials"; they pay their own way. And there's no substitute for letting a prospect know he needs a tape recorder than having him use one. Because it's a service, you can build good-will and add to your prospect list for all music merchandise. Civic organizations and social groups are prime prospects.

Some dealers find another benefit. They use a rental program to take up slack in their service department. Too, a rental plan is

(Continued on page 54)

FOR THE RECORD . . .

a presentation
of facts
about the four
music-record weeklies,
based on 1962
performance.

Advertising Pages

The following display advertising comparisons give all the advantages to the other three music-record weeklies. Billboard's figures come from actual billing records, whereas those of other publications were based on actual measurements which do not take into consideration advertisements published as adjustments for errors, or unpaid for other reasons. The figures apply to display advertising only. No classified advertising space, paid or unpaid, is included.

But let's not stop there. There are others—and still more important—measurements of the value of a publication to advertisers.

| Publication | 1962 Display Advertising Pages |
|----------------|--------------------------------|
| Billboard | 1730 |
| Cash Box | 1667 |
| Music Reporter | 645 |
| Music Vendor | 399 |

Dollars of Advertising:

Where an industry invests the greatest share of its advertising dollars is accepted as the most significant area of comparison of the advertising worth of the publications in any field. Here are the facts about advertising dollars invested in the music-record trade paper field:

| | |
|---------|--|
| Fact #1 | More dollars of advertising were spent in Billboard, in 1962, than in all the others combined. |
| Fact #2 | Billboard's margin, over paper #2, is a whopping one-third of a million dollars!—some \$370,000 more, to be exact! |
| Fact #3 | Advertisers spent more for singles advertising in Billboard! |
| Fact #4 | Advertisers spent more for lp advertising in Billboard! |
| Fact #5 | Talent spent more for advertising in Billboard! |
| Fact #6 | Advertisers spent more for "all other" music-record advertising in Billboard (music publisher, record services and supplies, distributors, one-stops, etc.). |

'Profiles' of the Tape Buyers

NEW YORK—A tape recorder is a versatile instrument; it has hundreds of uses in business, education and home entertainment. And its very versatility creates some sales difficulties. Recorder promotion tends, with plenty of reason, to range all over the lot.

There's only one answer to this "difficulty." You have to pin-point your prospects. For example, sell the medical profession; sell the legal profession; sell the musician market. Pin-pointing alone is not enough, however. The wise merchant will know which tape recorder benefits are most important in a particular market. And he will know the best means of reaching and selling that market.

There's a simple routine for organizing for more tape recorder sales. Create a "prospect profile." This profile will, first of all, identify the prospect. Secondly, it will list every possible use the prospect might find in a tape recorder, and the most important uses naturally come first. The profile will, in addition, explore the possible ways of reaching the prospect.

Billboard suggests here how a "prospect profile" can be drawn. This is not meant to be an exhaustive treatment of the subject. Rather, it is designed to be a "thought starter." Examine it. In the prospects covered here, we have set down as much information as possible to help you explore individual markets. You should be able to add to our thoughts on the subject.

And, of course, there are many types of prospects other than those we have considered.

The prospective market is so broad in scope that we could not possibly cover all possibilities here. It rests with the individual merchant to think of other prospects and create his own sales profiles for them.

After your "profile" is organized, what then? Sample your sales approach on someone close to you in a particular profession. For example, if your profile explores the medical market, try your sales approach on your own doctor first. He will listen willingly and will probably suggest tape recorder benefits that may not have occurred to you. Thus, your approach to another prospect in that profession is on firmer footing.

DOCTOR

1. Heart specialists record heart-beats for study.
2. Recorded music can soothe nervous patients.
3. Keep records of breathing sounds of throat and lung patients.
4. Laboratory and library research work can be speeded by recording facts.
5. Lengthy case reports can be recorded and transcribed later.
6. The recorder can be used as a dictation machine for getting out bills and other correspondence.

TEACHER

1. Can improve lectures by recording and listening to how they sound.
2. History classes can be enlivened by recording current affairs from radio, playing them

back for classes and discussing them.

3. Language classes make quicker progress when students hear recordings of their pronunciation.

4. Educational shows on all subjects can be recorded for replay in classroom.

5. Interviews with visiting lecturers can be recorded for later use, in addition to the lectures themselves.

6. PTA meetings can be improved by playing recordings made in classrooms.

7. Many recorded lectures by experts in various fields are available for classroom use.

8. Studies that must be learned by rote (multiplication tables, etc.) are learned faster when students listen to recordings.

RETAILER

1. A recorder can take orders when clerks are busy.
2. Inventory-taking is speeded by recording it.
3. Tape-recorded telephone orders avoid mistakes and keep records.
4. A display-window microphone with on-off switch allows customers to order after closing time.
5. Point-of-sale messages repeated on tape free clerks for other duties.
6. Sales efforts can be measured when a "listening in" recorder makes a record of a sale or sales failure.
7. Customer complaints can be recorded for later playback in front of sales people. This increases sales effectiveness.

(Continued on page 55)

equipment newsletter

By DAVID LACHENBRUCH

Billboard Contributing Editor • Managing Editor, Television Digest

TWO VIEWS OF TAPE RECORDERS. Telectro and Ampex have little in common except that they are two different makes of tape recorder. The views of the officials of these two companies make interesting reading, whether you're interested in the mass market or the audiophile market or both.



Can the term "mass market" be applied to tape recorders in view of the fact that perhaps 500-600,000 units (exclusive of \$50-and-under "toys") were sold last year? Alvin Barshop, sales manager of Emerson Radio's new tape recorder and phonograph marketing division, thinks recorders are just beginning to enter the mass-market stage.

"Monophonic tape recorders in the \$79-to-\$129 range are really beginning to take off," he told us last week, "and we expect total tape recorder sales of 700-750,000 this year and a million units within two years."

"Until now, tape recorders have been a hobbyist product. Now the public is beginning to realize you can buy a good recorder as low as \$79—not much more than a monophonic phonograph. This is now a product for all the people, not just hobbyists, and the big push—the hard sell—on recorders is beginning."

Camera stores have been the principal class of outlet for portable tape recorders. Barshop estimates that "conservatively 40 per cent of all tape recorders have been sold by photo dealers—and the figure may be nearer 50 per cent." Suddenly, however, "some of the mass merchandisers have begun to realize there's money in tape recorders and have started to push them."

As to music and record stores, he says traditional music dealers in smaller towns have done a good job with tape recorders, but many large-city record dealers have ignored them or carried only token recorder items.

Why have camera stores done so well with tape recorders? "It's a matter of education," says Barshop. "The camera salesman is generally more 'hip' to the hobbyist. He can take more time to demonstrate, as he's used to doing with cameras. But, of course, as the recorder moves out of the hobby and audiophile class, other types of outlet are beginning to take over from the camera store."

HOW ABOUT CARTRIDGE RECORDERS? "They're inevitable," Barshop told us. "We've been making cartridge recorders for airlines, government and other non-consumer uses, and we could be on the market with a consumer cartridge recorder in six months if we believed there was a market for it." But Barshop be-

Paid Circulation

Or, how many readers think enough of the publication to pay for it. Here are the facts:

| Publication | Circulation Listing in SRDS*, January 1963. |
|----------------|--|
| Billboard | 20,022 Average ABC Audited Net Paid (6/30/62). |
| Cash Box | "After three requests, publisher has failed to file circulation statement on SRDS form." |
| Music Reporter | No listing for this publication in SRDS at all. |
| Music Vendor | 5,610 (sworn 12/31/61). |

*SRDS is the accepted national authority for statistical data on publications. Its purpose is to serve the needs of advertising buyers in all fields.

SUMMARY: Billboard has more paid circulation (and the only audited paid circulation) than all others combined!

Advertising Effectiveness

Or, is your advertising really producing for you. This is a key area of evaluation and here's a picture of what's available for advertisers in this area.

| Publication | Type of Advertising Effectiveness Research Available. |
|----------------|--|
| Billboard | Two full studies: (1) Big-city markets; (2) Grass-roots markets. Two pilot studies on LP advertising effectiveness. |
| Cash Box | None. |
| Music Reporter | None. |
| Music Vendor | None. |

Editorial Services

Comparisons are needless here.

Billboard is the acknowledged leader.

Billboard is the acknowledged spokesman for the industry, as (probably) even Billboard's competitors will agree.

Billboard editorial data and research is used, universally and almost exclusively, in and out of the music-record industry.

Billboard is the source of industry statistics—used by government agencies, major consumer publications, newspaper editors and columnists, and virtually all sales and management executives of record manufacturers.

Ask any experienced professional in the industry.

Billboard Leadership

unquestioned in '62, and
growing greater in '63

believes the public must be sold the concept of tape recording first before refinements are introduced.

"The reel-to-reel recorder will have to come first as a mass item. You can't push cartridges down the public's throat. But the American is basically lazy, when it comes to home instruments, and eventually he'll demand cartridge-type recorders."

Barshop's advice to dealers who want to increase recorder sales now: Take a lesson from the photo dealers. Give the customer the attention he deserves. Show him how to run the machine. Often a customer can be sold up from a \$50 portable phonograph to a tape recorder. "And there's profit in tape recorders, unlike some other home entertainment instruments. Today only 2 to 3 per cent of American households have recorders. The big market is beginning to open."

THE AUDIOPHILE SIDE. Not in the "mass market" end of tape recorders but sharing in the increased consumer interest in them is Ampex Corporation, which makes audiophile tape decks and recorders as well as professional recording equipment.

"Ampex has relied very little on camera stores as marketing outlets," we were told recently by Ampex Audio vice-president-general manager Herbert L. Brown. Elaborating on why photo dealers don't handle recorders of the Ampex level, he said:

"The majority of camera stores carry recorders in a price range considerably lower. An inexpensive line of single-unit recorders permits faster turnover and an opportunity to merchandise them in the same price range as camera equipment. In addition, most camera dealers are not equipped to handle the large multi-piece high-quality recording equipment and related accessories of the kind manufactured by Ampex. Space limitations in the typical camera store usually preclude a sound room where high-quality high-fidelity tape recording equipment may be properly demonstrated."

Brown adds that though "this distribution source has not been significant for Ampex, it is entirely possible that the camera store may prove more valuable for us in the future."

Though Telectro's mass-marketing Barshop estimates that perhaps only 5 per cent of tape recorders are sold through audio dealers, this type of outlet is the major one for manufacturers of high-priced equipment such as Ampex.

HOW CAN THE RECORD DEALER INCREASE his share of high-quality tape recorder market? "Only by a major change in his merchandising methods," says Brown.

"Usually it is necessary for a record dealer to do a complete about-face, since he has primarily been concentrating on the sale of phonographs and changers only. Once he decides to sell both tape recorders and phonographs, he will have to tailor his advertising and sales promotion efforts to give appropriate attention to both kinds of equipment. In addition, he may have to expand his store to include a sound room where a variety of recorders, speakers and enclosures may be demonstrated, if such a room does not already exist."

Though Brown and Barshop represent opposite ends of the tape recorder spectrum, they both make the same point: If you're really going to sell tape recorders—no matter what kind—you must be equipped to give a good demonstration.

RADIO EXPORTS RISE SHARPLY IN HONG KONG

HONG KONG — The export Hong Kong-built transistor radio receiving sets rose by nearly 200 per cent in value last year as compared to 1961, according to official government trade figures released this week.

Sales to the United States amounted to \$18,206,367, in Hong Kong dollars, which is seven times the value (HK \$2,529,189 for 73,867 sets) in 1961. Last year, 595,066 sets were sold to the U. S.

A total of 1,040,952 sets were sold in 59 overseas markets last year compared with 263,423 sets sold in 30 markets in 1961. Last year Britain doubled her imports from \$5,257,142 for 102,150 sets in 1961 to HK\$11,998,487 for 322,505 sets. Canada also bought more transistor sets last year—\$706,981 for 21,526 sets compared with \$253,844 for 7,112 sets the previous year. Exports to West Germany and Italy also rose appreciably.

A total of 21 registered concerns now manufacture and assemble transistor radios in Hong Kong.

CHICAGO — Perry Winokur has been named national sales manager for the phonograph wing of the Mercury Record Corporation.

Winokur has had a wide variety of experience in the appliance trade and was former promotion manager for Polk Brothers here.

He promised a number of innovations and new products in the phono line.

BEST SELLING PHONOGRAPHS, RADIOS & TAPE RECORDERS

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

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

MONAURAL TAPE DECKS AND RECORDERS

| This Issue | POSITION | | BRAND | % OF TOTAL POINTS |
|------------|----------------|---------------|----------------------|-------------------|
| | 12/29/62 Issue | 9/29/62 Issue | | |
| 1 | 1 | 2 | Webcor | 18.5 |
| 2 | 2 | 1 | Voice of Music (V-M) | 13.1 |
| 3 | 5 | 4 | Masterwork | 9.0 |
| 4 | — | 3 | RCA Victor | 8.6 |
| 5 | 7 | 5 | Telectro | 7.7 |
| 6 | 74 | 6 | Sony | 4.7 |
| 7 | 6 | — | Wollensak | 3.6 |
| | | | Others | 34.8 |

12/29/62 Issue: Concord (8).

9/29/62 Issue: All brands represented in current chart.

STEREOPHONIC TAPE DECKS AND RECORDERS

| This Issue | POSITION | | BRAND | % OF TOTAL POINTS |
|------------|----------------|---------------|----------------------|-------------------|
| | 12/29/62 Issue | 9/29/62 Issue | | |
| 1 | 2 | 1 | Voice of Music (V-M) | 14.9 |
| 2 | 1 | 2 | Webcor | 14.2 |
| 3 | — | 3 | RCA Victor | 7.8 |
| 4 | 7 | — | Telectro | 6.5 |
| 5 | — | — | Roberts | 5.8 |
| 6 | 4 | — | Sony | 4.3 |
| 7 | 5 | — | Masterwork | 3.5 |
| 8 | 6 | 4 | Wollensak | 3.2 |
| — | — | — | Others | 39.8 |

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

12/29/62 Issue: Ampex (5).

9/29/62 Issue: Concord (8).

Directories of Tape Recorder Manufacturers

The following list of manufacturers is not meant to be comprehensive. Some firms do not aim their products at the consumer market but rather produce expensive units strictly for professional use. Too, the many low-priced promotionally priced imports have not been listed. Billboard believes that the manufacturers listed represent the major portion of the dollar volume of recorders sold in the U. S. today.

AMERICAN GELOSO
251 Park Ave S.
New York 10, N. Y.

AMPEX
1020 Kifer Rd.
Sunnyvale, Calif

ARKAY
88-06 Van Wyck Expressway
Jamaica 18, N. Y.

BELL
Thompson Ramo Woolridge, Inc.
6325 Huntley Rd.
Columbus 24, Ohio

CITROEN
729 N. Highland Ave.
Los Angeles 38, Calif

CONCORD
809 N. Cahuenga Blvd.
Los Angeles 38, Calif.

COUSINO
1941 Franklin Ave.
Toledo 2, Ohio

CROWN
1718 W. Mishawaka Rd.
Elkhart, Ind.

EICO
33-00 Northern Blvd.
Long Island City 1, N. Y.

ERCONA
16 W. 46 St.
New York 36, N. Y.

AMERICAN CONCERTONE
Division of Astro-Science Corp.
9449 W. Jefferson Blvd.
Culver City, Calif.

GRUNDIG MAJESTIC
Division of Wilcox-Gay Corp.
743 N. LaSalle St.
Chicago 10, Ill.

HEATHKIT
Subsidiary of Daystrom, Inc.
Hilltop Rd.
Benton Harbor, Mich

KORTING
Division of Matthew Stuart & Co., Inc.
155-5th Ave.
New York 10, N. Y.

LUXOR
60 E. 42d St.
New York, N. Y.

MAGNECORD
Division of Midwestern Instrument
41st St. and Sheridan Rd.
Tulsa 18, Okla.

MOVIC
12432 Santa Monica Blvd.
Los Angeles 25, Calif.

NEWCOMB
6824 Lexington Ave.
Hollywood 38, Calif

NORELCO
230 Duffy Ave.
Hicksville, N. Y.

PENTRON
777 S. Tripp Ave.
Chicago 24, Ill.

RCA VICTOR
Indianapolis, Ind.

REVERE
Sub. of Minnesota Mining & Mfg.
320 E. 21st St.
Chicago 6, Ill.

ROBERTS
5920 Bowcroft St.
Los Angeles 16, Calif.

SCULLY
480 Bunnell St.
Bridgeport 7, Conn.

SUPERSCOPE, INC.
Sun Valley, Calif.

TANDBERG
8 Third Ave.
Pelham, N. Y.

TAPE-ATHON
523 S. Hindry St.
Inglewood, Calif.

TELECTRO
680 Fifth Ave.
New York, N. Y.

TELEFUNKEN
48-50 34th St.
Long Island City, N. Y.

USHER
7400 Melrose Ave.
Los Angeles 46, Calif.

V-M CORPORATION
Benton Harbor, Mich.

VIKING OF MINNEAPOLIS
9600 Aldrich Ave., South
Minneapolis 20, Minn.

WBCOR
5610 West Bloomingdale
Chicago, Ill.

WESTINGHOUSE
Metuchen, N. J.

WOLLENSAK
320 E. 21 St.
Chicago 6, Ill.

Some recorded tapes are distributed through special channels. These are indicated by a letter after the company name: (U) for United Stereo Tapes, (B) for Bel Canto, and (M) for Musictapes.

DIRECTORY OF PRE-RECORDED TAPE PRODUCERS

ABC-PARAMOUNT (U)
1501 Broadway
New York 36, N. Y.

ATLANTIC RECORDS (U)
1841 Broadway
New York 23, N. Y.

BEL CANTO
1977-85 McAllister
Columbus 5, Ohio

CAPITOL RECORDS
1750 Vine St.
Hollywood, Calif.

COLUMBIA RECORDS
799 Seventh Ave.
New York 19, N. Y.

(Continued on page 55)

A special order for 27 classics

"This past week we gave one of the Schwann Catalogs to a customer. Yesterday he came in with a special order for 27 classics. Needless to say we were very much impressed with the possibilities..."

The Record Center
Daytona Beach, Florida

Letters from record dealers all over the country continually tell us what a great help the Schwann Long Playing Record Catalog is to sales promotion. Small wonder! The average Schwann reader spends \$143 a year on records. Whether you sell Schwann at the cover price of 35¢ (you make at least 15¢ a copy) or distribute the catalogs free to a select group of "best customers" — Schwann Catalogs produce more record business!

CLIP AND MAIL TODAY

W. SCHWANN INC.
137 Newbury Street
Boston 16, Mass.

Please send me 25 copies (minimum order) of your latest issue.

Store _____

Address _____

Signature _____

Six Routes to Bigger Tape Sales

• Continued from page 51

a promotion peg that can pep up your advertising. Unless your's is an unusual town, there aren't many other retailers with such a plan in effect. Your store stands out.

Sell Service

Some prospects may feel that a tape recorder requires an engineering degree to use and understand. The quickest way to allay this unfounded fear is to back up the sale with a strong service pitch. Let this type of prospect know that you stand behind the sale with a warranty—and spell it out. Explain how there is no charge for labor for six months, a year, or whatever the contract says. And give the prospect an idea of what typical service implies in terms of dollars. This is important whether or not the prospect is technically minded.

For the technically minded, the sales pitch should include a briefing on accessories (see separate story). At the time of sale, successful dealers always point out that preventative-maintenance accessories are available when needed. Basic accessories are usually sold with the recorder.

In general, you should let the prospect know that you have the answers to any questions he might have and that you're as close as the telephone if he ever should have a problem. This is especially important if you're in a competitive situation with discount houses. Poor service continues to be their weakest point.

Show Them Off

What's the traffic pattern in your store? Once this is determined, you can set up a tape display that the prospect can't miss. In setting up a display, remember that one unit can't do an effective job; mass display should be the rule.

Once the display is set up, let the recorders talk for themselves. Get a demonstration tape from your distributor. Better yet, make your own. Your own demo tape has several advantages. The chief advantage is: familiarity. When you announce that you, Joe Jones, are speaking to the customer via tape, the chances are he will listen more readily than if the demonstrator is an impersonal factory representative. And you'll hear remarks like: "Gee, Joe, it sounds just like you." In short, it's a point of reference for the customer. And he'll listen more readily. Another advantage is the fact that you speak the special language of the customers in your area. Throw in local references. Allow the customer to identify with the demonstration talk. Tell who bought a recorder and the use to which it's being put by that buyer. Use real names, particularly if they are familiar to a large number of people. (Be sure to get permission from that person first.)

In showing off your recorder lines, tell them the price. Don't be ashamed of them; paint the figures on cards big and clear. Nobody buys without knowing what they're paying and showing the price helps them to make up their mind.

Advertise

Nothing can move tape recorders better than letting people know you have them. It pays to advertise. Let's review the possibilities.

Radio advertising has some built-in advantages now that stereo-FM has come along. The people who'll tune into a stereo-FM station are, for the most part, people who are more keenly interested in music listening than the general public. Stereo-FM spots are therefore able to pin-point one strong prospect group for you. And this group is also the most affluent as a rule.

Take display space in the Yellow Pages. If yours is primarily a music store, take another ad under "sound equipment" and plug your tape recorders there.

Include a mention of your tape recorder "department" in every newspaper ad you buy. Even though you feature records, phonographs, or radios and TV, the tape mention will do some work for you. It will identify you with tape recorders in the mind of the public.

Most recorder firms offer line folders for you to use as invoice stuffers. Use them liberally. It's the cheapest kind of direct mail you can use.

Lend Them

There's nothing wrong with lending a tape recorder to a prospect—if you call your shots. For example, some dealers make a practice of lending a recorder for special events of civic and social groups. It could be a town meeting or it could be a minstrel show produced by a church group or it could be a luncheon meeting of the Kiwanis. Whatever the event, the recorded tape is bound to impress the sponsor. And if you lend machine, you're the one who makes the sale when the group becomes convinced of the tape recorder's usefulness.

The idea of lending a unit is certainly not limited to large groups. You can also lend to responsible individuals who are inclined toward buying but haven't made the step. In some cases, this has had the virtue of leading to the sale of a more expensive unit than the prospect had been considering. The prospect, in using the machine, will often find that the unit loaned hasn't all of the features that he wants in a recorder.

Keep it in mind. Call your shots. And watch how temporary ownership leads to a permanent sale.

Portable Cuts Down Distortion

Motorola's new line of 10 portable radios includes Model X51, an eight-transistor unit which features a 3½-inch speaker, tuned RF stage to filter unwanted signals and a varistor, which regulates transistor output regardless of heat or cold and minimizes distortion as batteries become depleted. With cowhide case and AC power receptacle, the unit lists at \$44.95.

Zenith's New Entertainers

Zenith's new Home Entertainers line includes what the firm calls its Rondo Model AM-FM, FM-stereo table radio (model MK1025G). The unit features twin swingout speakers which are detachable for greater separation on stereo-casts. The set can also be used with a tape recorder. Suggested list is \$139.95.

NOW, from MUSIC TAPES, Inc., the Fastest Growing Tape Company in the Industry...



NEW CONSUMER CATALOGS

- IN COLOR
- ALL RELEASES FULLY ILLUSTRATED
- ALL TUNES LISTED

See Your Local Distributor or Write

MUSIC Tapes INC.
30 NORTH MICHIGAN AVENUE · CHICAGO 2, ILLINOIS · PHONE 782-1623

Directories of Tape Recorder Manufacturers

• Continued from page 14

- COLPIX (U)**
711 Fifth Ave.
New York, N. Y.
- CONCERTAPES**
522 Green Bay Rd.
Winnetka, Ill.
- DOT RECORDS (B)**
1507 N. Vine St.
Hollywood 28, Calif.
- ELEKTRA (M)**
116 W. 14th St.
New York, N. Y.
- EMC RECORDINGS**
806 E. 7th St.
St. Paul 6, Minn.
- G.N.P. (M)**
c-o Gene Norman Presents
8566 Sunset Blvd.
Los Angeles 46, Calif.
- IMPULSE (U)**
1501 Broadway
New York 36, N. Y.
- KAPP (U)**
136 E. 57th St.
New York, N. Y.
- LIBERTY (B)**
6920 Sunset Blvd.
Hollywood 28, Calif.
- LONDON RECORDS (U)**
539 W. 25th Street
New York, N. Y.
- MAHALO (M)**
30 N. Michigan Ave.
Chicago 2, Ill.
- MERCURY (B)**
35 E. Wacker Dr.
Chicago, Ill.
- MGM RECORDS (U)**
1540 Broadway
New York, N. Y.
- MUSICTAPES (M)**
30 N. Michigan Ave.
Chicago 2, Ill.
- PRESTIGE (M)**
203 S. Washington Ave.
Bergenfield, N. J.
- RCA VICTOR**
155 E. 24th St.
New York 10, N. Y.
- RICHMOND (U)**
140 W. 22d St.
New York 11, N. Y.
- STARDAY (M)**
Box 115
Madison, Tenn.
- STEREO Fidelity (B)**
1977 McAllister
Columbus 5, Ohio
- UNITED ARTISTS (M)**
729 Seventh Ave.
New York, N. Y.
- UNITED STEREO TAPE**
Sunnyvale, Calif.
- VANGUARD (U)**
154 W. 14th St.
New York 11, N. Y.
- VEE JAY (M)**
1449 S. Michigan
Chicago 5, Ill.
- VERVE (U)**
1540 Broadway
New York, N. Y.
- WARNER BROS. (U)**
4000 Warner Blvd.
Burbank, Calif.
- WESTMINSTER (U)**
1501 Broadway
New York 36, N. Y.

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.

- LIBERTY-DOLTON**—Expires March 15, 1963. Started February 15, 1963.
A 15 per cent discount on complete catalogs plus new releases.
- SMASH-FONTANA**—Expires March 15, 1963. Started January 15, 1963.
A 10 per cent discount on both complete catalogs.
- ORIGINAL SOUND**—Expires March 15, 1963. Started February 1, 1963.
Label is offering one-for-five on entire LP catalog plus new release.
- ABC-PARAMOUNT**—Expires March 31, 1963. Started January 3, 1963.
Label is offering 12½ per cent discount on complete catalog plus new releases.
- DIAMOND**—Expires March 31, 1963. Started January 25, 1963.
One-on-seven on Johnny Thunder LP "Loop De Loop."
- PRESTIGE**—Expires March 31, 1963. Started February 15, 1963.
Fifteen per cent discount on all LP's by Gene Ammons, Mose Allison, Red Garland, Stan Getz, Thelonious Monk. Fifteen per cent discount on complete Moodsville series.
- MERCURY**—Expires March 31, 1963. Started February 15, 1963.
Fifteen-on-100 on LP's by Smothers Brothers, Brook Benton, David Carroll, Shirley Horn, Phil Moore, the Three Sounds, plus a collection of folk music. See page 6, February 23 issue, for details.
- KAPP**—Expires March 31, 1963. Started January 21, 1963.
Ten per cent discount on catalog plus new releases.
- STARDAY**—Expires March 31, 1963. Started March 1, 1963.
"Spotlight on Bluegrass Five-String Banjo Albums." For dealers, two free Bluegrass albums for every 10 ordered, from 36 albums available under plan.
- JOY-SELECT**—Expires March 31, 1963. Started February 15, 1963.
A 15 per cent discount on Matys Brothers' "Who Stole the Keeshka" LP.

WORLD PACIFIC (U)
3715 W. 3d St.
Los Angeles 48, Calif.

DIRECTORY OF BLANK TAPE PRODUCERS

- AGFA INCORPORATED**
Industrial Park
Rockleigh, N. J.
- AMERICAN**
291 S. La Cienega
Beverly Hills, Calif.
- AMPEX**
1020 Kifer Rd.
Sunnyvale, Calif.
- AUDIOTAPE**
444 Madison Ave.
New York 22, N. Y.
- BURGESS**
Division of Servel, Inc.
Freeport, Ill.
- FERRODYNAMICS**
Grege St., & Rt. 17
Lodi, N. J.
- KODAK**
343 State St.
Rochester 4, N. Y.
- RCA**
415 S. Fifth St.
Harrison, N. J.
- SARKES-TARZIAN**
East Hillside Dr.
Bloomington, Ind.
- SOUNDCRAFT**
3535 W. Addison St.
Chicago 8, Ill.

SCOTCH
Minnesota Mining and Mfg., Co.
900 Bush Ave.
St. Paul, 19, Minn.

TANDBERG
8 Third Ave.
Pelham, N. Y.

TRITON
62-05 30th Ave.
Woodside 77, N. Y.

Let the Prospect Sell 'Em for You

NEW YORK—Here's a tape promotion stunt-of-the-month. Invite customers to record a script of your spot radio ads. Use the customer's recording on the air. If the customer recognizes his voice and calls you within an hour from the time of the broadcast, award him a free reel of tape. This unique promotion was reported doing an effective job for an inventive dealer by Joel Crowley, ad manager of V-M.

Profiles of the Tape Buyers

• Continued from page 52

BUSINESSMAN

1. Top salesman can record sales talk for playback to beginning salesmen.
2. Beginning sales people can record their talks for analysis of their sales techniques.
3. Branch offices can tape record correspondence to speed up contact with main office.
4. Sales reports go faster, carry fuller information when tape-recorded.
5. Many factory employees cannot express ideas and suggestions well in writing, but have little trouble "telling" ideas to a tape-recorder "suggestion box."
6. Recordings of meetings and conferences can be played back for absentees.

MINISTER

1. Talks or sermons can be recorded for playback to the shut-ins or hospitalized members of congregation.
2. A hospitalized minister can record his sermon for playback in church.
3. A minister can improve his pulpit delivery by listening to recordings of himself.
4. Choral and organ music can be recorded to improve performance and for actual playback in church.

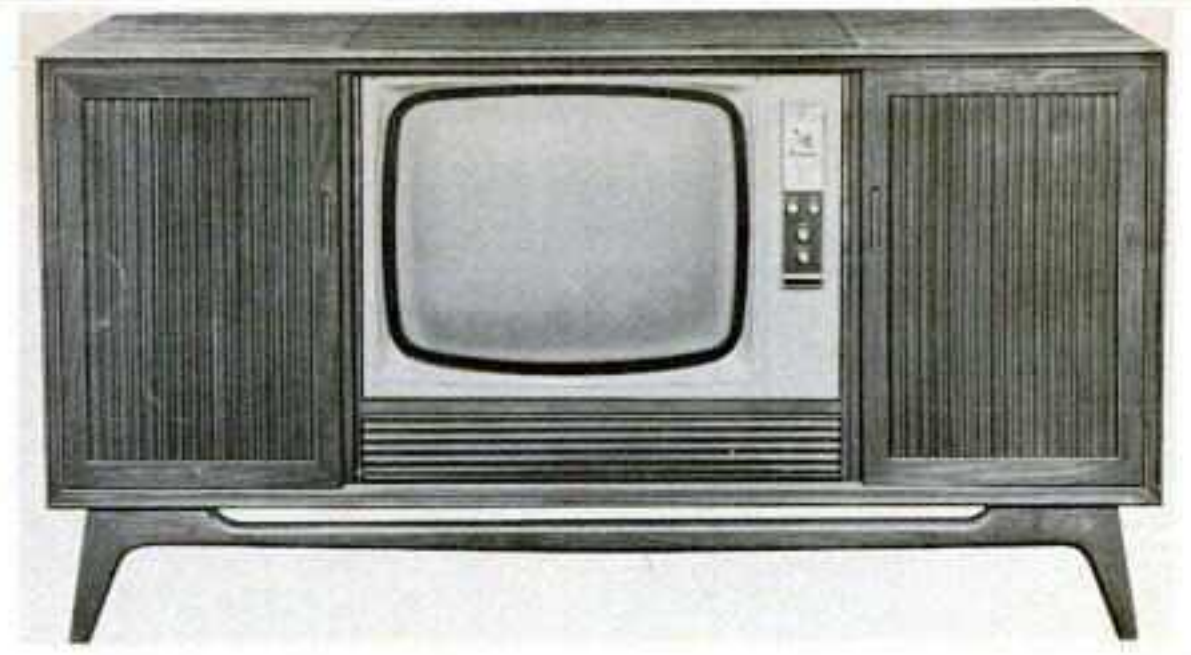
5. A recorded-tape library of sermons provides a valuable history of church work and progress.
6. Recordings of services exchanged with other churches helps build mutual understanding.
7. Missionaries can record events and progress for playback back home.

Those 'Plus' Sales

• Continued from page 51

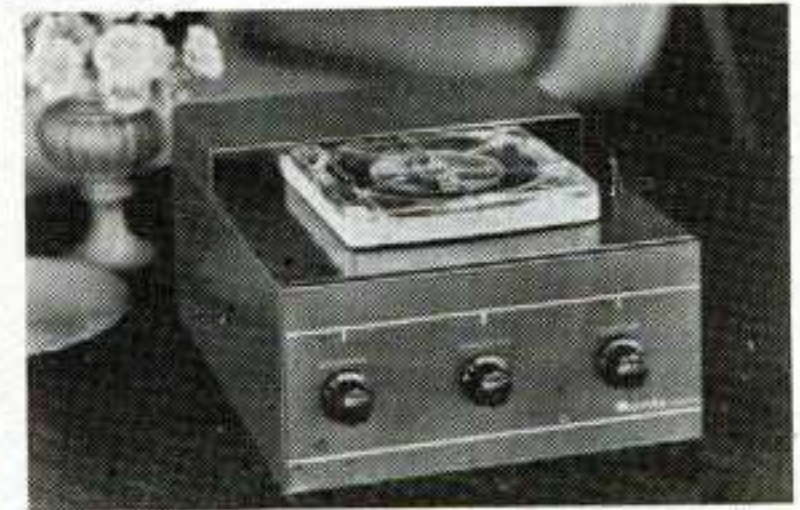
tailer who wants background music in his store. You'll want to point out that the addition of a continuous loop mechanism can carry a sales message which it will repeat endlessly at a strategic store location to push sales of specific merchandise. He may want to use the recorder for dictation as well. In which case, he's a prospect for a foot control and ear piece for use by a secretary when transcribing.

It bears repeating that these sales can only be made if some planning is done. Know why a customer buys a recorder and go after the accessory business. If you do not, accessory sales will not only be accidental, they will be inconsequential.



THREE-WAY COMBO: Fleetwood Corporation of Canada, which entered the American market just prior to last Christmas, has introduced Model 23-723, three-way combination, featuring 23-inch TV, AM/FM/FM stereo radio and stereo phono. Available in a selection of wood veneers and hardwood finishes, the unit lists at \$699.50.

\$129.00 LIST PRICE
SUBSTANTIAL DISCOUNT



HOTTEST SPECIALTY ITEM YET
AUTO-STEREO
FOR HOME, BOAT & CAR DEALERS!!

EXCLUSIVE TERRITORIES
NOW BEING ACCEPTED
EARL W. MUNTZ 8949 WILSHIRE BLVD.
BEVERLY HILLS, CALIF.
CR 5-5173

UNLIMITED SELECTION OF MUSIC
FROM SUCH COMPANIES AS ... DOT
CAPITOL • REPRISE • OMEGA • TOPS
PACIFIC • JAZZ—AND MORE... WITH
THE FINEST SOUND AVAILABLE!

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

Unsurpassed in Quality at any Price

Made in the famous studios and laboratories of James J. Kriegsmann

GENUINE 8"x10"

GLOSSY PHOTOS

7¢ EACH
IN 1,000 LOTS
\$9.88 per 100

GENUINE HIGH-GLOSS
POST CARDS, \$32 per 1,000
Copy Negatives \$1.95

MOUNTED ENLARGEMENTS
Size: One: 2 or more:
20"x30" . . . \$4.85 . . . \$3.50 ea.
30"x40" . . . \$7.50 . . . \$4.85 ea.

KODAK COLOR PHOTOS
100 JUMBO SIZE \$22.50
100 8"x10" at 1.10 ea.

Plaza 7-0233

(JJK) CopyArt Photographers

A DIVISION OF JAMES J. KRIEGSMANN
165 W. 46th St., NEW YORK 36, N. Y.

CLASSIFIED MART

DISTRIBUTING SERVICES

RECORD DISTRIBUTORS



is the undisputed Florida leader
AMY
 Paul Petersen—Colpix
PEPINO'S FRIEND PASQUAL
 Lou Monte—Reprise
MARCHING THROUGH MADRID
 Herb Alpert's Tijuana Brass—A & M
HERE COMES THAT FEELING
 Donna Lynn—Hurricane
LIKE I DO
 Nancy Sinatra—Reprise
TOPPS DISTRIBUTING CO., INC.
 NEW ADDRESS:
 2222 N.W. Fifth Ave., Miami 37, Fla.
 Code 305, FRanklin 4-8166

"HELLER"

First With Country Music
CUT ME DOWN
 Kris Jensen—Hickory #1202
YOU DON'T BELIEVE ME
 Roscoe Green Men—RSVP #116
WHAT I SAY
 Little Bones—Prann #5001
BURNING DESIRE
 Wade Ray—Fabor #115
MY JUANITA
 The Visuals—Poplar #117
THE VOLUNTEER
 Austry Inman—Sims #131
HELLER DISTRIBUTING CO.
 665 N. Broad St.
 Philadelphia 23, Pa.
 Phone: PO 5-1010

HAYDN SOCIETY RECORDS

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

RECORD MFG. SERVICES, SUPPLIES AND EQUIPMENT

PRESSING, PLATING

NO JOB TOO SMALL—QUALITY PRESSING.
 Low cost. House of Wax, 1667 Broadway, N. Y. C., CI 7-2159. np

Say You Saw It in
Billboard

YOU SHOULD TRY JET PRESSED 12" VINYL By SHELLEY

Finest product available anywhere . . . and it costs no more. Complete record pressing service. All sizes, all speeds, any quantity. Mastering, Label Printing, Pressing, Drop - Shipping and Warehousing are just a few of our many services.

SHELLEY PRODUCTS, LTD.
 220 Broadway
 Huntington Station, L. I., N. Y.

RECORD PROMOTION & PUBLICITY

NEW OFFICES • NEW LOCATION

Same great promotion know-how
JOE PETRALIA
 Record Artists Representative
 Park Sheraton Hotel
 Suite 264 55th St. at 7th Ave.
 New York 19, N. Y.
 Phone: JU 6-6935

RECORD ACCESSORIES & DEALER FIXTURES

RACK UP STEADY PROFITS WITH ART-PHYL

The most diversified line of quality-made, competitively priced
 • RECORD RACKS
 • DISPLAY RACKS
 • PEGBOARDS
 See us at the
NARM Show BOOTH #37
 or contact:
ART-PHYL CREATIONS
 508F Frelinghuysen Ave.
 Newark 14, N. J.
 N.Y.: WO 4-2565 N.J.: BI 8-5100

BUSINESS OPPORTUNITIES

HAVE YOUR OWN BUSINESS
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DJ's Putting Best Foot Forward

• Continued from page 48

Capitol of the South." Elapsed time: four days.

The challenge hike is another new angle. EDGY, Minneapolis, issued a challenge to the local Marines to hike 50 miles around Lake Harriet. Not only was it taken up, but the leathernecks were joined by many others. Fifteen completed the trek, but jockey Hal Raymond, who promoted it, was not among them. The station says, for Raymond it was seven laps and then to a hot tub.

Two stations have grabbed a lot of listener attention by challenging each other to determine which is the hiking champ of New England. Bud Kelley of WCOP, Plough outlet in Boston, was set to leave Copley Square at noon last Wednesday, while Dave Sennett of WPRO, Providence, was to depart from his town at the same time. Both had complete outfits, including fans and pedometers. After five hours of hiking, the group that got the farthest was to be the winner.

Both jocks ran a series of announcements stirring up interest, Kelly calling Sennett "weak-kneed and bunion-footed," while the latter retorted that Kelly was a "foot dragger." Listeners who were not active hikers joined the fun by guessing how far each

would travel in the five-hour span, with first prize a pedometer and a pair of walking shoes.

Marking Time
Another off-beat approach was that adopted by Bob Mills of KFMB-TV, San Diego, Calif. Last Monday night (18) at 11:30. Mills began hiking in one spot, a constantly moving turntable in the TV studio of the station. With the cameras on him all the way, Mills spent 13 hours in a row, walking, dancing and talking on his moving turntable, with two bands, lots of local entertainers and many fans on hand to encourage him. He clocked 34 miles before knocking off in order to rest for his daily 8 to 9 a.m. show, "Sun Up."

Sponsorship for the hikes is another angle that cropped up. A local shoe store sponsored the hike of Buddy Baker of KFIV, Modesto, Calif., who took off on a 50-miler with a group of 12 listeners. The sponsor donated shoes for the occasion. Only five hikers finished—one of them a 10-year old boy. Baker's advice to others considering a hike: "Don't!"

The city engineers of publicity-conscious Miami got into the act when seven WFUN deejays led a group out of town there. The engineers actually mapped out a special route for the hikers. Miamians seem to have plenty of such time for such projects, for WQAM's Charlie Murdock already had led a group on a 56-mile stroll.

Crowds Great
Nearly all DJ's report great crowd reactions en route, if the hikes are given full publicity. For example, DJ Dean Tyler and news director Sid Shaw of WAMS Wilmington, Del., actually had to have law-enforcement authorities clear the way from a crush of spectators coming from a four-State area, when they took off with 1,200 fans. A Salvation Army mobile canteen served coffee to the hikers in eight-degree weather. The station stayed on the air all night with interviews with marchers over two-way mobile news radio patrol.

In Des Moines, KSO jocks Bill Bailey (ex-polio victim) and Dick Youngs (with severe virus) led a march to raise money for the March of Dimes. Local area Pepsi-Cola drivers helped collect over \$4,100 along the line of march.

Program Director Ted Barker of WJOY, Burlington, Vt., walked for 18 hours with three

other hikers, constantly accompanied by the station's mobile unit and grabbing a major share of the listening audience. Well-wishing listeners along the route offered vitamins, fried chicken, good luck and advice. Late at night, farmhouses along the road flashed their lights in greeting. As the group reentered the city at breakfast time, pajama-clad listeners waved from windows, and Barker's children joined him for the last eight miles.

Neither rain, snow, gloom of night nor the distance between Washington and Baltimore prevented assistant news director Joe Templeton from preparing and delivering his 11 p.m. news shows on WJZ-TV, Baltimore, upon conclusion of a trek from the Capital. Templeton whipped up his script en route and entered the studio on time to do his stint.

In the St. Louis area, people from homes along the route turned out to offer food and liquid refreshment to hikers led on a 63-mile stroll by KXOK, while 5,000 more jammed the station's grounds waiting for the return of the 200 who took off. Since the conclusion of the hike, the station has been flooded with calls requesting another 63-miler.

Probably the largest throng to march as a unit is still the 2,000 which Clark Race of KDKA, Pittsburgh, headed.

Even network TV shows seem to be getting into the act. The next segment to be filmed for Chrysler's "Empire" series on NBC-TV has a title that outdoes President Kennedy's edict: "Sixty-Five Miles Is a Long, Long Way!"

TALENT TOPICS

• Continued from page 16

gig at Ford Auditorium finding a disappointing turnout.

Johnny Puleo's Harmonica Gang current at the Elmwood Casino, with **Liberace** due in March... Good possibility for ex-Australian Jazz Quartet leader **Jack Brokensha's** new group to cut an album "live" at the Cork and Embers, where he has never sounded better.

ARNOLD HIRSCH

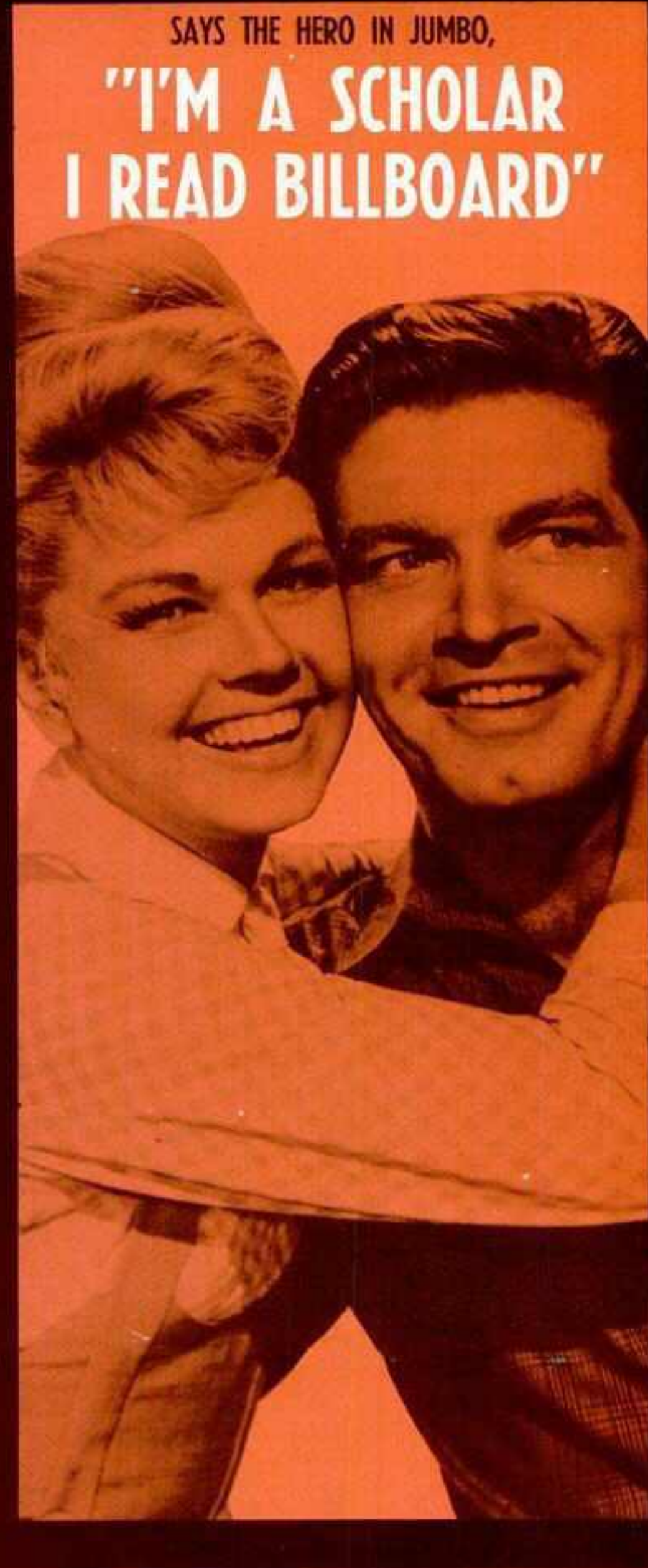
MEMPHIS

Fred Waring and His Pennsylvanians in town last week for a big show at the Auditorium... An old-time banjo-playing friend of the great **W. C. Handy** has been rediscovered here and signed for an album of folk songs. He is **Gus Canno**, 79. He authored original version of "Walk Right In," now high on charts. Stax label of Memphis signed him and the album will be distributed by Atlantic. Cannon sold rights to his "Walk Right In" for \$500 and one-fourth of the royalties, he said.

Liberace drew a big house on his one-nighter here last week... **Ace Cannon** is happy that his latest single on Hi, "Since I Met You Baby" and "Love Letters," is selling good.

Two clubs at Hot Springs, Ark., have some top talent lined up during the Oaklawn track racing season. The Vapors has **Georgia Gibbs**, signed for March 11-16, **Frankie Laine** March 18-23 and **Gisele MacKenzie** March 25-30. The Southern Club has **Julius La Rosa** set for March 7-13, **Roberta Sherwood** March 14-27, **Johnny Desmond** March 28-April 3.

ELTON WHISENHUNT



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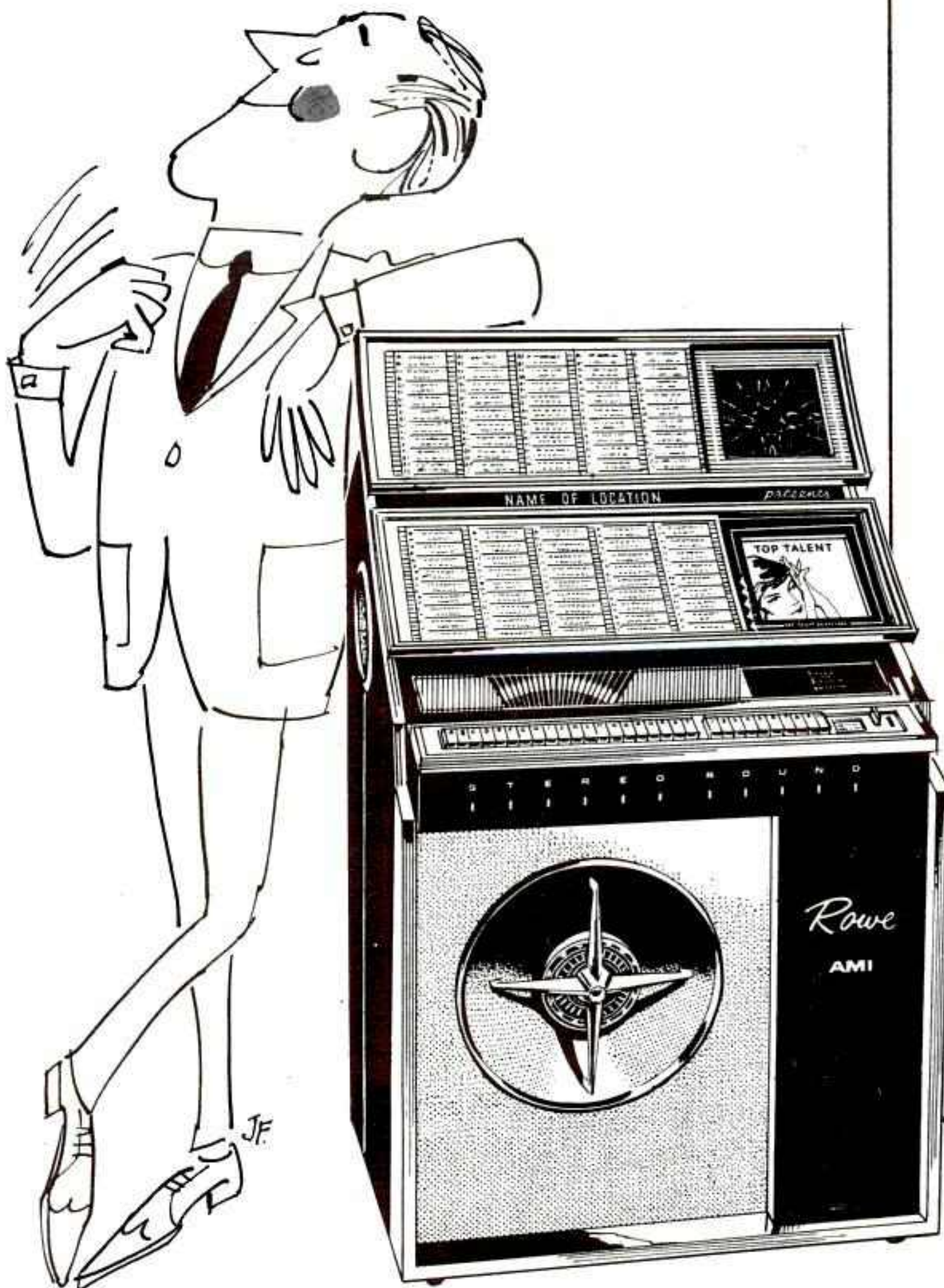
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*Pat. pend.



ROWE AC SERVICES

18 South Michigan Ave. Chicago 3, Ill.



EUROPEAN MFRS. CHART MASTER PLAN

Coin Veteran Ralph Sheffield Dies at 49

CHICAGO—Ralph Sheffield, a 25-year veteran of the coin machine business and partner in Midway Manufacturing Company, died here last week of a heart attack. Sheffield was 49.

Sheffield started in the coin machine business as a partner with Gil Kitt in Empire Coin Machine Exchange here. He later went with Genco Manufacturing Company, Chicago Coin, United Manufacturing and spent the past four years with Midway.

He was very active in Masonic affairs, was a member of the Shrine and a past-president of the Skokie Valley Shrine Club, a past-patron of the Order of Eastern Star, and an original organizer of the DeMolay (boys') group in Skokie.

He was buried last week in his home town of Akron, Ohio. Sheffield is survived by his widow, Ruth, and a son, Roger.

Joint MOA-1-Stop Confab Proposed

CHICAGO—Robert H. Blundred, managing director of Music Operators of America, called upon ROSA, the newly formed record one-stop association to hold its annual convention at the "same time and place" as the juke box group.

Blundred said the two groups have a common objective—helping the music operators. He cited several other possible areas of co-operation:

- Have one-stops furnish MOA with "good and bad record buying habits" for circulation to MOA members by the association's newsletter.
- Utilize combined one-stop-juke box operator experience to help phonograph manufacturers select records for their pre-pack programs.
- Have the two associations jointly promote each other's conventions.

Blundred said he visualized a "joint committee being established between the two associations" to work out the details of these and other areas of co-operation.

The MOA official spoke at the ROSA meeting held at Chicago's Sheraton here last week. One-stop owners and several record manufacturer representatives were on hand.

"Here to Stay"

Blundred said that the "one-stop method of distribution makes it easier for the operator to buy his records . . . this method of buying and selling is here to stay and it can only grow in size and importance as a characteristic of the industry."

He had two suggestions to one-stops:

- (1) "Don't try to impose your programs, ways, desires on the coin-operated music industry in a vacuum. Your views must be combined with the views of the other organizations in the indus-

Coin Machine OPERATING

- MUSIC MACHINE PROGRAMMING
- DOUBLE PLAY DISKS
- RECENT STEREO RELEASES
- BULK VENDING

N. Y. Ops Keep Close Eye on New Tax Bill

NEW YORK — The Music Operators of New York will keep a close eye on the Lerner Bill, which would impose a tax of 10 per cent on gross receipts from all juke boxes and coin operated amusement devices in the State.

The measure has been introduced in the New York State Legislature for the last several sessions, but has never got out of committee. Nevertheless, the local operator association is taking nothing for granted.

Holding their quarterly meeting at MONY headquarters

here, Tuesday (26), the Gotham operators also discussed the ASCAP legislation (which would remove the performance royalty exemptions from coin operated music), and the actions of State Police in regard to Bumper Pool games.

New York law requires that no pool tables be operated in places where alcoholic beverages are served. Police have interpreted this ruling to cover Bumper Pool, a game which does not fall into the conventional pool table category.

Ted Blatt, MONY counsel, was named to head a committee which will confer with the license commission to clarify licensing procedures for juke boxes and amusement devices. The MONY committee will seek a uniform code so that the operator will know exactly what is required of him.

Al Denver, MONY president, told operators that their best in-

(Continued on page 67)

EDITORIAL

The MOA Decision

Music Operators of America has officially announced it will hold its convention in September, just prior to the National Automatic Merchandising Association major equipment conclave. The announcement is, in effect, a commitment to the industry by MOA.

The association had originally scheduled its convention for early May. Though not mentioned by the association, the postponement must have been prompted by at least two major considerations: (1) Lack of announced exhibitor support; (2) lack of operator support.

A convention can't exist without exhibitors. Exhibitors, in turn, don't care to exhibit to each other.

MOA has in the past months made every effort to build its membership by signing State and local affiliate groups. MOA President J. Harry Snodgrass told Billboard the drive had netted better results than it had had in "many, many months." The association has also moved to bolster its attendance by scheduling its convention at a more favorable date, and has committed itself to the industry to hold a convention on this date.

Perhaps it's time that the association receive some commitments in turn—specifically that operators and manufacturers let the association know where they stand. The services of MOA to the coin machine industry are many, but it can't exist in a vacuum.



ROBERT H. BLUNDRED

try in order to do the best possible job for everyone.

- (2) "Develop a written set of objectives or trade practices for your industry that will tell people where you stand, and for what. By having such a manifesto, people will have greater

(Continued on page 66)

MOA Convention in Fall

• Continued from page 1

discussed for some time. Last week Blundred addressed ROSA, newly formed record one-stop organization, and suggested the two associations (MOA and ROSA) hold their conventions simultaneously.

In his announcement, Snodgrass said the "possibility of changing our convention dates has been under consideration for several years. Spring show dates have conflicted with primary elections in many States, and family vacation dates have also been affected.

"Changing the dates was dis-

cussed at great lengths at our last board meeting in October, said Snodgrass. Between the board meeting and first of the year, I talked to many operators in all parts of the country and also with distributors and manufacturers.

"When I found an almost universal desire for all dates, I contacted the MOA executive committee for their reaction to the shift. There was complete agreement that such a date change would be beneficial to all concerned," the MOA head said.

Common Market Has Top Trade Potential

By OMER ANDERSON

BRUSSELS—European coin machine producers are working with officials of the European Economic Community (EEC) to draft a master plan for the trade's future development inside the Common Market. The EEC is committed to substantial measure of centralized economic planning, and coin machine producers are trying to gain a head start by plotting their own guidelines to the future.

Their work is of great importance to the American trade because it clearly demonstrates that the "new frontier" of the world coin machine trade is neither in Africa, nor in Asia, nor Latin America—but in Europe.

Dazzling Potential

The other markets may offer greater potential at some unstipulated, far-distant date, but no present world market offers the immediate here-and-now potential of the European Common Market. Moreover, if the expected link-up of the six Common Market countries occurs with the British-led seven States of the European Free Trade Association (EFTA) this potential will become dazzling.

Aside from providing a hard planning base for European producers, the market potential studies will be used by the industry and EEC in fixing Common Market tariffs against U. S. coin machine products. For as the EEC dismantles national tariff walls of the six member countries, it replaces these walls with a single EEC tariff protecting the six-nation market area from outside competition.

EEC coin machine producers, jubilant over the tremendous

market potential indicated in the studies under assessment here, intend to preserve this market as intact as possible for domestic producers.

No Idealism

The European trade's view was stated by two of the Continent's major producers, neither of whom, for obvious reasons, cares to be identified. One said, "From our point of view, there is no idealism—it is a straight matter of business competition, of markets and competitors. We have a fantastic opportunity opening up in Europe and we intend to preserve all the ad-

(Continued on page 67)

Kansas Mulls \$100 Annual Tax on Games

By ROGER MYERS

TOPEKA, Kan.—Legislation aimed at clamping a \$100 annual State license on all coin-operated amusement devices in Kansas has been introduced in the State Legislature here.

The license bill was introduced by the Assessment and Taxation Committee of the Kansas Senate and has the backing of Gov. John Anderson Jr.

Frank S. Hodge, chairman of the committee, said he submitted the bill at Governor Anderson's urging, but added that it still must undergo considerable study by his committee before it can be brought back out onto the Senate floor for debate.

Registration Stamp

Under the bill's terms, coin-operated amusement devices would have to bear a \$100 registration stamp issued by the Kansas Director of Revenue. The stamp would be good for 12 months.

Devices without the \$100 State stamp could be declared public nuisances and would be-

(Continued on page 63)

Illinois Court OK's Crackdown

CHICAGO—The Illinois Appellate Court upheld an Illinois Liquor Control Commission crackdown on pinball machines, overruling a previous Superior Court decision.

The court said the commission could enforce rule 20 which makes possession of a pinball machine prima facie evidence of gambling if an operator had obtained a federal wagering stamp.

Prior to last June the commission had suspended nearly 1,000 tavern licenses. The move was attacked by the Illinois Retail Beverage Association, and its suit was upheld by the Superior Court.

The beverage association is expected to appeal the Appellate Court reversal.

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.

| |
|---|
| ONE BROKEN HEART FOR SALE ELVIS PRESLEY, RCA VICTOR 8134 |
| THEY REMIND ME TOO MUCH OF YOU |
| SEND ME SOME LOVIN' SAM COOKE, RCA VICTOR 8129 |
| BABY, BABY, BABY |
| LET'S LIMBO SOME MORE CHUBBY CHECKER, PARKWAY 862 |
| TWENTY MILES |
| I WANNA BE AROUND TONY BENNETT, COLUMBIA 42634 |
| I WILL LIVE MY LIFE FOR YOU |
| ALL I HAVE TO DO IS DREAM RICHARD CHAMBERLAIN, MGM 13121 |
| HI-LILI, HI-LO |
| THAT'S THE WAY LOVE IS BOBBY BLAND, DUKE 360 |
| CALL ON ME |
| LAUGHING BOY MARY WELLS, MOTOWN 1039 |
| TWO WRONGS DON'T MAKE A RIGHT |
| DON'T SET ME FREE RAY CHARLES, ABC-PARAMOUNT 10405 |
| BRIGHTEST SMILE IN TOWN |
| THAT'S ALL RICK NELSON, IMPERIAL 5910 |
| I'M IN LOVE AGAIN |
| FOLLOW THE BOYS CONNIE FRANCIS, MGM 13127 |
| WAITING FOR BILLY |
| CAN'T GET USED TO LOSING YOU ANDY WILLIAMS, COLUMBIA 42674 |
| DAYS OF WINE AND ROSES |
| YOU DON'T LOVE ME ANYMORE (and I Can Tell) RICK NELSON, DECCA 31475 |
| I GOT A WOMAN |
| ALL OVER THE WORLD NAT KING COLE, CAPITOL 4919 |
| NOTHING GOES UP (WITHOUT COMING DOWN) |
| DEARER THAN LIFE BROOK BENTON, MERCURY 72099 |
| I GOT WHAT I WANTED |
| MEDITATIONS PAT BOONE, DOT 16439 |
| DAYS OF WINE AND ROSES |
| PRETTY BOY LONELY PATTI PAGE, COLUMBIA 4267 |
| JUST A SIMPLE MELODY |

MUSIC MACHINE PROGRAMMING

Chi Juke Box Collections Lag

CHICAGO—Juke box collections here continued to drag as the city slogged its way through one of the wettest, coldest and windiest winters in years.

Operators were concentrating on keeping their routes in repair. Most of the innovating and promoting is being left to a later, and hopefully, more temperate day.

One-stops report record sales to operators slow—still trailing last year. Operators, in turn, report collections off, also behind a year ago.

What business is being done in the really hot, honky-tonk locations where people go no matter what. The higher class lounges and many of the restaurant locations are off more than most.

Not too surprisingly, the teen locations are keeping up. Kids, it seems, are little bothered by the weather. They have to go to school so they stop afterward and play music. Their parents aren't so hardy.

Hottest of the new records is a typical teen-oriented disk:

"He's So Fine," by the Chiffons on Laurie. Both Singer and Music Box report it getting good operator action.

Another hot one at Singer is "Sun Arise," by Rolf Harris on Epic.

At Music Box, hot sides include: "Lawrence of Arabia," Ferrante and Teicher, United Artists; "Follow the Boys," Connie Francis, MGM, and "Laughing Boy," a good r.&b. entry by Mary Wells on Motown.

Denver Distrib Plant in Bow

DENVER—The first "all new from the ground up" phonograph distributorship in many years opened its doors recently as Struve Distributing Company showed off its new 10,000-square-foot facility in the Denver industrial district.

Bob Struve, Salt Lake City distributor who took over the Denver Seeburg responsibility on retirement of former distributor Jerry Harris, has capitalized on an excellent location in the geographical center of the city. The site is close to Denver's Valley Highway which gives expressway service to all suburbs, and on a railroad siding which permits handling of at least two cars at once at a side dock.

The building, an almost-new structure, has lent itself easily to phonograph, amusement machine and vending equipment distribution, with a comfortable lounge and display room, plus executive offices at the front, completely equipped parts department immediately behind, shop at the right rear, and storage on the left rear.

Two overhead doors give access to the truck-loading dock, which can handle three large trailers simultaneously, while the railroad spur runs alongside the rear of the building.

Sales Plans

Under management of Stan Larson, formerly a practicing attorney, the Struve organization

is planning a heavy sales program through its territory of Wyoming, Colorado and Northern New Mexico.

A real asset is a converted mobile - home trailer, large enough to accommodate three phonographs, which is available to any of the firm's four salesmen, for "on the operator's doorstep" demonstration of new Seeburg products, including the spearhead of the line, the new album-play model.

Parking space, incidentally, will never be a problem for Struve, inasmuch as there is a fence - protected space large enough for 35 to 40 automobiles on the right.

Studio Showroom

Tied in closely with use of the trailer is a small separate studio showroom on the left of the parts department, where top-line phonographs and games are always set up for demonstration with a variety of wall boxes and speakers kept ready to go. Completely draped, the luxurious studio room solves the problem of demonstration without interfering with other operations in the building, according to Larson.

Outstanding is the parts department which, contrary to the

EMI Exec Raps ATE On Exhibit Stand Policy

By JOHN THOMPSON

LONDON — Leading venue for British amusements trades exhibitions will have shifted from London to Blackpool within three years. This was predicted by Fred Faber, EMI exploitation manager in the juke box field, this week.

Faber deplored the dearth of juke box operators exhibiting at the Amusement Trades Exhibition here recently. There were only three operator stands, he complained. He blamed the allotting of "bad positions" by the ATE.

"The trade's eyes are more on the Northern Amusement Trades Exhibition at Blackpool (November)," he asserted. "It's a better place than London. Plenty of good hotel accommodations."

No Fair Shake

Nick Young, head man of Juke Box Distributors, Ltd., whose clientele is the myriad clubs of London's West End, declined to exhibit at ATE this year, Faber said. Most operators felt they had no fair shake as to placing, he added.

Operators have two beefs, he explained. One is lack of price concessions on records, and the second is the \$27 a year per juke box they have to pay Phonographic Performance, Ltd., major record companies' "mechanical rights royalty" collection agency backed by statutes.

Operators' pet plaint is they pay four-fifths of retail price for singles.

"And, of course, we (the record makers) get the PPL license fee, which frosts the operators," he said.

Faber, in rebuttal for his firm, points up the "colossal demand in London for used juke box records." He calls it a "fantastic new thing" where juke box operators are getting up to 43 cents each for used juke box records that his firm supplies at 72 cents

to the trade. Retailers mark them up to 60 cents each and cannot get enough to meet the call.

No 33 Singles

British operators ask constantly for singles at 33 r.p.m. because of trend to this speed, (Continued on page 63)

SEEBURG RELEASES 10 MORE LITTLE ALBUMS

CHICAGO—Ten more Little LP Albums (seven-inch 33's with three tunes to a side) were released this week for juke box operators by the Seeburg Sales Corporation.

This brings to 22 the number of albums added to the Seeburg catalog's second addition in the last two weeks. Latest label to be represented in the catalog is King Records.

New releases are "Arthur (Guitar) and Voices," ABC-

Paramount; "The Dancing Style of Russ Carlyle," ABC-Paramount; "Another Round of Polkas," Lou Prohut, ABC-Paramount; "Brazil's Brilliant Joao Gilbert," Capitol; "Passin' Thru the New Amazing Chico Hamilton Quintet," Impulse; "Down Home," Zoot Sims, Bethlehem; "Let's Hide Away and Dance Away," Freddy King, King; "At a Recording Session," Little Willie John, King, and "Oh! Look at Me Now," Bobby Darin, Capitol.

Recent

STEREO RELEASES

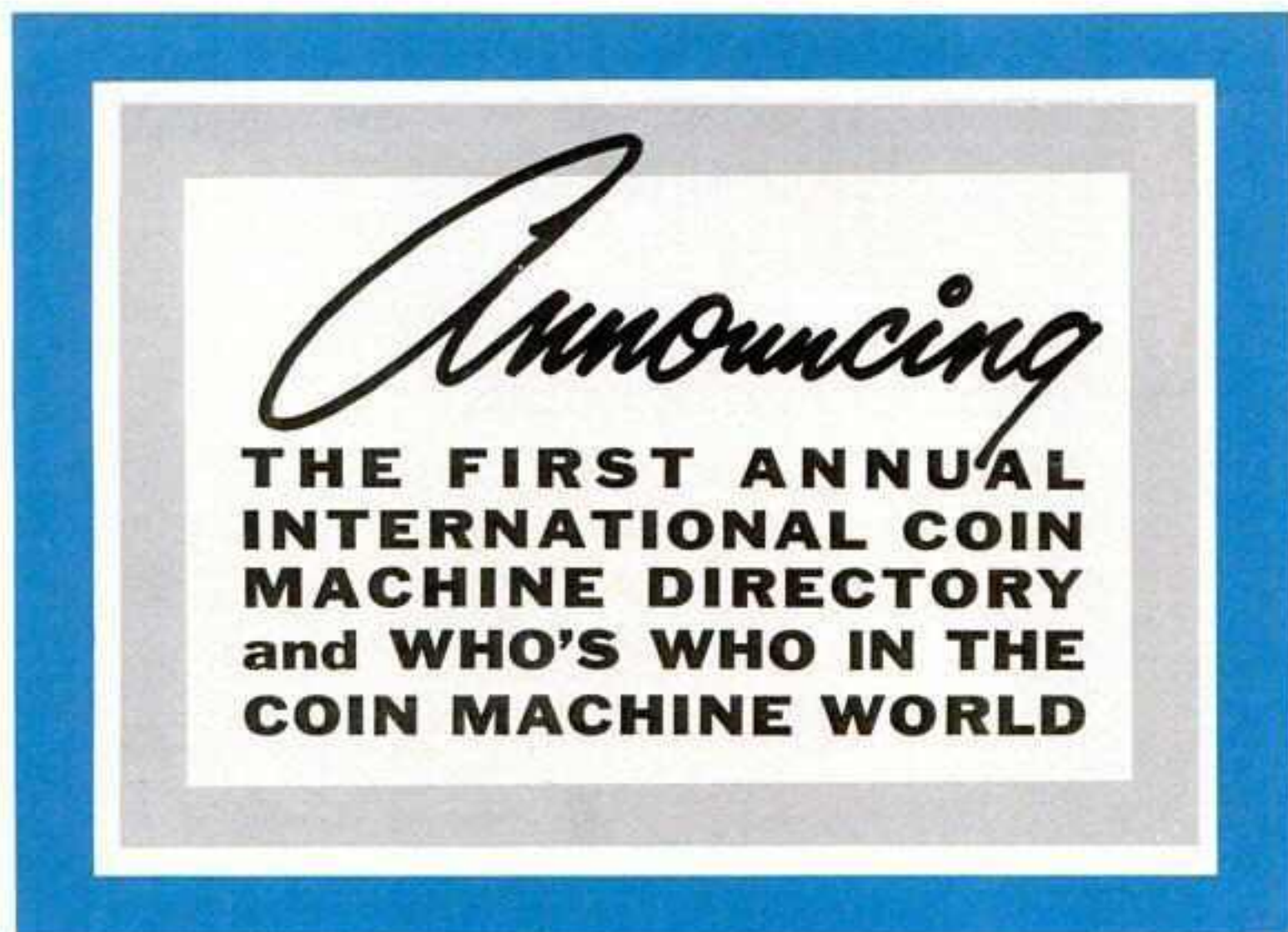
for Music Operators

SEEBURG ARTIST OF THE WEEK

SARAH VAUGHAN—Vaughan & Violins
Mercury (Pop Vocal)

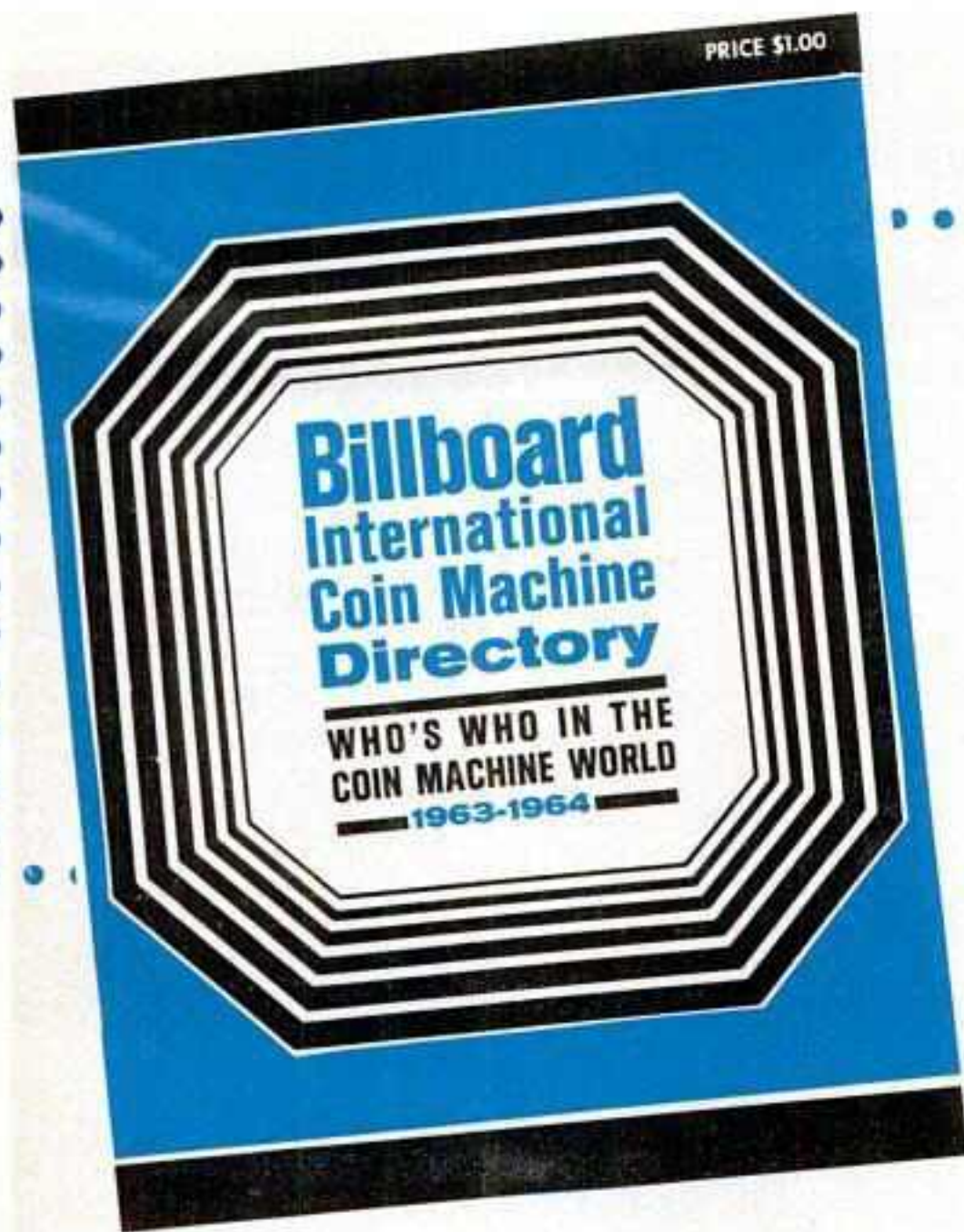
Gone With the Wind/Live for Love • The Midnight Sun Will Never Set/I'll Close My Eyes • The Thrill Is Gone/Love Me • Day by Day/Please Be Kind • Misty/That's All

All titles listed above are custom 33 1/3 stereo singles packaged for the juke box operator. Other packagers or record companies may get weekly listings of their product by sending releases to Juke Box Reviews, Billboard, 1564 Broadway, New York 36, N. Y.



- ★ A Separate Publication
- ★ To Be Published April 20, 1963, by Billboard
- ★ An International Directory of Countries, Companies, People and Places including:
 - Manufacturers • Distributors • Exporters
 - Importers • Trade Organizations
- ★ The Ultimate Buying Guide and Reference for the Coin Machine Industry—Internationally
- ★ Handy 8½" x 11" Size
- ★ Designed for Easy Reference
- ★ Printed on Quality Paper

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Date of Issue:
 May 20, 1963
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 May 1, 1963

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- Current appraisal of the state of the international music machine and amusement machine industries.
- Summary of juke box and game operating conditions throughout the world.
- Machines in operation by type and numbers.
- Legal restrictions, import regulations, duties and tariffs.
- Top juke box record hits.
- Programming trends.
- Country by Country listing of U. S. and International juke box and amusement machine manufacturers and distributors.
- International Air Freight Carriers.
- U.S. Cigarette and Cigar Machine Manufacturers.
- U.S. Coin Machine Part Suppliers.
- Coin Machine Trade Associations, by country, for the world.
- Who's Who Internationally. Pictures and biographies of U.S. and foreign coin machine industry leaders, manufacturing executives, heads of associations.

AND . . . FOR YOUR FREE LISTING IN THE DIRECTORY—Manufacturers, Distributors, Suppliers and Officers in Operator Associations—send the following information:

From manufacturers we want a brief description of the plant, products made, list of officers with photographs and a complete list of distributors, with addresses and telephone numbers.
 From distributors we want the complete address and telephone number, names of the principals, lines carried and branch office listings.
 From operator associations we want photographs of officers and current addresses.
 From suppliers we want a list of products carried.
 Please mail all information to—Billboard Coin Machine Directory, 1564 Broadway, New York 36, N. Y.

10,000 copies will be distributed to those whose direct interest is coin machines:

- U.S. and International juke box and amusement machine manufacturers.
- U.S. and International juke box and amusement machine distributors, exporters and importers.
- U.S. and International juke box and amusement machine operators.
- U.S. and International phonograph record manufacturers.
- U.S. and International vending machine manufacturers.
- Trade Associations, U.S. & International.
- Distribution at trade conventions, U.S. and Internationally.
- Commercial Attaches of foreign governments throughout the world.
- This is just a partial listing of the important buying influences that will automatically receive copies of this publication.

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 Complete Line of Bally New and
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 Model 1495, 200 Selection 775.00
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George's Economic Philosophy Passed on to New Monroe Head

CLEVELAND—Despite his unexpected death last December, George George remains a vital influence in Monroe Coin Machine Exchange Company and in the coin machine industry here.

The business philosophy of the founder and president of Monroe Coin Machine Exchange Company lives on in the person of Norman Goldstein, now executive vice-president, soon to be named president. Harry L. Elconin, secretary, and Eve Guseila, treasurer, round out the executive staff.

"Since I joined Monroe 10 years ago, Mr. George took great pains to instill in me his enthusiasm and ideas about the industry," said Goldstein. "Actually, any decisions I make will be Mr. George's decisions because he taught me so well that in a sense, he's still running the operation."

New Salesmen

It is expected that Goldstein will be named president of Monroe in the near future. The firm also added two new salesmen: Lee Molnar, a nephew of George who studied at Ohio University, and Robert Rankin. Both will blanket Northern Ohio for the firm that employs 12.

Another recent step taken by Monroe was the purchase of land next to the firm's present structure which will become the site of a new warehouse facility. This would give the concern nearly 25,000 square feet of floor space.

The outfit also refurbished its offices in addition to spending \$70,000 on new property and warehouse and repair shop improvements over the past 16 months.

Monroe, which served the industry as a distributor and operator for nine months, sold its operator business to L & N Music Company, operated by Louis and Nate Pearlman, in April, 1961. Since then it has telescoped all its energies in the distributing end of all coin-operated equipment, including fresh emphasis on overseas shipments.

Ceased Operating

As distributors and operators, the firm was in competition with



PLOTTING FRESH SALES CAMPAIGN are Norm Goldstein, vice-president of Monroe Coin Machine Exchange Company, Cleveland (left), and salesman Lee Molnar.

its customers in the distributing line. For a long time it was felt that this was not good business so Monroe decided to put all its eggs in one basket, said Goldstein at that time.

Monroe Coin is a distributor for Rowe-AMI, Williams, Val-

ley, Chicago Coin and Irving Kaye.

Vice-President Goldstein has reason for predicting that 1963 will be the best year for Monroe since its founding. January sales were twice that of the same month in 1962.

EUROPEAN NEWS BRIEFS

Dutch Diversify

ROTTERDAM—Background music is being promoted by the Dutch trade as a complement to phonograph operations. The background music field is expanding rapidly in The Netherlands, and the potential market is pronounced "tremendous" by one of the leading firms in the field, Basart N.V., general agents in Holland for the British Reditune, background music system. Aside from factories and hotels, Basart is concentrating on automobile showrooms and department stores, especially household furnishings showrooms. Background music operation is providing the additional profit margin required by many Dutch operators to enable them to expand phonograph operation.

UK Disks Popular

ROME—Prime Minister Harold Macmillan's recent visit to Rome has brought an upsurge in English-language (especially British) juke box disk play. Roman phonograph operators and locations estimate that play of English records has increased 20 per cent in the period since Macmillan was here. There has been a drop-off in French language disk play. The popularity of English disks and the slight decline in French disk play are said to be a reflection of political developments, Italian irritations with General de Gaulle for having slammed the European Common Market door in Britain's face.

Burglar Alarm Bows

LONDON—A "Stop—Thief!" burglar alarm device for coin machines is being marketed by Perrett Automatics Limited of Cardiff. The alarm is designed primarily for fruit machines, but is being adapted for installation in all coin machines. The alarm is activated by any tampering with the equipment, particularly

with the coin box. It was inspired by the wave of fruit machine thefts, the number of pilfered machines rising in almost direct proportion to the increase in fruit machine operation. To economize on time and effort, British thugs have organized fruit machine looting on a mass-production basis, driving a truck up to fruit locations and cleaning out the machines, which are then pilfered at leisure.

Antwerp Trade Fair

ANTWERP—Special effort is being made to attract British exhibitors to the Antwerp coin machine trade fair from March 8-12 as a gesture of solidarity with the British in the European Common Market controversy. The fair is being sponsored by Union Belge de l'Automatique (U.B.A.), which since sponsoring the first Antwerp Salon de l'Automatique last year has become a major force in Continental coin machine affairs. The "bring-the-British" drive is aimed at dramatizing the benefits which British entry into the Common Market would bring to the Continental trade as a whole. Discussions are under way for special charter plane flights from Britain to Belgium.

Bowling Tourney Set

OSLO—Skandia Coin Machine Company of Oslo, Norwegian distributor for the United bowling game, is arranging international family bowling competition between Norwegian teams and those in Europe, North Africa and the Middle East. Uniter's promotion of its bowling game through international competition has created strong interest throughout Europe, the promotion being given impetus by the automatic pin-setting bowling surge sweeping Europe. Regular tournament rules will prevail for the United international bowling competition. National winners will meet in area playoffs, with area winners to meet for the Eastern Hemisphere title.

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 League \$125
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 CC Shuf. King 125

PHONOGRAPHS
 Wurlitzer 2104-104 \$350
 2204-104 395
 2304-104 525
 2504-104 625
 1900-104 275
 2150-200 250
 2200-200 295
 2404-104 575
 2604-104 725
 Seeburg, 222-1405 675
 Rock-Ola, 1468-120 445
 Rock-Ola, 1454-120 245
 AMI #80 90

ARCADE
 Midway Shooting Gallery \$ 225
 Midway Rifle Gallery 275
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 48" Cues \$ 1.50 ea.
 52" Cues \$1.95 ea.; 25 1.50 ea.
 57" Cues \$2.95 ea.; 32.00 dz.
 48" Plastic Cues, 2.50 ea.; 24.00 dz.
 52" Plastic Cues, 3.00 ea.; 32.00 dz.
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 Plastic Triangles, 2 1/4" 1.00

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 Hebel 3-Sel. Ice Cream 185
 Hebel 5-Sel. Ice Cream 225
 Keeney Popcorn 225
 Vendo Pre-Select Ice Cream 395
 Vendo Post-Select Ice Cream 450
 Vendo Pre-Select Milk 395
 Vendo Post-Select Milk 450
 Welch Grape Juice 150
 Ball Point Vendors 15
 Gold Medal Popcorn, new 325

100 Victor Toppers \$6.50
 100 Advance 1c Ballgum 4.50

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 Eastm. Elec. 22 175
 Seeburg 22 175
 National 9 M 95
 National 9 ML 125
 National 111 165
 Rowe Ambassador 14 225
 Rowe 20-700 165
 Smokeshop V-18 75
 U-Select-If 125
 Lehigh 12 125

HOT DRINKS
 Hot Spa, 5 sel. \$395
 Hebel 150
 Avence 150

NOT COFFEE
 Apco Coffee Shoppe Jr. \$295
 Apco Coffee Shoppe Sr. 350
 Avence 150
 Hebel 150
 Bally 583, 8 sel. 350
 Bert Mills Hot Choc. 45
 Hot Spa, 5 sel., 1000 cup 425
 L.V.I., 6 sel., 500 cup. 275
 Stoner 500 265

CANDY
 DuGrenier, 8 col. \$185
 Stoner, 6 col. 110
 Stoner, 8 col. 145
 U-Select, 74 cap. 65
 U-Select, 2 col., 188 cap. 150
 Shipman, 6 col. 95
 Northwestern Sw. 16 195

COLD DRINKS
 Apco Sodashoppe 3D \$350
 Cole Spa T.M. 1000 4D 550
 Lyons 2F, 1400 cup 250
 Rowe Lyons L-1000 475

SANDWICH
 National, 5 sel., 100 cap. \$300
 Rowe, 5 sel., 75 cap. 225
 Stoner, 5 sel., 75 cap. 225

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M. S. GISSER
 Sales Manager

Denver Distrib Plan in Bow

Continued from page 60

usual utilitarian design, serves as a display center as well. The 40-foot counter facing the entryway from the office area features six-inch display windows along the counter, which show neatly classified replacement parts and accessories for phonograph and games, all identified by number as well as name, for the benefit of the operator who forgets either, and who can simply point out the needed

item from the stock on step-back shelving beneath bright fluorescent lamps.

All steel expandable shelving has been used the full length of the parts department for quick adjustment to fit whatever size merchandise is required, from season to season.

Service Department

The service department is one of the largest in the Mountain States, more than 70 feet deep by 30 feet wide, with neatly arranged separate work benches for three mechanics, Seeburg test panels at each point for quick check-out of electrical systems, a compressor system for air, at any point, brilliant overhead fluorescent lighting, and direct access to the docks.

The convenience of the truck dock and railroad spur will make it possible for Struve Distributing Company to give overnight shipment service on repairs and new equipment, Larson indicated, which is part of Struve's plan to put the emphasis on service for 1963.

Completed just before the turn of the year, Struve Distributing Company headquarters have been toured by at least 200 operators in the Colorado-Wyoming area, as the result of invitations by salesmen. Larson expects 1963 to be an excellent sales year, with several of the new album-play models already in operation in the Denver area under the colors of veteran operators such as Johnny Knight of Skyland Music Company.

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Runyon Takes On Rowe Vend Line in N. J.

SPRINGFIELD, N. J.—The Runyon Sales Company here has taken on the full vending line of Rowe AC Services for New Jersey. Runyon also distributes the Rowe AMI phonographs for New Jersey here, for the New York metropolitan area through its New York office, and for Connecticut through its Hartford office.

Bill Hendrix, formerly Rowe district sales manager, has joined Runyon's New Jersey staff here as vice-president in charge of vending.

He will report to Barney Sugarman and Abe Green, who founded and head the organization.

Runyon has been a Rowe AC Services and an AMI distributor for 18 years.

Kansas Mulls Tax

Continued from page 59

come liable to seizure and condemnation by State revenue agents.

Violation would be a misdemeanor punishable by a fine up to \$100. Both the machine owner and the location operator would be liable to prosecution.

The bill provides for a \$100 stamp on each individual machine. Stamps purchased for less than 12-month periods would be priced proportionately less.

No Exemption

Purchase of a State stamp would not exempt machine operators from the \$250 federal internal revenue stamp, under the bill's terms.

The bill is no surprise and will run into well-organized opposition from legislators from the Kansas City, Kan., area. However, the Kansas Legislature is overwhelmingly controlled by Republicans, and the Kansas City, Kan., lawmakers are predominately Democrat.

Opposition to the bill by legislators from the State's two other most populated areas—Wichita and Topeka—also is expected.

There have been attempts in the past by local governments in both Kansas City and Wichita to enact ordinances against pinball machines.



FRANK NOLAN, left, and Mel Sonier have been named vice-presidents of Eastern Vending Distributors, Philadelphia Seeburg outlet. Nolan, a veteran of 20 years in the industry, heads the vending division. Sonier, who has been with the company 16 years, is in charge of phonograph sales. Both men report to Marvin Stein, president.

EMI Exec Raps

Continued from page 60

stateside, he said. "Singles at 33 won't be issued here," he insists. "Up until a year ago EMI was still pressing 78 disks to meet a demand."

Though EMI issues 12 new singles a week, juke box operators on average change two disks per machine per week, he said. "Summer sites operators change four singles a week in the season." This is niggardly operating, he indicated.

Out of the weekly 12 EMI releases, endeavor is that five be British artists. These are released to coincide with broadcast of EMI "Spectacular," radio show over Luxembourg outlet each week, he said.

The show features artists slated for releases on singles taped at EMI House in London.

In all, EMI sponsors 24 programs a week on this radio station, using EMI releases, of course. "This helps disk sales to operators no end," Faber said.

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Stoner Candy 160 175
Stoner 500-D (Instant) 195
Rowe RV-750 (Fresh Brew) 495
Vendo HB-900A (Fresh Br.) 295
Seeburg E-2 Cig. 200
Stoner D-13 (Instant) 325
Bally 597 Coffee (Fr. Br.) 595

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| Lucky | 175 |
| Whiz | 175 |
| Deluxe Congress | 135 |
| ABC Super Deluxe | 135 |
| Congress | 115 |
| Gold Medal | 125 |
| Magic | 95 |

PHONOGRAPHS

| | |
|--------------------|-------|
| ROCK-OLA PRINCESS | \$675 |
| ROCK-OLA 1475-200 | 475 |
| ROCK-OLA 1454-120 | 265 |
| WURLITZER 2000-200 | 245 |
| AMI G-200 | 225 |
| AMI F-120 | 195 |
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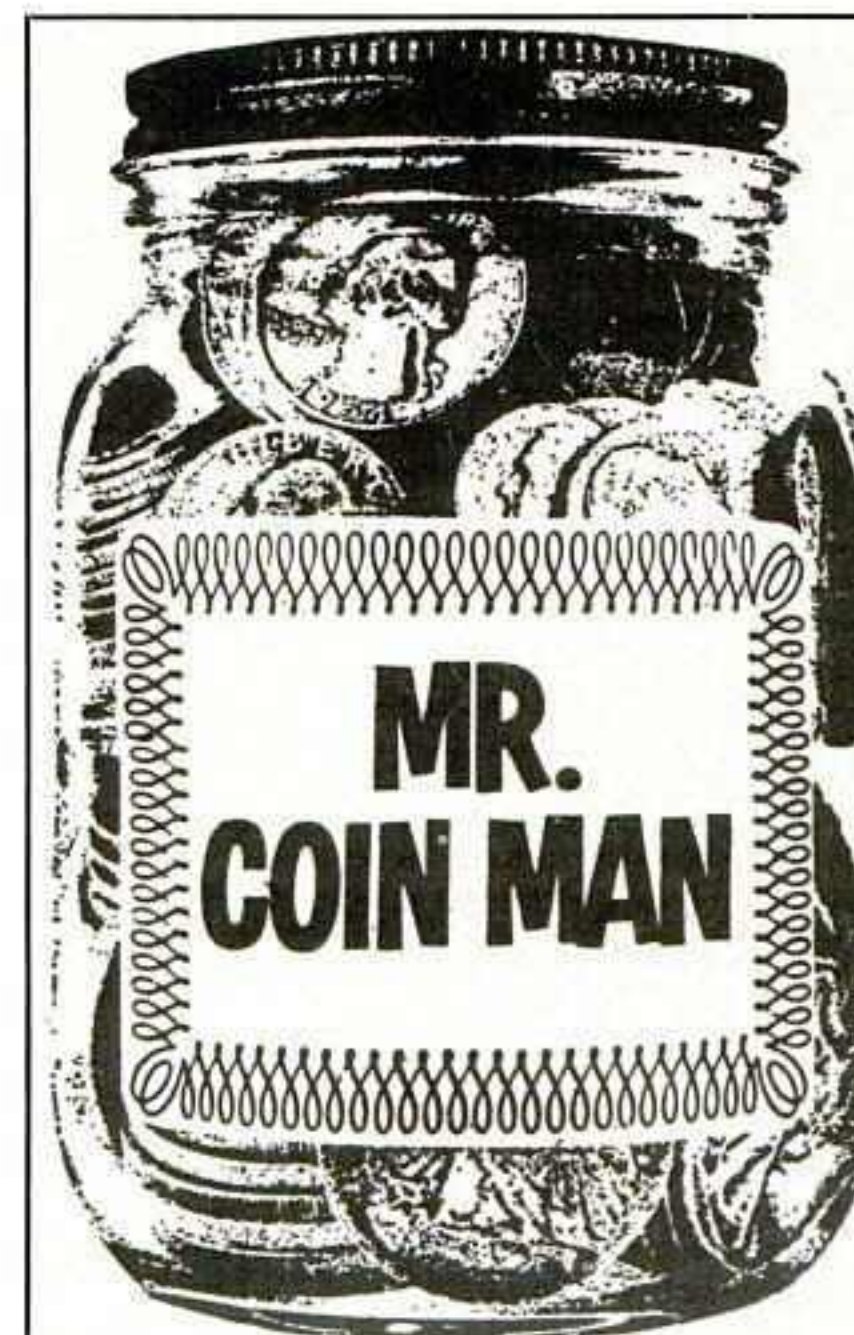
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854

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BULK VENDING

NVA Marshals Forces to Fight Proposed Missouri Per-Unit Tax

CHICAGO — National Vendors Association is lining up its members in an effort to combat a new Missouri bill (H.B. 193)

that would put a \$5 to \$10 per-machine tax on bulk venders.

NVA counsel Don Mitchell termed the legislation "obviously unfair." Mitchell said the amount is excessive and would make it prohibitive for bulk operators to stay in business.

The legislation was proposed as Missouri operators held their first organization meeting of the year last week in St. Louis.

Mark Koritz succeeded his father, Jason, as president by a unanimous vote. Sam Signorino was elected vice-president. Ted Mueller was re-elected secretary-treasurer.

The group voted to hold its dues constant. John Anselm was appointed to organize a separate southern Illinois organization. Anselm has planned a preliminary meeting at his home in Collinsville, Ill.

The new Missouri proposal covers any "mechanical, electric or electronic machine or device which is coin operated or coin activated and used to sell any substance, product or service."

Mitchell said the proposal would lump vending machines in with games and juke boxes.

Vending machines selling not more than three varieties of merchandise would pay \$5, more

than three varieties would pay \$10. Machines vending at up to a dime would pay \$5, over a dime, \$10.

The proposal would also require operators to file a yearly return listing a description and location of each machine. Operators would receive a certificate to be placed on the machines. Those without a certificate would be confiscated.

Operators can redeem seized machines if they show the tax was paid and pay a further seizure charge. If the tax was not paid, operators must pay a \$100 penalty.

Anyone falsifying a certificate would be guilty of a misdemeanor.

Mitchell noted the "variety" provision in the proposal was ridiculous in that it would require operators with capsule machines that vend more than three items to pay \$10, whereas capsule machines with less than three different items would only have to pay \$5.

Insurance Men To Address Meet

NEW YORK — Members of the New York Bulk Vendors Association will hear representatives of two life insurance and one medical insurance company present their group plans Monday (4) at the Fraternal Club House, 110 W. 48th Street here.

The bulk operators will discuss plans to fly to the National Vendors Association's annual convention (Chicago, March 27-31) as a group.

Also on the agenda is the NYBVA annual meeting, to be held in conjunction with the New York Automatic Merchandising Association, at the Concord Hotel, Kiamisha Lake, N. Y., May 10-12.

L. A. Vend Ops to Draft Code of Ethics

LOS ANGELES—A code of ethics will be drafted by the Western Vending Machine Operators Association which voted and pledged financial support to strengthening its already successful drive against unfair licenses at its regular monthly dinner meeting held Tuesday evening (26) at the Nikabob Restaurant here.

The session was conducted by Phil Sreden, president, who was the first to pledge a monthly amount to support the drive. The money pledged by him and others will go, in the main, to pay the salary and expenses of the association's attorney and tax representative, Eugene Zola. George Ferrier was named chairman, with Bud Harris and Ken Ferrier to serve on ways and means committee. This group will report on ways to finance the fight against unfair licenses at the next meeting, March 26.

Plans to study reported alleged unfair business practices in the local area were announced.

Zola reported that the new license in Pico Rivera was now \$2 per machine not to exceed \$25. The license of \$5 per year for nickel machines remains unchanged.

Leonard Hamilton and Art Thornton of Len-Art Vending in Oxnard reported that the license in Lompoc had been raised to \$5 per machine per year. It had been \$1 per quarter.

The minutes were read by Leo Weiner and approved by the group. Robert Biro, treasurer, reported that bills for

1963 dues were in the mail and that a number of members had already sent their checks.

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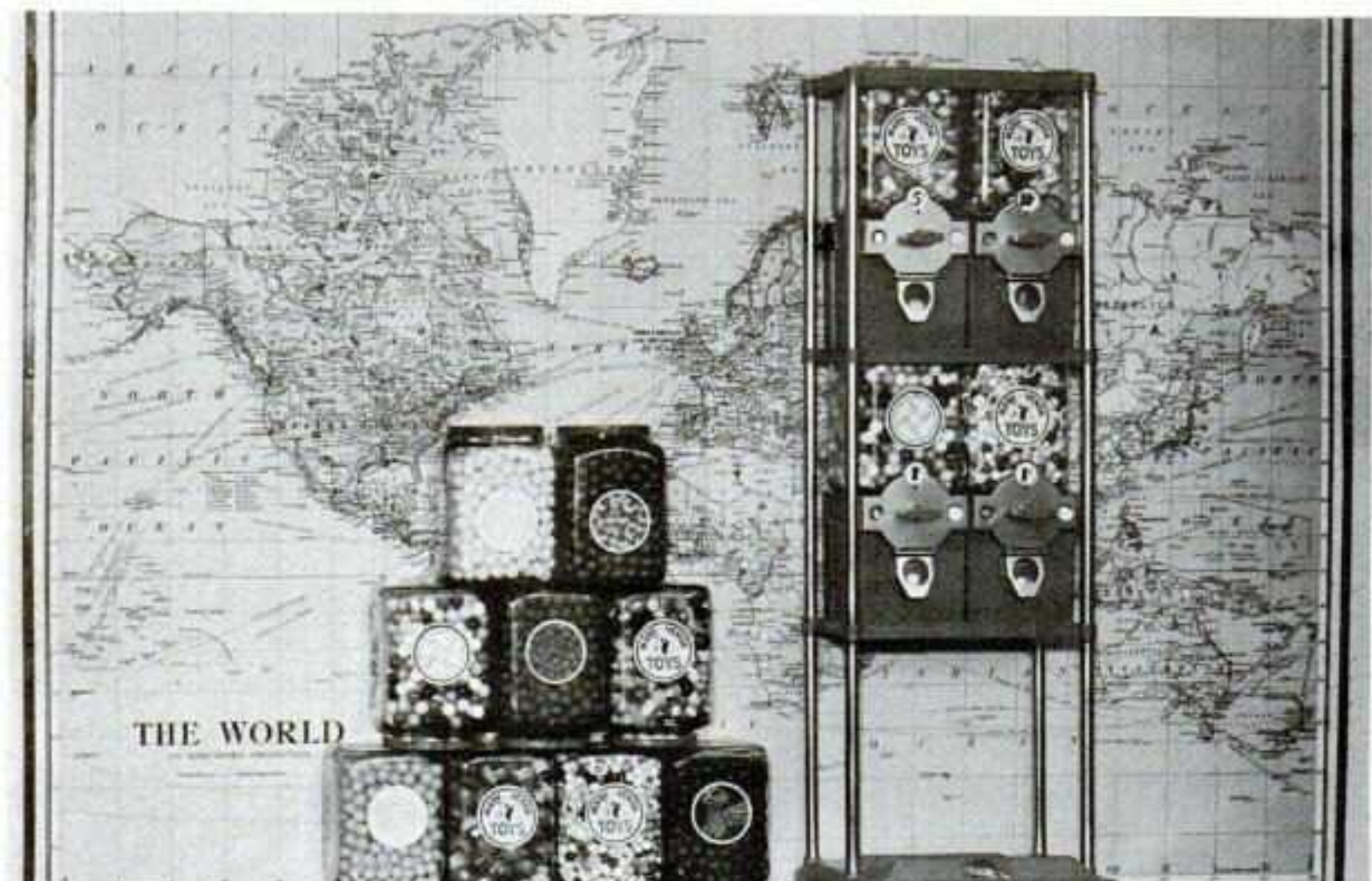
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Vends Victor's V or V-1 Capsules; 100 Count Gum at 1c; 3 Balls 100-Count Gum for 5c, and now the fastest play of all, 3 Items 100-Count Gum mixed with Rocket Charms at 5c per play.

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Factory Distributor of Bulk and Ball Gum Vendors, Merchandise, Paris, Globes, Stamp Vendors, Folders, Cigarette and Candy Machines, Sanitary Vendors and Sanitary Merchandise. EVERYTHING THE OPERATOR REQUIRES.

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EUGENE ZOLA (right), Western Vending Machine Operators' Association tax representative who was recently admitted to the California bar, shows **Phil Sreden**, WVMOA president, large amount of paperwork that has gone into the fight against unfair licenses. Zola recently opened his own law office in Beverly Hills, Calif.

—Photo by Sam Abbott

**New Twist: Firm Jumps
From Books to Jellybeans**

CAMBRIDGE, Mass.—Probably no bulk-vending organization has a more unusual background than Modern Vending with headquarters in this city.

Modern Vending, which has 175 locations, is a division of Modern Book, one of the East's most successful book, stationery and notion distributors. Because of the nature of its customers, primarily large supermarkets, super drug stores, and discount houses, Modern Book went into bulk vending several years ago and now operates uniform eight-head machines in the same 175 markets and discount department stores in which the majority of its merchandise lines are sold.

The exceedingly handsome units used are made up of eight

identical machines, finished in light cream, and mounted on a Formica-surfaced two-level stand of the same tough, durable material. Eight units, of course, give Modern Vending an opportunity to please many tastes to the point that the machines offer jellybeans, ballgum, hard candies, licorice, bridge mix, as well as capsules. Boston baked beans, and specialty ballgum such as grape, cinnamon or fireballs.

Often serviced on location by the same salesmen who are selling stationery, school supply items or books, the bulk vendors represent an odd twist in merchandising methods which has paid consistently worthwhile dividends for Modern Book.

**Old Wiggles Often
Make Big Comeback**

DENVER — Even though there are constantly new products coming on the market for bulk vending machines, it pays to repeat a favorite at sparing intervals a year or so after its popularity has appeared to wane, according to Charles Flowers, bulk operator here.

Flowers never discards any sort of fill in the varmint novelty or capsule classification, even though slow sales seem to indi-

cate that the item is on the way out. Instead, he separates the fill carefully in heavy paper bags, identified with a china-graph pencil, for quick recognition in the future.

Then, whenever the season is slow, he experiments with running an old favorite a full year or more later, and always finds sales are brisk.

Wiggle Worms

An example is wiggle worms, which were, of course, a best seller two years ago, and which have been repeated one month at a time, twice since they were replaced with scorpions, spiders, toads and other varmint.

In every case, Flowers retained enough wiggle worms to fill 10 machines in his top active locations, and found wiggle worms an enthusiastic sellout whenever they were returned to the scene in this way.

It has been the same with picture rings, imitation agate marbles and specific charms.

"Children have nostalgia too," might very well be the merchandising slogan on which Flowers operates.

He maintains that a youngster's memory, although it will not extend over several years, is always good for a year or two, where an attractive, colorful bulk-vended item is concerned.

**when answering ads . . .
Say You Saw It
In Billboard**

**Beaver Vend
Machine Gets
N. Y. Preview**

NEW YORK — Local operators attended a showing of the new Beaver Mark I bulk vending machine with the Throw-away glass globe at the Waldorf-Astoria Hotel Saturday and Sunday (1-2). The showing was sponsored by Beaver Vending Supply of America, headed by Glen McPhail, and Buymore Vending, local distributor, headed by Manny Greenberg.

Dick Rollins, Beaver sales manager, joined McPhail and Greenberg in greeting the operators.

Next showing of the new machine will be in Chicago's Palmer House, Tuesday and Wednesday (5-6).

West Coast operators will view the machine March 9, 11 and 12 at Beaver's office in the Pacific Commercial Warehouse, 2010 E. 15th St., Los Angeles.

Fence Building

DENVER — Felipe Trujillo, bulk vending operator here, is spending a winter vacation in Mexico City. Trujillo concentrates his vending operations on Denver's Spanish-American district, and has eight phonographs, along with some 250 bulk vending machines.



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RELLIM
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COIN CHUTES

We manufacture a complete line of stock coin chutes. Also, special units manufactured to meet your specifications. May we estimate?

Lowest Prices in the Industry

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Always a complete stock of outstanding Northwestern machines, parts and supplies.

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THE MOST COMPLETE and FINEST LINE of BULK VENDORS

New Victor 2000 Vendor, Large Capacity . . . Holds 2,000 Balls 100-Count Gum . . . or 600 10c Capsules . . . Also Available 3 Balls 100-Count Gum for 5c. \$24.50 ea.

Large Stock of Vendors—Parts and Merchandise. Write for Prices.

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Send 1/2 Deposit to
GUERRINI'S

1211 W. 4th St. Lewistown, Pa.

**HER KID SISTER
IS A WALLBOX**

CLEVELAND — A current favorite making the turns of juke box operators here is the story about the Martian who walks into a broken-down neighborhood tavern. The juke box is bellowing with a bouncy tune sung by a girl vocalist. The Martian, who closely resembles an earth-bound metal robot, looks about curiously at the "strange" earth people. Then he spies the singing juke box with some concern. He walks over, strokes the chrome top of the juke box affectionately and says: "What's a beautiful doll like you doing in a dump like this?"

Jordan Blasts Anti-Juke Box Bias

LONDON — Robert H. Jordan, southern counties sales-service manager for Ditchburn Equipment Ltd., largest British juke operation, this week struck back at public and official prejudice rife in Britain against coin-operated music machines or coin-operated anything.

Breaking the nation's bias down is still "an uphill fight," he remarked. "Too many people here feel there is something iniquitous about juke boxes," he added.

And even some operators tend to sniff inversely snobbish about Ditchburn's juke box servicemen turning up as immaculately tailored as municipal clerks.

Jordan cited a recent case in behalf of an operator, where a license was applied for an "automatic gramophone" instead of a "juke box" by name. It was unquestioningly granted.

"But it backfired," Jordan reports. The authorities were miffed.

Personal Prejudices

"Because there are still too many councillors and magistrates airing personal prejudices in the matter of music licenses," he said. "Each borough and county annual election of elders is producing a fresh batch of enemies," he complained.

But in some areas locating juke boxes is now simple. Middlesex, largest London county, "can't be bothered with music license applications." Hertfordshire county hall is "easy." Wales is notoriously sticky for putting juke boxes into operation.

One big obstacle is the fact that the local sanitary inspector can set the terms upon which

juke box operating license is issued. He can insist upon indoor toilets, fire-doors and other sanitary measures even for a 10-stool coffee-bar, if some local elder invokes it, Jordan points out. Power of local authority with respect to music licenses is vested by national Ministry of Health.

Volume Control

Ditchburn, in view of a rash of public complaints against juke operators about noise, has long made remote volume-control standard part of their juke box installations. They handle Seeburg, Wurlitzer, the German Tonomat range, and their own Music Maker (now out of production).

"This way, the operator has only himself to blame for complaints of noise," Jordan said.

A steady campaign of liaison with local constabulary, and public relations assists to operators, and help in defending operators in trouble with local courts, is steadily bringing the juke box trade "respectability and pride," he feels.

He cites the change of heart at Liverpool, which would not license a juke box a few years ago, but now has dozens of operators.

Even the copyrights agencies, Performing Right Society and Phonographic Performance Ltd., vested by statutes, are making it easy for juke box operators, Jordan says. "There's no longer any rigmarole. They pay a fee and there are no music reports to make out."

The firm is a big record buyer, taking 1,000 copies of each release, weekly, for some 1,500 juke boxes in service. Ditchburn machines are sold or leased along with a maintenance and service contract arrangement.

**"Profit-Makers" From
chicago coin**

"ALL STAR" BASEBALL • ROYAL CROWN BOWLER
 CITATION PUCK BOWLER

CHICAGO DYNAMIC INDUSTRIES, INC. 1725 W. DIVERSEY, CHICAGO 14

SENSATIONAL NEW Bally 2-PLAYERS GAME TABLE HOCKEY

earns up to **\$50** a week in average location



Want to see slow spots come back to life in a hurry? Want to see top locations turn into big money bonanzas? Get TABLE HOCKEY, the real player-to-player hockey game that keeps customers grinning, grunting and going back for more. "Beat your next game" repeat play appeal and extremely fast play result in collections never believed possible with strictly competitive play equipment. Fun to play without previous practice or knowledge of hockey, TABLE HOCKEY appeals to all types of players, men and women, young and old. Long action life is assured by exciting combat action and the fact that scores are usually close, keeping players in a competitive spirit month after month. Give yourself the get-well break you've been looking for. Get TABLE HOCKEY going for you today!

**PRICED TO OPEN
COUNTLESS NEW LOCATIONS
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**WELCOME IN ALL AREAS
AND EVERY TYPE OF LOCATION**

PLAYED WITH MINIATURE HOCKEY STICKS
AND 3/4 IN. GLASS BALL PUCK
ON ILLUMINATED FORMICA PLAYFIELD
NO FREE-PLAY COIN-CHUTE OR COUNTER

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AMUSEMENT BARGAIN ATTRACTS PLAY!

A single dime entitles 2 players to match their skill in a fast and furious hockey game, and the dimes keep clinking into the cash-box hour after hour, day after day, month after month.

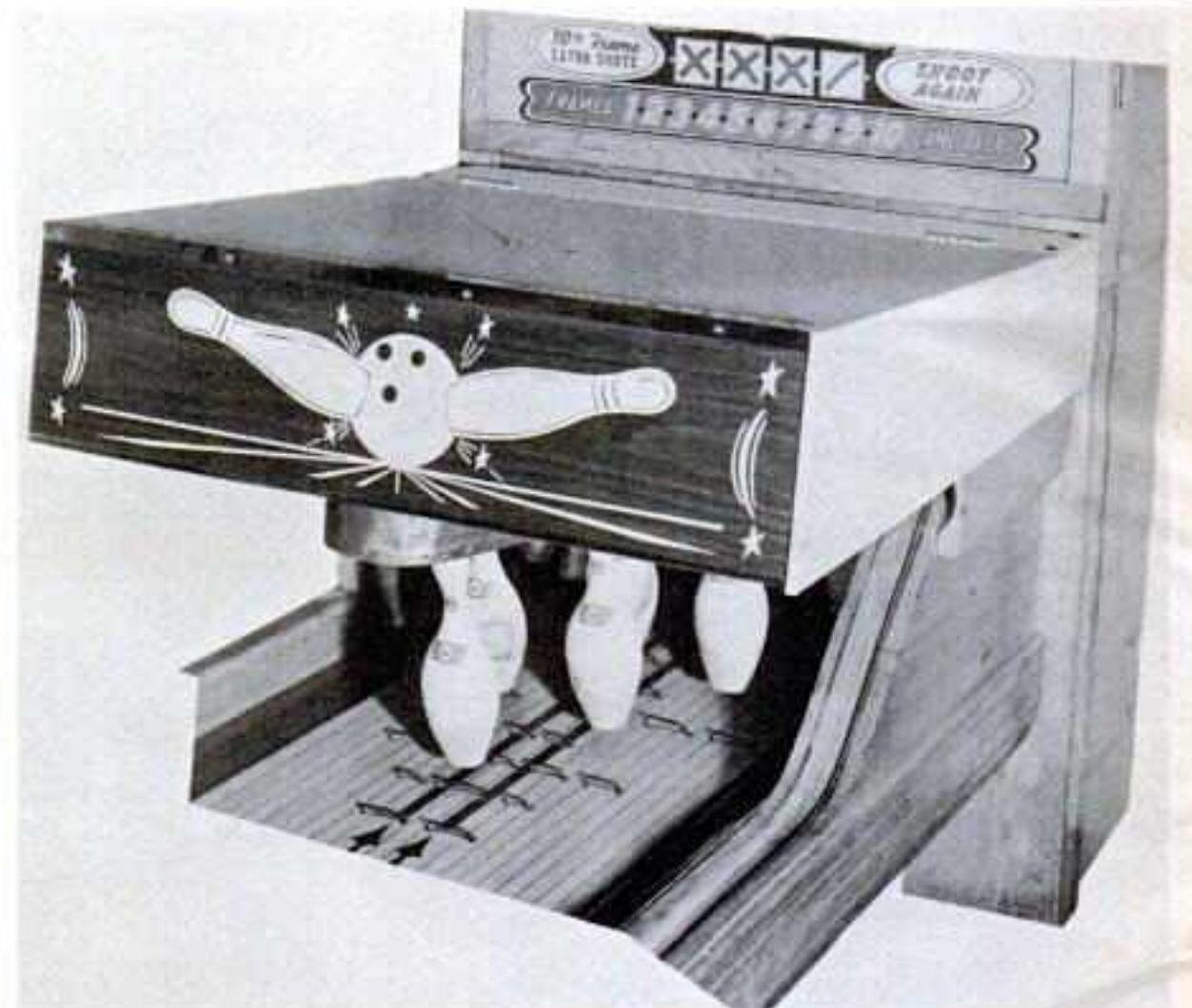
FAST PLAY INSURES FAST PROFITS!

Automatically timed play period is 3 minutes (adjustable), but players actually battle to cut the time, because first player to score 5 gets the winner light, and the game is ready for another coin and clash of skill.

BIG MONEY IN SMALL SPACE!

Table Hockey fits into pinball space—50 in. by 26 in.—but takes in double or triple the collections of expensive equipment which require double or triple the space.

See your distributor...or write **BALLY MANUFACTURING COMPANY • 2640 BELMONT AVENUE, CHICAGO 18, ILLINOIS**



A NEW WOODEN-PIN HOOD conversion kit for large United ball bowlers was introduced last week by Wico Manufacturing Corporation. The unit will work on Hi-Score, Deluxe, Jumbo Royal, Bonus, Playtime, Duplex, Simplex, Advance, League, Handicap, Team Mate, Falcon and Savoy. Made of heavy-duty, half-inch wood, chrome trimmed, the unit can be painted to match the individual bowler. Sockets and wiring are supplied.

Joint MOA-1-Stop Confab?

• Continued from page 59

respect for what you do and for what you are."

Blundred noted that "ROSA and MOA are married together in a common objective . . . how to help the operator do the best possible job. I'm here today to offer the full MOA support and co-operation to ROSA in order to accomplish this objective," he said.

Commenting further on having the two groups hold their convention at the same time, Blundred suggested that the organizations could:

- "Draw on each other for speakers.
- "Provide an opportunity for one-stoppers and operators to discuss informally record trends and to suggest improvements in the selling and buying of records in the industry. Out of these discussions would come suggestions to pinpoint or improve the selling and buying habits in the coin-operated music industry."

Blundred said that as an example, "I have heard operators say that some one-stop people try to push deadwood records on the unsuspecting. Also, that the one-stoppers would rather wait to see if a record is going to be a hit before stocking up, even though the specific record comes out high in the first few weeks of play.

Lazy Operators

"On the other hand," continued Blundred, "I've heard one-stoppers tell me that operators are lazy, they have no idea of music preferences on their routes, that their routemen don't keep a written record of the location's record requests . . . so how the heck can the one-stopper service the industry?"

Blundred said: "These attitudes or habits should be studied by representatives of both organizations, and aired to the fullest in order to clear up misunderstandings."

Common Market Has Potential

• Continued from page 59

vantages we can for ourselves." The second producer cut in: "The question is, what have we got from the American market? How many European machines are being sold in the U. S. and Canada? Certainly not very many. What have the Americans done to help us crash their market? I see no red carpets being unrolled."

This is the dominant thinking on the part of the European trade at all levels. The Continental trade feels, rightly or wrongly, that the U. S. trade elbowed into the European coin machine boom while fending off European efforts to share in the American market.

Now the European trade is calling the tune, which is, "Ami, Keep out!" Why, is evident from the statistics being fed into the EEC's tariff mill.

Location Ownership

Phonograph production in the EEC area in 1962 is put at 32,000 machines, of which approximately 20,000 were sold to the domestic trade and 12,000 exported. There are 8,500 operators in the Common Market, the majority operating fewer than 12 machines. On the other hand, location ownership is strongly entrenched, and accounts for an estimated 40 per cent of the around 250,000 locations.

Standing alone, these figures are not especially impressive when compared with U. S. totals.

However, when interpreted, they become highly meaningful. These are the main points to be weighed in comparing the Common Market with the U. S. market, as concerns coin machines and, specifically, phonographs and games:

1. The EEC is a "young" market and the U. S. a "mature" ("declining," sniff many Europeans). There was no European coin machine industry a scant decade ago; on the contrary, the U. S. trade has peaked out and may be declining.

2. Of the six Common Market countries, only West Germany appears to have a trade perched on a plateau. France and Italy are frontier juke box countries and Holland has considerable room for expansion. Belgium has great machine density, but it is believed that a switch from location to operator ownership would stimulate the Belgian trade and boost profits, if not sheer numbers of machines.

3. The prosperity which the EEC is expected to generate in the six countries will expand vastly the market for coin machines. In this connection, an EEC official here cautioned, "All statistics must be interpreted in the light of anticipated strong growth. By unshackling the national economies, we should achieve an immediate and sustained increase in production—

Ops Eye Tax Bill

• Continued from page 59

terests would be served by joining the national organization, the Music Operators of America.

Some 80 members and guests attended the meeting. Representatives of the New York State Operators Guild present included Mike Mulqueen, Jack Wilson, Lou Werner and James (Pie) Haley. Representing the Westchester Operators Guild were Carl Pavesi, Malcolm Wein, Seymour Pollak, Archie Goldberg and Ed Goldberg.

and consumption—across the board.

Double 1962 Output

The EEC studies forecast total EEC phonograph production of 75,000 phonographs, or more than double 1962 output, by 1967, with 40,000 being sold in the EEC and the remainder exported. It is predicted that the number of operators will decline from the present 8,500 to 6,000, but per-operator machine ownership will jump sharply, with mean ownership rising to about 50 machines per operator.

Locations should increase to roughly 500,000, or double the present total.

The studies compiled here conclude, "All indications point to the European market for phonographs exceeding that in the United States by 1967, and master planning in Brussels should proceed on this assumption."

2 JUKE BOXES AT ONCE AND NOT A FIGHT YET

DENVER — Charlie Cousins of Cousins Coin Phonograph Company here is one of the few juke box operators in the Denver area who has two phonographs in the same location.

The site is the 715 Club, a popular bar near downtown Denver, which has a separate bar rail and booth area, divided by an open archway.

Cousins keeps a phonograph operating in each section, providing smooth dance music in the grill room, and listening music in the front room. Both phonographs show just about the same returns, the Denver operator has found, with perhaps a slight edge for the bar-area installation, because of heavier traffic and larger seating capacity.

By use of directional speakers in both rooms of the big Denver

tavern, Cousins has managed successfully to beam the music so that neither phonograph actually interferes in the least with the other.

In fact, with both phonographs going at full blast, there has been absolutely no complaint from customers at one end that the juke box at the other end was interfering with their musical pleasure.

NASHVILLE — Gov. Frank G. Clement signed into law a bill which increased the State tax on cigarets from 5 cents to 7 cents per pack. The cigaret tax goes into effect June 1. It is expected to force operators to increase the price on cigarets in vending machines from 30 cents to 35 cents per pack, with some of the increase going to the location owners.

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Cigarette Vending Machine Route

250 National and Rowe Vending Machines. Established by seller. Now doing better than \$200,000 annually. In city of 40,000 and surrounding territory. All trucks, machines and cigarette stock to go. Stock being bought direct from factory. If interested write:

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1, 2, 3, 4 DROP TARGETS

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Twin chutes available.

- Hit all 4 Drop Targets and lite a joker and next card in Royal Flush on backglass.
- Center Lane becomes "Special" when both Jokers are lit.
- Carryover Feature: Cards in Royal Flush remain lit from game to game until completed.
- Completing Royal Flush registers "Special".
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- 5 Rollover Lanes • 3 Jet Bumpers
- 2 Flippers • 2 Rebound Kickers
- Plasticote finish on playfield for long life.

Order **BIG DEAL** from your distributor today!



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4242 W. FILLMORE ST. • CHICAGO 24, ILLINOIS

BUY THE BEST—BUY WILLIAMS

SEE THESE NEW AND EXCITING FEATURES IN ALL NEW WILLIAMS GAMES

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Greatest Money-Maker of Them All

NEW for '63!
DELUXE 6-POCKETS
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NEW DESIGN! NEW MECHANISMS!
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when answering ads . . .
Say You Saw It in
Billboard

Sports Program Paying Off For Cleveland Coin Operator

By BOB SUDYK

CLEVELAND — To throw perfect strikes in the game of public relations in any industry, the PR pitch should combine public service with an indirect or direct increase in business.

Cadillac Music Company, headed by juke box operators Charles and Mike Comella, is right in the groove. The concern is entering its 15th year in a sports promotion program that has won Cadillac civic acclaim and plenty of business.

Just two months ago Charley was honored at a city all-sports banquet for his sponsorship of amateur teams and was handed a citation by the mayor of Cleveland as "Backer of the Year."

Cadillac Music is as familiar to the sports pages of the city's newspapers as the Cleveland Browns and the Cleveland Indians. The only difference being that Cadillac Music's teams win more often.

Charley Comella proudly displays the 25 trophies his teams have won in a five by seven-foot-high display case in the

firm's office-showroom. He takes advantage of the fact that Cleveland is a rabid sports town. A visit to the showroom invariably turns into a hot stove league debate.

Cadillac, which began sponsoring teams in 1948, puts up the cash for one hardball team, three softball teams, two munnyball squads, three basketball quintets and three bowling teams. In addition, Cadillac provides the trophies, which bear the company's name, for the women's and men's Lake Erie Amateur Athletic Union's (AAU) State-wide volleyball tournament.

"In all we sponsor teams that give almost 200 kids a year a chance to compete in sports," said the ever-smiling operator. "We do it because we want to give the kids a break. I love sports myself, and this program doesn't hurt the business either."

Cadillac and amateur sports go together in this city like disk and jockey. The firm's Major Slow Pitch softball team and Class B hardball team finished

second in their respective city playoffs. Its Middleweight football team won Cadillac's third munny title last season and the Bantamweights ran second. Charley's two basketball quintets are sailing along undefeated and the bowlers, well, they just bowl.

Charley is not an uninterested sports philanthropist. He sees all of his teams play whenever he can, and he prefers them to the pros.

A former ball player himself, Charley is proud of the athletes that have played on his teams and have gone on to star in college and other fields. The Indians signed up his pitcher Bob Wolfe last season and another former player went into politics and has been elected to city council.

"It's not accidental that we get a lot of new location leads through sports. We continually get calls from spots that ask us if we aren't the firm that sponsors all these sandlot ball teams," said Charley. "We get a lot of free publicity in the sports pages of the papers when our teams

SEEBURG SALES HIT NEW HIGH

CHICAGO — Record first-quarter sales and earnings were reported this week by the Seeburg Corporation. For the three-month fiscal period ended January 31, the company earned \$472,850 on sales of \$12,523,258. Sales topped the 1962 quarter by 6.8 per cent, while profits jumped 108 per cent—from 12 cents a share to 25 cents a share.

win—and they win a lot!" Location owners like to do business with Cadillac. "You give a lot of kids a break and we'd like to give you our juke box business," is a type of comment heard. Cadillac's accounts span a 25-mile radius of the office.

Here is how Charley sums up the program:

"Aside from direct business, our sports sponsorship does a heck of a lot to improve the image of our company and of the whole industry. There is no reason why any firm couldn't do the same thing."

"What other way can you have a lot of fun, help a lot of kids and help improve your business at the same time?"

ATTENTION, OPERATORS!

AN UNPRECEDENTED OFFER FROM BILOTTA ENTERPRISES!

BUY 2 WURLITZER 2700 PHONOGRAPHS FEATURING:

- THE TEN TOP TUNES FOR A HALF DOLLAR
- THE GOLDEN SELECTOR BAR



... AND GET 1 TAPE-ATHON BACKGROUND MUSIC UNIT FREE!

Tape-Athon BACKGROUND MUSIC



Eight (8) hours of music and then repeat! No cartridge! No Troubles! Low, low price puts you in business! Unlimited selections from our vast library! Operate Background Music the correct way, the profitable way . . . with TAPE-ATHON!

That's right! For every operator who buys 2 Wurlitzer 2700 Phonographs, Bilotta Enterprises will give FREE one Tape-Athon Unit. It's your opportunity to get into the fast-growing background music field at absolutely no risk to yourself. And here's the clincher! We guarantee you a location contract worth at least \$774 for the Tape-Athon unit.

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Billboard's 1963 INTERNATIONAL Coin Machine Directory

AND

Who's Who in the Coin Machine World

will be ready for distribution early this spring. We'd like your help in making this publication the most comprehensive coin machine directory ever released.

So if you're a manufacturer, distributor, supplier or officer of a coin machine association, we'd like you to fill out the following questionnaire.

Name _____ Title _____

Company or Organization _____

Address _____ Telephone number _____

Products made or lines distributed _____

If you have a photograph available, please send it along with the completed questionnaire. All information received will be included in the International Coin Machine Directory, and photographs of hundreds of coin machine personalities will be included in the Who's Who section.

Mail replies to

Who's Who, Billboard, 1564 Broadway, New York 36, N. Y.

COINMEN IN THE NEWS

BOSTON BRIEFS

Local distributors are hailing February as one of the best sales months in years... At Wurlitzer's factory outlet, manager **Jim Hunter** (who can't wait for the golfing season) hauled several machines to the Western Massachusetts Music Operators Association on two occasions. Sales manager **Phil Sweeney** did the same at the Connecticut Music Operators Association. Both report excellent results... **Tom Byrne** of sales and service and well known in local music circles

made trips to Burlington, Vt., and Newport, N. H. with the result that he opened accounts with eight new operators.

Alfred Dietrich, newly appointed manager of sales for Wurlitzer, is in town for a week to spark the sales campaign. **W. L. (Mac) McBride**, Wurlitzer auditor, is paying his annual visit to look over the books.

Brian Sayer, son of **Hilary Sayer**, shop manager at Redd Distributing Company, had his foot cut off by a freight train. In a miracle operation, doctors in his home town of Saugus sewed the foot back on and they are hopeful that the foot can be saved. A man who picked up the 12-year-old Brian said "That kid's got more guts than any man I know."... **Bob Jones**, sales manager at Redd's is enthusiastic about the month's grosses. "The Seeburg Console phonograph is really beginning to catch on in the area," says Bob. The new Chicago All Star Baseball game and the Bally Spinner also were credited with giving game sales a lift.

Games such as Gottlieb's "Gaucho" along with AMI phonographs gave Trimount Automatic Sales Corporation a "fabulous February," according to **Marshall Caras**, sales manager. One operator remarked that Boston looks like Grand Central Station with operators going and coming on winter vacations and sporting tans all over the place... **Dino Donati** of Manchester, N. H., in town, reports snow and cold weather dropping takes, but remarks that curiously enough, the good spots



SEAGOING JUKE BOX on the Northern Star, which sails between Sydney and London, provides twist music for teenagers. A wall box connected to the tavern caters to the adults.

Tri-State Plans New Eng. Tourneys

MANCHESTER, N. H.—The Tri-State Amusement Company, local distributor for the American Shuffleboard Company, is sponsoring a series of Shuffleboard tournaments throughout New England.

The first tourney will be held at the Burlington Veterans Club, Burlington, Vt., with all teams from Vermont and Northeast

are good no matter what the conditions... **Saul Robinson** of Paramount Music Company and his wife are grandparents of twin boys, **John** and **Jeffrey Rosenberg**, sons of Saul's daughter, **Eleanor**.

CAMERON DEWAR

Tenn. Solon Says Coinmen Pressured State Officials

NASHVILLE — State Rep. Henry Hollingsworth, of Camden, former employee of the State Revenue Department, startled a legislative committee last week when he told them he was fired because he wouldn't bow to political pressure.

The pressure on his superiors, he said, came from coin machine operators.

Hollingsworth did not name names, time nor places.

He said he was once an employee of the Revenue Department and he ordered several businessmen to pay their privilege taxes on pinball machines, which taxes had not been paid.

He said it wasn't done and he made 19 arrests. The machines, he said, were owned by a "big shot politician."

He said several men threatened him and told him if he made any more arrests he

wouldn't have a job the following week.

Hollingsworth said he refused to bow to intimidation, did make four arrests that same day and four days later he received a letter from the Revenue Department commissioner discharging him.

He said after that other State employees "eased up" in their enforcement of the law. He said that those responsible for his discharge were no longer with the Revenue Department.

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|------------------------------|----------|
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| Williams Tic-Tac-Toe | 75.00 |
| Bally Congress Shuffle | 95.00 |
| Congress Shuffle | 85.00 |
| Gottlieb Sitting Pretty | 125.00 |
| Gottlieb Silver | 75.00 |

PHONOS

| | |
|----------------------------|----------|
| Wurlitzer 2400, 2404, 2410 | \$545.00 |
| Wurlitzer 2500, 2504, 2510 | 645.00 |
| Wurlitzer 2300 | 445.00 |
| Rock-Ola Hide-A-Way 1440 | 75.00 |
| AMI G120 | 265.00 |
| AMI F120 | 175.00 |

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| Jumbo Bowler, 16 Ft. | 275.00 |
| Bonus Bowler, 16 Ft. | 425.00 |
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| Rowe 2700 Cigarette Venders, repainted hammerfold finish and reconditioned | 225.00 |

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- Hitting Roto-Target scores indicated value; re-sets target values
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It's Always Profitable to Operate Gottlieb Games!

WHY THE SEEBURG LP CONSOLE IS A 2-YEAR MODEL

Again leading the industry, Seeburg re-affirms its basic policy: Expanding income for the operator.

No additional basic changes in design or operation of the LP Console will be introduced before 1965 or later. Because only Seeburg is offering the operator, the location, and the public the kind and type of music and equipment they need and want.

More favorable commissions for the operator. This has always been—as it is today—basic Seeburg policy. Every piece of Seeburg equipment is designed with that policy in mind.

Seeburg gave the operator that opportunity in 1948 with the introduction of the now-famous Model M-100A, the pioneering 100-selection phonograph. The M-100A was a radically new and revolutionary piece of equipment. It provided the operator with a "tool" for obtaining better commission arrangements from locations. It created location demand—a demand long missing from the industry. The M-100A provided the operator with a further opportunity to make more money by providing a phonograph that *locations* really wanted.

The Seeburg LP Console is providing the same kind of opportunity to operators today.

It has been 15 years since a really *new* coin-phonograph was introduced. And it is again a *Seeburg* introduction. The LP Console has proved itself—in locations, with operators—in even less time than it took the M-100A.

Along with the Stereo Consollette, it has demonstrated its ability to generate much more profitable

play... to hold spending customers longer in locations... and to deliver with absolute accuracy of count a greater net profit on the operator's investment.

The M-100A revolutionized the music-operating business in 1948. The LP Console is revolutionizing the music-operating business today.

There are other parallels between Seeburg's advancements in 1948 and in 1963. Both came at a time of declining operator profits. Both came at a time when the industry as a whole was doing little more than copy the past.

Renewing Public Enthusiasm

And the result of Seeburg's bold innovation today is a happy repetition of what happened in 1948. In one step, programming possibilities of the coin phonograph were expanded and widened as never before. This, in turn, has given the public—far more knowledgeable about music than it was even 15 years ago—an opportunity to renew its enthusiasm for coin-phonograph entertainment.



THE LP CONSOLE: "Highest money-making potential in the most every-day location...welcome in the finest place of business, too."

More important, the LP Console is a major breakthrough for the operator...for the location...as well as for the public. By giving the public the kind and type of album music the public has proved it wants by buying this music for home play, the LP Console has broken the barrier to more satisfactory net profits for the operator:

- It gives the operator the means to make the most favorable commission arrangements.
- It gives the operator—and the location—the opportunity to

enjoy more play, more profitably through half-dollar play for a single 6-tune album selection.

In a nutshell, that is why the Seeburg LP Console was conceived, developed, and introduced. Seeburg did not radically restyle its phonograph, create a whole new concept of true album programming, or develop the Income Totalizer just to introduce a phonograph in keeping with the fresh design found today in auto-



STEREO CONSOLETTA: "Totally new in concept and design...created to generate significantly greater income."

mobiles, furniture, and everything else the public is buying and using.

More Favorable Commissions

Nor did Seeburg just want to be different. The sole reason for the LP Console is to give the operator a better moneymaker and the first opportunity in 15 years to make much more favorable commission arrangements with his most desirable locations.

This is plain and simple economics.

It is, in fact, the reason behind every innovation, every improvement, every operating feature, every programming feature that Seeburg has introduced since the end of World War II.

In 1948 Seeburg announced that the M-100A presented operators with a golden opportunity that comes only once in about 15 years. Seeburg today is making that same challenging announcement with the introduction of the LP Console.

Seeburg has repeatedly led the industry out of the past into the present—and often when it seemed that the industry preferred to look backward to an easy past instead of forward into the realities of stiff competition for the public's entertainment money.

And there is stiff competition today—even for the public's time. The old music operating business was built in the days when there was no television, no FM radio, no home stereo, many fewer automobiles, and a lot less entertainment of all kinds.

The Proof: Imitation

Has Seeburg been leading in the right direction? Competitors have often cried "No." But what has actually happened?

One by one, Seeburg's carefully planned advancements and innovations have been openly copied. And they are copied because they are right.

Our competitors, even if they did not plow back their own profits into devising more profitable phonographs for their operators, have been smart enough to know a good thing when they saw it.

For example, see what we have today: There were loud laughs at Seeburg's inventive "Artist of the Week" program when it was launched. Yet today it is openly imitated.

Current competitive phonographs also copy other original Seeburg features: styling, personalization, directional

stereo. All are frank imitations adopted a year or more after Seeburg introduced them.

For still another example, the industry has not forgotten the jeers that went up when Seeburg announced automatic intermix of 45 and 33 $\frac{1}{3}$, and warned the industry that the 33 $\frac{1}{3}$ record was the coming thing. One manufacturer went so far as to tell the world that the 33 $\frac{1}{3}$ single was "dead."

Yet today, the 33 $\frac{1}{3}$ record, in album form, accounts for 85 per cent of all records sold, and the 33 $\frac{1}{3}$ single is the sole medium for bringing best selling album music to the coin-phonograph. And, of course, all new models of competitive coin-phonographs are now built to handle the "dead" 33 $\frac{1}{3}$'s.

Answering A Real Need

It would have been easy for Seeburg to rest on the oars and let the industry take its time in catching up. But the harsh fact is that our world is moving faster than our industry. As a whole, coin-phonograph entertainment has not kept up with the changing times. Total programming has not responded to the swiftly changing tastes of the public. Until the LP Console, in fact, there has not been a truly new coin phonograph in 15 years.

The LP Console embodies two remarkable advancements. First, it brings to the location—for the first time—true album programming, the same music the public the world over is buying for home play. Second, the new Income Totalizer in the LP Console makes possible—again, for the first time—truly businesslike arrangements between operator and location. Any possible question over money is eliminated. And this is something in which the most exacting accountants can have complete confidence.

There are two more features of the LP Console that have strong impact everywhere. The original new styling, for one. Here is a design that has the highest money-making potential in the most everyday location. In the corner tavern—or the hamburger drive-in. But at the same time, and we believe this is important, the LP Console has the style to be welcomed in the finest places of business, too. It gives a new dimension to music operating, and greatly enlarges the kind and number of potential new locations.

The advantages of Seeburg's new pull-out "packaged" electronics make sense to both operators and location management. This reduces down-time, due to any electronic malfunction, to a few minutes. The phonograph stays in the location and does not lose earning hours or days.

Breakthrough In Programming

But whatever else a coin music system offers the operator and the location, it is the variety and quality of the music that does—or does not—pull those coins out of pockets and into the cash box.

It was to get the industry on the main track that we introduced our "Artist of the Week" plan three years ago—to step up the quality of programming as well as the quality of reproduction. We knew, though, we had to go further. We

were still not fully in step with the public and its changing taste. So early in 1962 Seeburg and the record manufacturers mutually agreed on the need for true album recordings for coin-phonograph play.

You know the result—the Seeburg "Little LP" record, equal to one full side of a 12-inch album recording and designed for 50-cent play. The "Little LPs" are true album recordings in 33 $\frac{1}{3}$ stereo, and they make available for coin-phonograph play, for the first time, many popular artists not found today on singles.

We also published a special operator's catalog of these albums. The first edition, which went through two printings, has now been revised, enlarged, and issued in a second edition. There are now 247 stereo albums available on 31 labels including all the major manufacturers. Since the Little LP was introduced, Seeburg and Seeburg distributors have invested more than a half-million dollars in this record program, and we are constantly increasing that investment.

Profitable 50-Cent Play

The Little LP was designed for 50-cent play. But even more, it is designed, first, to provide stereo album music that is really worth 50

values that will result in greater earning power for each phonograph. We have a proved record of doing that—building the very best—leading with innovations—looking always to the future earning power of our phonographs.

We know this way is best, because it is the one way that pays off—immediately and in the future. It is the reason why older Seeburg models continue to command the highest re-sale prices. It is the one way which protects the operator's investment.

What About The DS-160?

One question remains: We are still asked if the LP Console is to be the only Seeburg model available in the next two years. For those operators who feel they must have an old-style conventional phonograph for certain locations, the DS-160 will continue to be available.

We do not recommend it. And you must admit that Seeburg's foresight and record for predicting what's to come have repeatedly been right on the nose. The old-style phonograph will fade out. Time is passing it by.

Altogether, the Seeburg program is built on a bold up-dating of the phonograph itself and on a new wide-screen concept of music for public entertainment—music



LITTLE LP OPERATOR'S CATALOG: "Seeburg and Seeburg distributors have invested more than a half-million dollars in this record program... to provide 50-cent play that is really profitable to the operator."

cents to the customer, and second, to provide 50-cent play that is really profitable to the operator. The two, of course, go together. If the music isn't worth the money, the half dollars won't get into the machine.

There were two ways that Seeburg could have gone. One was simply to build a cheaper phonograph and let programming take care of itself. This might gain an operator some short-term profit. But to build a cheaper machine, we would have to take values out of it—and this means re-sale values as well as original values. Doing that would be against the whole trend in our economy, in which greater values are being built into everything.

We have rejected that way of going because it has no future.

The second way, and one Seeburg believes in, is to build in more

that meets the rising popular taste of America, and the world, today.

It is a program—whatever its side benefits—designed primarily to make more money, more take-home money, for the operator. The prosperous operator is the backbone of our industry. Every innovation, every advancement made by Seeburg is aimed at that one fundamental fact. A sick operator—and that means a sick industry—cannot profitably entertain anyone. A healthy operator, making a healthy and growing profit, will let our industry grow and keep pace with the rest of our economy. The LP Console affords the means to let our industry do just that.

Because we are so firmly convinced of this, we plan to continue with the LP Console at least until 1965 or longer.

SEEBURG
LP CONSOLE

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Billboard

**PHOTO GALLERY OF
 Newsmakers**



SEALING WAX: Signing exclusive contract for Irwin H. Steinberg, Mercury v.-p. (seated left), is David White (right), of MWB Productions, Inc. Looking on (background, left to right) are Kenneth S. Myers, Mercury v.-p. in charge of sales; Morris Diamond, national promotion manager for Mercury, and John Madara and Aran Boornazian, both of MWB Productions.



DEBUT: Recently recorded on Philips, Russian-born pianist Nikita Magaloff (left) meets with Philips rep, Piet Beishuizen, and two Japanese distributors, Nobuya Itoh and T. Sugimura, on recent promotion trip to London.



BON VOYAGE: Bryan Hyland enjoys last few stateside hours at party given in his honor before leaving for month of one-nighters in England, and several British TV guest appearances. In on the farewell is songstress Timi Yuro.



FIESTA: Singer Allan Jones was presented as the new star of Spanish label, Fonopolis, at cocktail party in Madrid. Among guests were Antonio Santiago, Spanish representative of ECRAN from Chili; Raul Matas (Billboard), and one-time movie star, Ramsay Ames.



TRADEWISE: Catching up on industry news is pretty Diand Emond, whose Red Coat single, "I Wanna Be Your Lover," has Lou Riegert (KDWB, Minneapolis), and All-Record sales manager, Sandy Sanderson (standing) pretty convinced.



INTERNATIONAL BENEFIT: Sponsored by the United Nation's High Commissioner of Refugees, talent-donated "All-Star Festival" was released for sale Tuesday (26). Profits will aid benefit programs for 13 million refugees. Accepting first

copy of LP is U. N. Secretary General U Thant (center) from Irwin H. Steinberg (left), executive vice-president of Mercury, which manufactured, printed and is distributing disk in U. S., while Felix Schnyder, U. N. High Commissioner of Refugees, from Geneva, Switzerland, looks on.



TAKE TWO: Pausing during recent recording session, Frank Sinatra gets two Billboard awards as Favorite Disk Jockey Male Vocalist and Most-Played Male Vocalist of 1962. Handling the presentation is Mo Ostin, executive vice-president of Sinatra's firm, Reprise Records.



RAPTURE: Shown in his dressing room backstage at the Copacabana, New York, singer Johnny Mathis has within his reach any one of the eight Gold Records which have been presented to him by Columbia Records. A look at today's Billboard charts (both single and LP) might suggest that Columbia execs are brewing up another pot of gold for No. 9. Latest single, "What Will My Mary Say," is current Top 10er.



HITCHED: Vocalist Paul Anka is shown here with his Alexandria-born bride Anne de Zogheb in prenuptial visit to the Byzantine Catholic Patriarchate in Paris. Anne was a fashion model.



NO BRINKLEY: NBC news commentator Chet Huntley gets first copy of Cameo's "The Best of Washington Humor" from Bernie Lowe, company president. Huntley, who narrates the LP, was guest of honor at firm's sales meeting held recently at Americana Hotel in New York.



DISK FALLOUT: Trying to find out just who is to blame for radio-inactive records was the topic of a recent special



NARAS-sponsored panel discussion. Noisy gathering of industry spokesmen, kept in order by NARAS trustee, Joe

Csida, didn't come up with any conclusive answers, but nobody thought the meeting a bomb.