

# BILLBOARD MUSIC WEEK

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

**PAGE ONE  
RECORDS**



★ NATIONAL BREAKOUTS

MONO LP's	NO SELECTIONS THIS WEEK
STEREO LP's	GOLDEN PIANO HITS, Ferrante and Teicher, United Artists EXOTIC PERCUSSION, Stanley Black and Ork, London
SINGLES	DON'T BREAK THE HEART THAT LOVES YOU, Connie Francis, MGM

★ NEW ACTION LP's

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

MONOPHONIC	PLEASE MR. POSTMAN, Marvelles, Tamla
MIDNIGHT SPECIAL, Jimmy Smith, Blue Note	LESLIE UGGAMS, ON TV, Columbia
THE LETTERMEN, Capitol	UP A LAZY RIVER, Si Zentner, Liberty
VERSATILE BURL IVES, Decca	GREATEST STRING BAND HITS, Billy Vaughn, Dot
TWIST WITH STEVE ALAIMO, Checker	BIG BAD JOHN, Wink Martindale, Dot
IF YOU BELIEVE, Brook Benton, Mercury	PHYLLIS DILLER LAUGHS, Verve
DICK GREGORY EAST AND WEST, Colpix	STEREOPHONIC
AROUND THE WORLD WITH THE CHIPMUNKS, David Seville and the Chipmunks, Liberty	SONGS OF PRAISE, Mantovani, London
SO MUCH IN LOVE, Ray Conniff Singers, Columbia	MY FAVORITE CHOPIN, Van Cliburn, RCA Victor
ALAN FREED'S MEMORY LANE, Various Artists, End	SING OUT! Limelites, RCA Victor
	MEXICO, Bob Moore, Monument

★ LOCAL SINGLES BREAKOUTS

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

THE BATTLE . . . Duane Eddy, Jamie 1209 (Gregmark, BMI) (San Francisco, Minneapolis-St. Paul)	I'VE GOT BONNIE . . . Bobby Rydell, Cameo 209 (Aldon, BMI) (Milwaukee)
THE THORN ON THE ROSE . . . Joe Dowell, Smash 1730 (Aldon, BMI) (San Francisco, Milwaukee)	THE MOON WAS YELLOW . . . Frank Sinatra, Capitol 4677 (Bregman, Vocco & Conn, ASCAP) (Houston)
I WANT TO LOVE YOU . . . Renee Roberts, New Phoenix 6198 (New Phoenix, ASCAP) (Milwaukee)	SOUL TWIST . . . King Curtis, Enjoy 1000 (Baltimore)
TANTA ANNA . . . Fezz Fritsche, Soma 1178 (Danamos, ASCAP) (Minneapolis-St. Paul)	POP-EYE . . . Huey Smith, Ace 649 (Ace, BMI) (Baltimore)
THE BIRTH OF THE BEAT . . . Sandy Nelson, Imperial 5809 (Travis, BMI) (Minneapolis-St. Paul)	LOSE HER . . . Bobby Rydell, Cameo 209 (Kalman-Fajob, ASCAP) (Milwaukee)
	OUR ANNIVERSARY . . . Shep and the Limelites, Hull 748 (Keel, BMI) (Philadelphia)

Phila. Breaks 'Anniversary' Shep Waxing

PHILADELPHIA—The Quaker City had its first solid breakout disk in several weeks last week with Shep and the Limelites' new Hull dishing of "Our Anniversary." The second hottest platter of the week appeared to be "What's Your Name," by new act, Don and Juan, on Big Top. Action here matched national movement on the side, as it broke into the "Hot 100" chart this week.

Another interesting action side here is the re-release of Jackie Gleason's "Apology at Bedtime," a monolog dishing, tested in several markets immediately after the release of Jimmy Dean's "To a Sleeping Beauty." The Gleason side has gotten quick action here. One dealer, in fact, noted that when he first got requests on the record, he was able to pull out a half dozen old EP's containing the side from his shelves. "When I sold these, I got copies of the single in quickly," he said.

Other new disks making a noise in the Greater Delaware Valley area, included "Zoom Zoom Zoom," by the Dreamlovers on Heritage, "Cindy," by the Vibrations on Checker and "Quarter to Four Stomp," by the Stompers on Landa.

Among the more established disks which continued to grab *(Continued on page 6)*

Popeye, Steve N. Y. C. Sellers

NEW YORK—Although there were no breakouts in singles records here last week, there were some new singles getting nice sales. These included, according to dealers checked, "Our Concerto" by Steve Lawrence on United Artists, and the "Popeye" records by Huey Smith on Ace, and Ernie K-Doe on Minit.

A number of dealers in New York were a bit disappointed at the sales of "B'wa Nina," by the Tokens, the group's followup to their smash hit "The Lion Sleeps Tonight." Although they admitted it was rather early to expect sock sales, they also noted they had stocked heavily on the tune and

Record Sales Hold Strong in January

NEW YORK — January has been a good month for record dealers in most sections of the country. According to dealers checked from coast-to-coast, business, on both the singles and the album level, has held up well throughout the past month. A number of manufacturers have also reported that January was equal to, or over their original expectations.

Some single records recently released have turned into mighty hot selling items. Presley's "Can't Help Falling in Love" was his biggest since last summer; Chubby Checker's "Twist" singles and Jimmy Dean's various singles have kept traffic moving in stores all month. "The Duke of Earl" by

Gene Chandler, has turned into "an absolute smash" according to many dealers, and looks like it will be one of the biggest records of the year.

The teen dance called the Popeye, which started in New Orleans only a fortnight ago, has already started to move out across the country. Disk broke out this week in the Baltimore market and New York dealers note that all of the Popeye records are starting to get action. New records by Bobby Rydell, Duane Eddy, Joe Dowell, King Curtis, Frank Sinatra and Sandy Nelson also grabbed action as breakouts last week. Young thrush Renee Roberts, and orkster Fezz Fritsche were picking up sales action in Milwaukee and Minneapolis, respectively.

Jazz, Comedy & Vocals Stir Mono Chart Action

NEW YORK—A flock of new mono albums were creating action across the country last week, sparked by Jimmy Smith's jazz set, "Midnight Special" on Blue Note. Brook Benton's new LP "If You Believe," Dick Gregory's second comedy disk, Burl Ives' LP, "The Versatile Burl Ives," and Phyllis Diller's new comedy album, and Stanley Black's "Exotic Percussion" set, another of London's Phase Four LP's, also grabbed stereo sales.

The variety of albums created expected big things of it. Disk hit the "Hot 100" this week. According to dealer reports, business was holding up very well in this city on both albums and singles. Most dealers in fact were very hot about their album business and were quite optimistic for the future.

ing sales was apparent in the "New Action Albums" reported by dealers last week. In addition to comedy and Twist LP's, there were folk, teen beat, kiddie, religious, pop and even one classical LP moving up in sales activity.

'POP-EYE' POPS IN BALTIMORE

BALTIMORE — "Pop-Eye," by Huey Smith on Ace, broke out in Baltimore last week. The dancing Baltimoreans also put a brand-new twister in the breakout category, with dealers reporting strong sales for "Soul Twist," by King Curtis on Enjoy. "Mom and Daddy Were Twistin'," by Susan Summers on Diamond, though not yet a breakout, was keeping the younger set spinning with good sales here, dealers report.

Newcomers on the BMW chart last week and showing strong sales here were "Imagination," by the Quotations on Verve, with fair sales for "Fool's Hall of Fame," by Paul Anka on ABC; "Check Yourself," by the Temptations *(Continued on page 6)*

NEW ON THE MONO LP CHART THIS WEEK

Pos. 134. SONGS FOR SINNERS, Rusty Warren, Jubilee	Pos. 149. PARTY SING ALONG WITH MITCH, Mitch Miller, Columbia
140. FERRANTE AND TEICHER, LOVE THEMES, United Artists	150. GOLDEN PIANO HITS, Ferrante and Teicher, United Artists
145. HORN A-PLENTY, Al Hirt, RCA Victor	

NEW ON THE HOT 100 CHART THIS WEEK

Pos. 66. DON'T BREAK THE HEART THAT LOVES YOU, Connie Francis, MGM	Pos. 91. DO YOU KNOW HOW TO TWIST, Hank Ballard, King
72. WHAT'S YOUR NAME, Don and Juan, Big Top	92. BERMUDA, Linda Scott, Canadian-American
77. DRUMS ARE MY BEAT, Sandy Nelson, Imperial	93. AW, SHUCKS, HUSH YOUR MOUTH, Jimmy Reed, Vee Jay
79. THE MAJESTIC, Dion, Laurie	94. ROUGH LOVER, Aretha Franklin, Columbia
80. B'WA NINA, Tokens, RCA Victor	95. SHIMMY, SHIMMY WALK, Megatons, Checker
86. TEARS AND LAUGHTER, Dinah Washington, Mercury	96. YESSIREE, Linda Scott, Congress
	98. PICTURES IN THE FIRE, Pat Boone, Dot
	100. STRANGE, Patsy Cline, Decca



150 Best Selling

## MONAURAL LP's

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

This Week	Last Week	Title, Artist, Label	Wks. on Chart
1	1	BLUE HAWAII Elvis Presley, RCA Victor LPM 2426	16
2	2	DOIN' THE TWIST AT THE PEPPERMINT LOUNGE Joey Dee & His Starliners, Roulette R 25166	9
3	3	YOUR TWIST PARTY Chubby Checker, Parkway P 7007	9
4	4	BREAKFAST AT TIFFANY'S Henry Mancini, RCA Victor LPM 2362	18
5	5	HOLIDAY SING ALONG WITH MITCH Mitch Miller, Columbia CL 1701	14
6	6	THE TWIST Chubby Checker, Parkway P 7001	57
7	8	THE SOUND OF MUSIC Original Cast, Columbia KOL 5450	112
8	7	CHUBBY CHECKER/BOBBY RYDELL Cameo C 1013	8
9	9	FOR TWISTERS ONLY Chubby Checker, Parkway P 7002	10
10	10	CAMELOT Original Cast, Columbia KOL 5620	55
★11	20	LET THERE BE DRUMS Sandy Nelson, Imperial 9159	4
12	13	LET'S TWIST AGAIN Chubby Checker, Parkway P 7004	20
13	11	JUDY AT CARNEGIE HALL Judy Garland, Capitol WBO 1569	28
14	12	WEST SIDE STORY Sound Track, Columbia OL 5670	16
15	15	TIME OUT Dave Brubeck, Columbia CL 1397	58
16	14	MILK AND HONEY Original Cast, RCA Victor LOC 1065	12
17	19	DO THE TWIST Ray Charles, Atlantic 8054	8
18	18	JOAN BAEZ, VOL. II Vanguard VRS 9094	11
19	16	I REMEMBER TOMMY Frank Sinatra, Reprise R 1003	14
20	17	KNOCKERS UP Rusty Warren, Jubilee JLP 2029	66
21	21	WEST SIDE STORY Original Cast, Columbia OL 5230	70
22	23	SING ALONG WITH MITCH Mitch Miller, Columbia CL 1160	186
23	30	RUMAROUND SUE Dion, Laurie LLP 2009	11
24	32	NEVER ON SUNDAY Connie Francis, MGM E 3965	15
25	33	BIG BAD JOHN Jimmy Dean, Columbia CL 1735	10
26	28	MURRAY THE "K'S" BLASTS FROM THE PAST Various Artists, Chess LP 1461	7
27	29	HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING Original Cast, RCA Victor LOC 1066	11
28	22	OLDIES BUT GOODIES, VOL. I Various Artists, Original Sound 5001	123
29	34	MY FAIR LADY Original Cast, Columbia OL 5090	305
30	35	JOHNNY'S GREATEST HITS Johnny Mathis, Columbia CL 1133	197
★31	39	TWIST WITH THE VENTURES Dotlan BLP 2010	4
32	25	THE KINGSTON TRIO CLOSE UP Capitol T 1642	18
33	26	MOON RIVER Lawrence Welk, Dot DLP 3412	6
34	24	PORTRAIT OF JOHNNY Johnny Mathis, Columbia CL 1644	24
35	31	WEST SIDE STORY Ferrante & Teicher, United Artists UAL 3166	12
36	36	YOUR REQUEST SING ALONG WITH MITCH Mitch Miller, Columbia CL 1671	21
37	27	OLDIES BUT GOODIES, VOL. III Various Artists, Original Sound 5004	26
38	38	FLOWER DRUM SONG Sound Track, Decca DL 9098	7
39	40	JUMP UP CALYPSO Harry Belafonte, RCA Victor LPM 2388	24
40	43	RUSTY WARREN BOUNCES BACK Jubilee JGM 2039	8
41	41	BUTTON-DOWN MIND OF BOB NEWHART Warner Bros. W 1379	91
42	42	BEHIND THE BUTTON-DOWN MIND OF BOB NEWHART Warner Bros. W 1417	15
43	47	KING OF KINGS Original Movie Music; Miklos Rozsa, MGM IE2	11
44	44	PAUL ANKA SINGS HIS BIG 15 ABC-Paramount ABC 323	84
45	45	GREAT MOTION PICTURE THEMES Various Artists, United Artists UAL 3122	54
46	48	NEVER ON SUNDAY Sound Track, United Artists UAL 4070	55
47	50	SOUTH PACIFIC Sound Track, RCA Victor LOC 1032	202
48	37	THE SLIGHTLY FABULOUS LIMELITERS RCA Victor LPM 2393	19
49	49	SOUTH PACIFIC Original Cast, Columbia OL 4180	400
50	46	TIME FURTHER OUT Dave Brubeck Quartet, Columbia CL 1690	7
51	62	BELAFONTE AT CARNEGIE HALL Harry Belafonte, RCA Victor LOC 6006	118

This Week	Last Week	Title, Artist, Label	Wks. on Chart
52	54	WHAT'D I SAY Ray Charles, Atlantic 8029	24
53	55	COME SWING WITH ME Frank Sinatra, Capitol W 1594	26
54	58	MOMS MABLEY AT THE UN. Chess LP 1452	41
★55	85	LET'S TWIST HER Bill Black's Combo, Hi HL 12006	4
56	56	TV SING ALONG WITH MITCH Mitch Miller, Columbia CL 1628	36
57	57	HEAVENLY Johnny Mathis, Columbia CL 1251	125
58	73	GOLDEN WALTZES Billy Vaughn, Dot DLP 3280	18
59	70	MEXICO Bob Moore, Monument M 4005	13
★60	88	THE LION SLEEPS TONIGHT Tolsons, RCA Victor LPM 2514	3
61	52	WEST SIDE STORY Stan Kenton, Capitol T 1609	16
62	53	EXODUS Sound Track, RCA Victor LOC 1058	56
63	60	TWIST WITH BOBBY DARIN Atco 138	3
64	76	BUTTON-DOWN MIND STRIKES BACK Bob Newhart, Warner Bros. W 1393	65
65	66	CALCUTTA Lawrence Welk, Dot DLP 3359	54
66	96	JIMMY REED AT CARNEGIE HALL Vee Jay 2 LP 1035	17
67	51	A PERSONAL APPEARANCE Shelley Berman, Verve V 15027	14
68	63	TONIGHT IN PERSON Limeatters, RCA Victor LPM 2272	50
69	69	NEW PIANO IN TOWN Peter Nero, RCA Victor LPM 2383	21
70	59	FROM THE HUNGRY I Kingston Trio, Capitol T 1107	148
71	64	FIRESIDE SING ALONG WITH MITCH Mitch Miller, Columbia CL 1389	84
72	107	FLOWER DRUM SONG Original Cast, Columbia OL 5350	122
73	65	AIN'T THAT WEIRD! Brother Dave Gardner, RCA Victor LPM 2355	21
74	97	MOMS MABLEY AT THE PLAYBOY CLUB Chess LP 1460	15
75	67	SAIL AWAY Original Cast, Capitol WAO 1643	11
76	77	STILL MORE SING ALONG WITH MITCH Mitch Miller, Columbia CL 1233	119
77	81	BROTHERS FOUR SONG BOOK Columbia CL 1697	8
★78	118	TWISTIN' IN HIGH SOCIETY Lester Lanin Ork, Epic LN 3835	2
79	71	CARNIVAL Original Cast, MGM E 3946	37
80	72	JOSE JIMENEZ AT THE HUNGRY I Bill Dana, Kapp KL 3238	30
81	110	WHOLE LOTTA FRANKIE Frankie Avalon, Chancellor CHL 5018	13
82	79	BABES IN TOYLAND Sound Track, Vista BV 4022	4
83	84	SONGS OF PRAISE Mantovani, London LL 3251	5
84	89	SOMEBODY LOVES ME Ray Conniff Singers, Columbia CL 1642	22
85	93	SEPTEMBER IN THE RAIN Dinah Washington, Mercury MG 20638	8
86	94	SINSAIONAL Rusty Warren, Jubilee JGM 2034	38
87	106	SENTIMENTAL SING ALONG WITH MITCH Mitch Miller, Columbia CL 1457	83
★88	108	LET'S ALL SING WITH THE CHIPMUNKS David Seville & the Chipmunks, Liberty LRP 3132	4
89	75	ENCORE OF GOLDEN HITS Flatters, Mercury MG 20472	100
90	78	JOSE JIMENEZ IN ORBIT/BILL DANA ON EARTH Kapp KL 1257	5
91	82	KEAN Original Cast, Columbia KOL 5720	7
92	83	WOODY WOODBURY'S SALOONATICS StereoDitties MW 4	4
93	87	YELLOW BIRD Lawrence Welk, Dot DLP 3389	26
94	92	THIS LITTLE BOY OF MINE Gloria Lynne, Everest LPBR 5131	15
95	98	EBB TIDE AND OTHER INSTRUMENTAL FAVORITES Earl Grant, Decca DL 4165	25
96	103	BUDDY HOLLY STORY Coral CRL 57326	57
97	114	ALL THE WAY Brenda Lee, Decca DL 4176	24
98	115	GENIUS AFTER HOURS Ray Charles, Atlantic 1369	12
99	102	MORE SING ALONG WITH MITCH Mitch Miller, Columbia CL 1243	155
100	111	CONNIE'S GREATEST HITS Connie Francis, MGM E 3793	79

This Week	Last Week	Title, Artist, Label	Wks. on Chart
101	61	BERLIN MELODY Billy Vaughn, Dot DLP 3396	10
102	68	BEN-HUR Sound Track, MGM 1E1	93
103	74	ELLA IN HOLLYWOOD Ella Fitzgerald, Verve V 4052	13
104	80	MUSIC FROM EXODUS & OTHER GREAT THEMES Mantovani, London LL 3231	60
105	86	G. I. BLUES Elvis Presley, RCA Victor LPM 2256	67
106	90	SATURDAY NIGHT SING ALONG WITH MITCH Mitch Miller, Columbia CL 1414	77
107	91	HERE WE GO AGAIN Kingston Trio, Capitol T 1258	112
108	95	FOLK SONG SING ALONG WITH MITCH Mitch Miller, Columbia CL 1216	84
109	101	MEMORIES SING ALONG WITH MITCH Mitch Miller, Columbia CL 1542	65
110	105	ITALIA MIA Mantovani, London LL 3239	37
111	99	HYMNS Tennessee Ernie Ford, Capitol T 756	229
112	109	HERE'S JONATHAN Jonathan Winters, Verve MG 15025	37
113	112	HELL BENT FOR LEATHER Frankie Laine, Columbia CL 1615	16
★114	146	TAKE GOOD CARE OF MY BABY Bobby Vee, Liberty LRP 3211	2
115	113	RICK IS 21 Ricky Nelson, Imperial LP 9152	37
116	117	ROARING 20'S Dorothy Provine, Warner Bros. W 1294	37
117	125	GENIUS OF RAY CHARLES Atlantic 1312	80
118	116	HYMNS AT HOME Tennessee Ernie Ford, Capitol T 1604	3
★119	148	SING OUT! Limeatters, RCA Victor LPM 2445	2
★120	145	MY FAVORITE CHOPIN Van Cliburn, RCA Victor LM 2576	2
★121	136	ROGER WILLIAMS' GREATEST HITS Kapp KL 1260	2
122	120	RODGERS: VICTORY AT SEA, VOL. III RCA Victor Symphony Orch. (Bennett), RCA Victor LM 2523	22
123	121	YELLOW BIRD (PERCUSSION SPECTACULAR) Arthur Lyman, Life LP 1004	29
124	124	FILM ENCORES, VOL. I Mantovani, London LL 1700	185
125	127	KINGSTON TRIO Capitol T 996	168
126	131	GOIN' PLACES Kingston Trio, Capitol T 1564	32
127	104	BEST OF THE DUKES OF DIXIELAND Audio Fidelity AFLP 1956	9
★128	149	SONGS OF THE FABULOUS 50'S Roger Williams, Kapp KL 1209	2
129	122	FOUR PREPS ON CAMPUS Capitol T 1566	25
130	123	BOBBY DARIN STORY Atco 131	38
131	128	GENIUS PLUS SOUL EQUALS JAZZ Ray Charles, Impulse A-2	46
132	132	HAPPY TIMES SING ALONG WITH MITCH Mitch Miller, Columbia CL 1568	48
133	133	SIXTY YEARS OF MUSIC AMERICA LOVES BEST, VOL. III (Black Seal—Popular), Various Artists, RCA Victor LOP 1509	23
134	—	SONGS FOR SINNERS Rusty Warren, Jubilee JLP 2024	16
135	135	MURRAY THE "K'S" SING ALONG WITH THE ORIGINAL GASSERS Various Artist, Roulette R 25159	18
136	130	JOSE JIMENEZ, THE SUBMARINE OFFICER Bill Dana, Kapp KL 1215	7
137	134	FIORILLO Original Cast, Capitol WAO 1321	79
138	142	BIG BAND PLAYS BIG HITS St Zentner, Liberty 3197	8
139	147	DANCE TILL A QUARTER TO THREE Gary (U. S.) Bonds, LeGrand LLP 3001	27
★140	—	FERRANTE & TEICHER, LOVE THEMES United Artists WWR 3514	1
141	138	ORANGE BLOSSOM SPECIAL AND WHEELS Billy Vaughn, Dot DLP 3366	41
142	137	HIGHWAYMEN United Artists UAL 3125	18
143	140	EXODUS TO JAZZ Eddie Harris, Vee Jay 3016	37
144	129	MILES DAVIS, IN PERSON FRIDAY NIGHT AT THE BLACKHAWK, SAN FRANCISCO, VOL. I Columbia CL 1694	19
145	—	HORN A-PLenty Al Hirt, RCA Victor LPM 2446	1
146	139	NICE 'N' EASY Frank Sinatra, Capitol W 1417	77
147	143	MOODY RIVER Pat Boone, Dot DLP 3384	30
148	144	BASIN ST. EAST PROUDLY PRESENTS MISS PEGGY LEE Capitol T 1520	22
149	—	PARTY SING ALONG WITH MITCH Mitch Miller, Columbia CL 1331	89
150	—	GOLDEN PIANO HITS Ferrante & Teicher, United Artists WWR 3505	1

50 Best Selling

## STEREO LP's

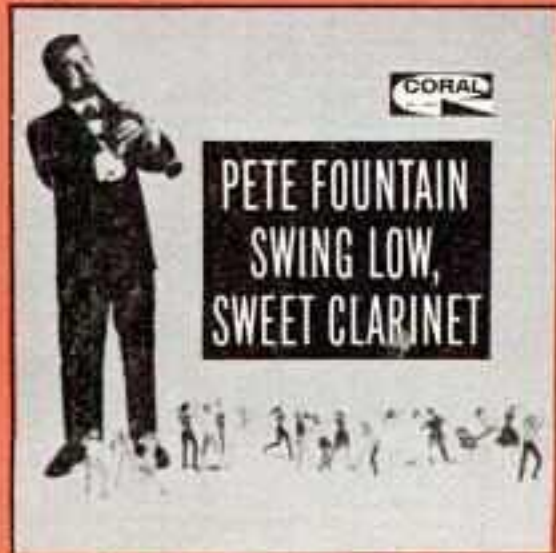
This Week	Last Week	Title, Artist, Label	Wks. on Chart
1	2	BREAKFAST AT TIFFANY'S Henry Mancini, RCA Victor LSP 2362	16
2	1	BLUE HAWAII Elvis Presley, RCA Victor LSP 2426	15
3	3	STEREO 35/MM Enoch Light & His Ork, Command RS 826 SD	18
4	4	THE SOUND OF MUSIC Original Cast, Columbia KOS 2020	100
5	5	CAMELOT Original Cast, Columbia KOS 2031	55
6	6	JUDY AT CARNEGIE HALL Judy Garland, Capitol SWBO 1569	28
7	8	WEST SIDE STORY Sound Track, Columbia OS 2070	13
8	9	TIME OUT Dave Brubeck, Columbia CS 8192	27
9	7	HOLIDAY SING ALONG WITH MITCH Mitch Miller, Columbia CS 8501	10
10	11	WEST SIDE STORY Ferrante & Teicher, United Artists UAS 6166	8
11	17	KING OF KINGS Original Movie Music; Miklos Rozsa, MGM SIE 2	14
12	15	PORTRAIT OF JOHNNY Johnny Mathis, Columbia CS 8444	23
13	10	I REMEMBER TOMMY Frank Sinatra, Reprise R 9-1003	12
14	12	MOON RIVER Lawrence Welk, Dot DLP 25412	5
★15	20	DOIN' THE TWIST AT THE PEPPERMINT LOUNGE Joey Dee & His Starliners, Roulette SR 25166	4
16	16	PERSUASIVE PERCUSSION, VOL. I Terry Snyder and the All Stars, Command RS 800 SD	99
17	19	GREAT MOTION PICTURE THEMES Various Artists, United Artists UAS 6122	55
18	26	WEST SIDE STORY Original Cast, Columbia OS 2001	32
19	14	STARS FOR A SUMMER NIGHT Various Artists, Columbia PMS 1	36
20	13	THE SLIGHTLY FABULOUS LIMELITERS RCA Victor LSP 2393	16
★21	32	LET THERE BE DRUMS Sandy Nelson, Imperial 12080	2
22	28	YELLOW BIRD Lawrence Welk, Dot DLP 25389	27
★23	30	FLOWER DRUM SONG Sound Track, Decca DL 7-9098	3
24	23	SOUTH PACIFIC Sound Track, RCA Victor LSO 1032	137
25	22	TIME FURTHER OUT Dave Brubeck Quartet, Columbia CS 8490	3
26	24	BEST OF THE DUKES OF DIXIELAND Audio Fidelity AFSD 5956	9
27	27	EBB TIDE AND OTHER INSTRUMENTAL FAVORITES Earl Grant, Decca DL 74165	25
28	33	JUMP UP CALYPSO Harry Belafonte, RCA Victor LSP 2388	23
29	18	SING ALONG WITH MITCH Mitch Miller, Columbia CS 8004	87
30	29	EXODUS Sound Track, RCA Victor LSO 1058	56
31	39	SOMEBODY LOVES ME Ray Conniff Singers, Columbia CS 8442	22
32	25	YOUR REQUEST SING ALONG WITH MITCH Mitch Miller, Columbia CS 8471	20
33	38	TV SING ALONG WITH MITCH Mitch Miller, Columbia CS 8428	35
34	21	BERLIN MELODY Billy Vaughn, Dot DLP 25396	10
35	45	PASS IN REVIEW Bob Sharpley Ork, London SP 44001	18
36	34	MY FAIR LADY Original Cast, Columbia OS 2015	131
★37	43	TWISTIN' IN HIGH SOCIETY Lester Lanin & His Ork, Epic WN 620	4
38	35	BELAFONTE AT CARNEGIE HALL Harry Belafonte, RCA Victor LSO 6006	115
39	37	FERRANTE & TEICHER, LOVE THEMES United Artists WWS 8514	8
40	31	BIG BAD JOHN Jimmy Dean, Columbia CS 8535	6
41	42	PETE FOUNTAIN—AL HIRT—BOURBON STREET Coral CRL 7-57389	2
42	36	THE KINGSTON TRIO CLOSE UP Capitol ST 1642	16
43	50	RODGERS: VICTORY AT SEA, VOL. III RCA Victor Symphony Orch. (Bennett), RCA Victor LSC 2523	21
44	46	WEST SIDE STORY Stan Kenton, Capitol ST 1609	12
45	49	HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING Original Cast, RCA Victor LSO 1066	7
46	48	ELLA IN HOLLYWOOD Ella Fitzgerald, Verve 6-4052	2
47	47	MELODY AND PERCUSSION FOR TWO PIANOS Ronnie Aldrich & His 2 Pianos, London SP 44007	16
48	40	MILK AND HONEY Original Cast, RCA Victor LSO 1065	10
49	—	GOLDEN PIANO HITS Ferrante & Teicher, United Artists WWS 8505	1
50	—	EXOTIC PERCUSSION Stanley Black & His Ork, London SP 44004	1



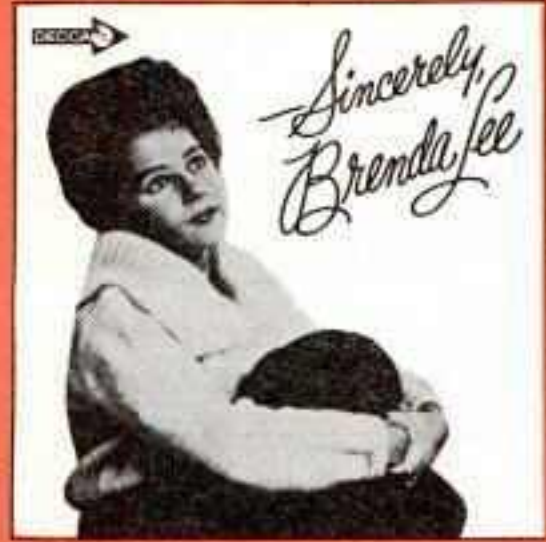
# A Sales ExPlosion! in February

15 Great New  
ALBUMS

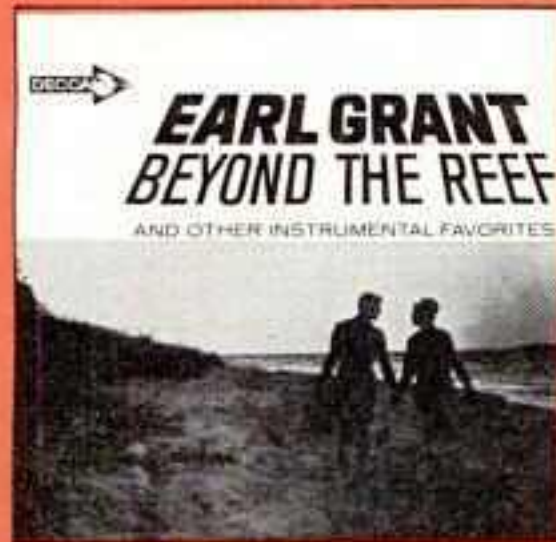
from **DECCA**  
**CORAL**



★ SWING LOW, SWEET CLARINET  
PETE FOUNTAIN  
Coral CRL 57394



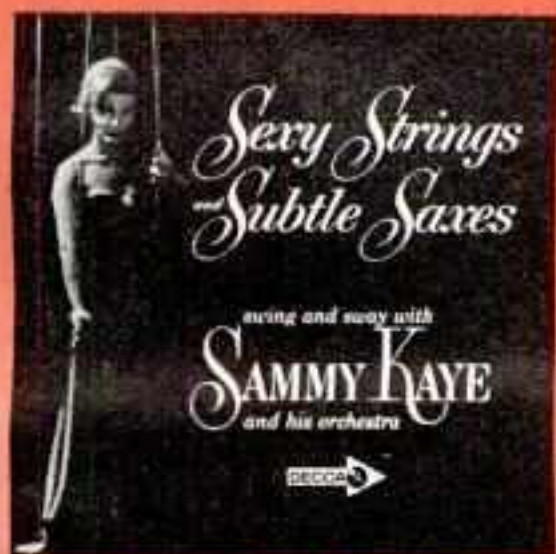
★ SINCERELY  
BRENDA LEE Decca DL 4216



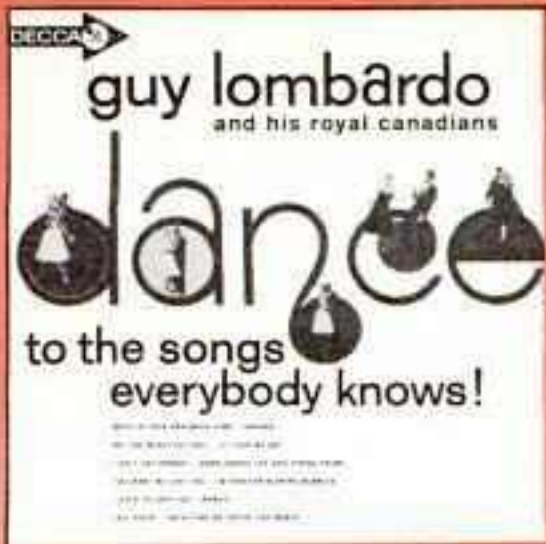
★ BEYOND THE REEF  
EARL GRANT Decca DL 4231



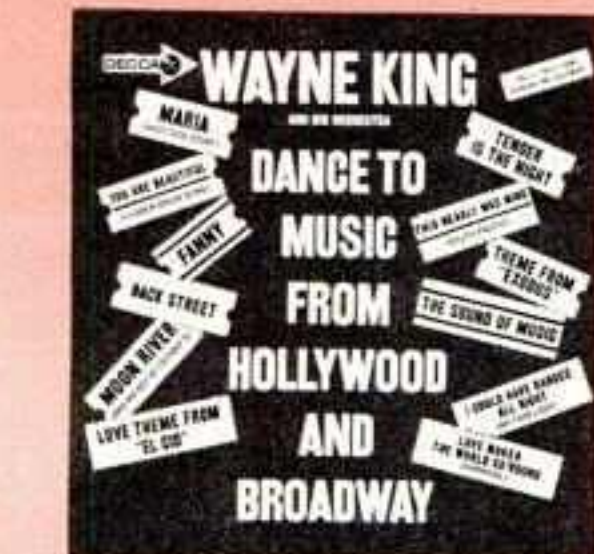
★ BRAZEN BRASS ZINGS THE  
STRINGS  
HENRY JEROME Decca DL 4187



★ SEXY STRINGS AND SUBTLE  
SAXES  
SAMMY KAYE Decca DL 4215



★ DANCE TO THE SONGS  
EVERYBODY KNOWS  
GUY LOMBARDO Decca DL 4180



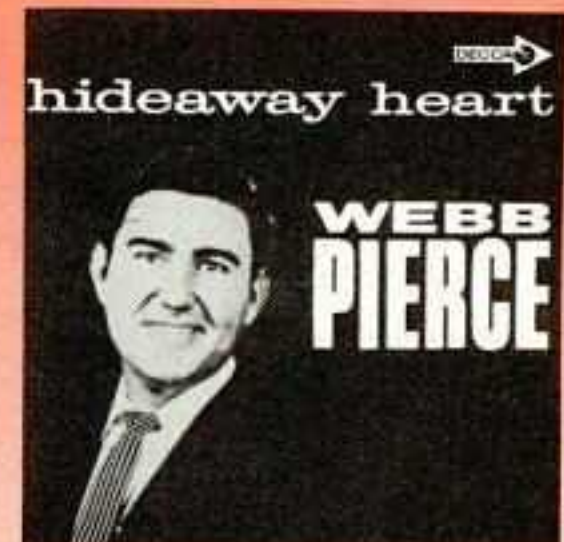
★ DANCE TO MUSIC FROM  
HOLLYWOOD & BROADWAY  
WAYNE KING Decca DL 4232



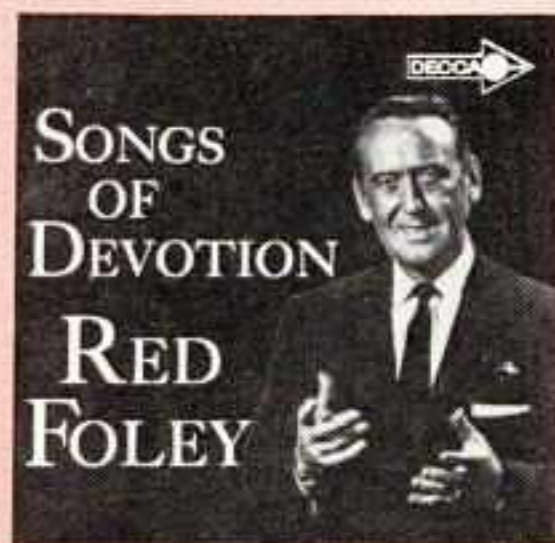
★ IN PERSON  
"BIG" TINY LITTLE  
Coral CRL 57390



★ QUEEN OF COUNTRY MUSIC  
KITTY WELLS Decca DL 4197



★ HIDEAWAY HEART  
WEBB PIERCE Decca DL 4218



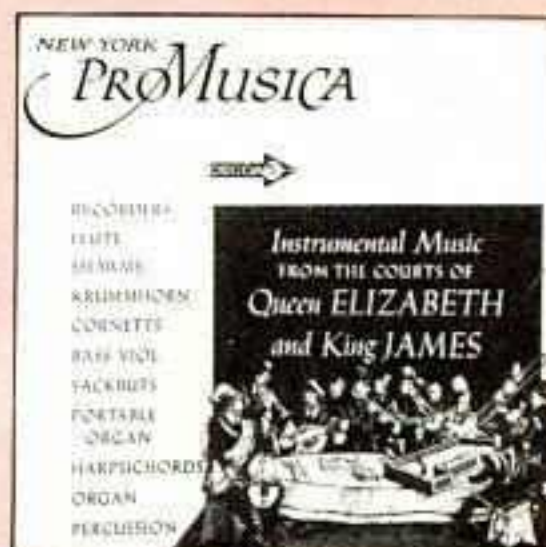
★ SONGS OF DEVOTION  
RED FOLEY Decca DL 4198



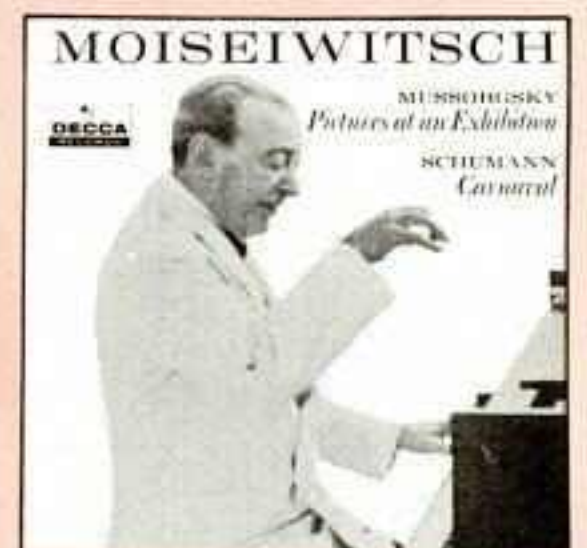
★ MIDNIGHT JAMBOREE  
ERNEST TUBB Decca DL 4045



★ STEIN SONGS  
RUDY VALLEE Decca DL 4242



★ INSTRUMENTAL MUSIC  
NEW YORK PRO MUSICA  
Decca DL 9415



★ PICTURES AT AN EXHIBITION  
MOISEWITSCH Decca DL 10042

All Albums  
Available In  
Mono and Stereo



**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.

THIS WEEK	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	Weeks On Chart
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# " THE NATION'S BEST SELLING RECORDS! "

## BEST SELLING SINGLES

RECORD NO.	TITLE	ARTIST
<input type="checkbox"/> 16312	I'll See You In My Dreams/Pictures In The Fire	PAT BOONE
<input type="checkbox"/> 16309	You Better Move On A Shot Of Rhythm And Blues	ARTHUR ALEXANDER
<input type="checkbox"/> 16302	The Original Happy Jose	JACK ROSS
<input type="checkbox"/> 16313	The Bride/Horizons of Joy	TONY MARTIN
<input type="checkbox"/> 16301	The Continental Twist/Oh Ma Ma Twist	LOUIS PRIMA
<input type="checkbox"/> 16298	Can't Help Falling In Love/You'll Never Walk Alone	KEELY SMITH
<input type="checkbox"/> 16318	For Sale/The Patty Cake	CHASE WEBSTER
<input type="checkbox"/> 16319	(The Original) Nut Rocker/Never On Sunday	JACK B. NIMBLE

RECORD NO.	TITLE	ARTIST
<input type="checkbox"/> 16308	If You Gotta Make A Fool Of Somebody/Mr. Moto	VAUGHN MONROE
<input type="checkbox"/> 16295	Everybody's Twisting Down In Mexlco	BILLY VAUGHN
<input type="checkbox"/> 16292	Saddle Up/I Wonder Why	THE LARGOS
<input type="checkbox"/> 16314	Love In Return	THE DELL-COEDS

### NEW SINGLE RELEASES

<input type="checkbox"/> 16327	Hello Mr. Heartbreak/Mud Pies	MARGIE RAYBURN
<input type="checkbox"/> 16326	Oh What a Way to Be Loved/Why You Do Me Wrong	DAYLIGHTERS
<input type="checkbox"/> 16320	Frenchy/Glad Rag Doll	JOHNNY MADDOX

## BEST SELLING ALBUMS

MONO	STEREO	ARTIST
<input type="checkbox"/> 3409	<input type="checkbox"/> 25409	GREATEST STRING BAND HITS • Billy Vaughn
<input type="checkbox"/> 3412	<input type="checkbox"/> 25412	MOON RIVER • Lawrence Welk
<input type="checkbox"/> 3410	<input type="checkbox"/> 25410	DOIN' THE TWIST • Louis Prima
<input type="checkbox"/> 3406	<input type="checkbox"/> 25406	THE ANDREWS SISTERS' GREATEST HITS
<input type="checkbox"/> 3389	<input type="checkbox"/> 25389	YELLOW BIRD • Lawrence Welk
<input type="checkbox"/> 3396	<input type="checkbox"/> 25396	BERLIN MELODY • Billy Vaughn
<input type="checkbox"/> 3398	<input type="checkbox"/> 25398	SAD MOVIES • The Lennon Sisters
<input type="checkbox"/> 3280	<input type="checkbox"/> 25280	GOLDEN WALTZES • Billy Vaughn
<input type="checkbox"/> 3415	<input type="checkbox"/> 25415	BECAUSE YOU'RE MINE • Keely Smith
<input type="checkbox"/> 3384	<input type="checkbox"/> 25384	MOODY RIVER • Pat Boone
<input type="checkbox"/> 3366	<input type="checkbox"/> 25366	WHEELS & ORANGE BLOSSOM SPECIAL • Billy Vaughn
<input type="checkbox"/> 3359	<input type="checkbox"/> 25359	CALCUTTA • Lawrence Welk
<input type="checkbox"/> 3250	<input type="checkbox"/>	BEST-LOVED CATHOLIC HYMNS • The Lennon Sisters
<input type="checkbox"/> 3352	<input type="checkbox"/> 25352	WONDERLAND BY NIGHT • Louis Prima
<input type="checkbox"/> 3276	<input type="checkbox"/> 25276	THEME FROM A SUMMER PLACE • Billy Vaughn
<input type="checkbox"/> 3350	<input type="checkbox"/> 25350	LAST DATE • Lawrence Welk
<input type="checkbox"/> 3292	<input type="checkbox"/> 25292	THE LENNON SISTERS SING 12 GREAT HITS
<input type="checkbox"/> 3322	<input type="checkbox"/> 25322	LOOK FOR A STAR • Billy Vaughn
<input type="checkbox"/> 110	<input type="checkbox"/>	THE MAN WITH THE BANJO • Eddie Peabody
<input type="checkbox"/> 3001	<input type="checkbox"/>	SWEET MUSIC AND MEMORIES • Billy Vaughn
<input type="checkbox"/> 3016	<input type="checkbox"/> 25016	THE GOLDEN INSTRUMENTALS • Billy Vaughn
<input type="checkbox"/> 3054D	<input type="checkbox"/> 25054D	THE TEN COMMANDMENTS • Sound Track
<input type="checkbox"/> 3064	<input type="checkbox"/> 25064	MELODIES IN GOLD • Billy Vaughn
<input type="checkbox"/> 3068	<input type="checkbox"/> 25068	HYMNS WE LOVE • Pat Boone
<input type="checkbox"/> 3071	<input type="checkbox"/> 25071	PAT'S GREAT HITS • Pat Boone

MONO	STEREO	ARTIST
<input type="checkbox"/> 3086	<input type="checkbox"/> 25086	MUSIC FOR THE GOLDEN HOURS • Billy Vaughn
<input type="checkbox"/> 3098	<input type="checkbox"/>	GALE'S GREAT HITS • Gale Storm
<input type="checkbox"/> 3100	<input type="checkbox"/> 25100	SAIL ALONG SILV'RY MOON • Billy Vaughn
<input type="checkbox"/> 3118	<input type="checkbox"/> 25118	STAR DUST • Pat Boone
<input type="checkbox"/> 3119	<input type="checkbox"/> 25119	BILLY VAUGHN PLAYS THE MILLION SELLERS
<input type="checkbox"/> 3122	<input type="checkbox"/> 25122	JOHNNY MADDOX PLAYS THE MILLION SELLERS
<input type="checkbox"/> 3140	<input type="checkbox"/> 25140	LÀ PALOMA • Billy Vaughn
<input type="checkbox"/> 3156	<input type="checkbox"/> 25156	BILLY VAUGHN PLAYS
<input type="checkbox"/> 3157	<input type="checkbox"/> 25157	THE MILLS BROTHERS GREAT HITS
<input type="checkbox"/> 3164	<input type="checkbox"/> 25164	MR. MUSIC MAKER • Lawrence Welk
<input type="checkbox"/> 3165	<input type="checkbox"/> 25165	BLUE HAWAII • Billy Vaughn
<input type="checkbox"/> 3170	<input type="checkbox"/> 25170	PETITE FLEUR • Bob Crosby
<input type="checkbox"/> 9500	<input type="checkbox"/> 29500	THE FIVE PENNIES • Sound Track
<input type="checkbox"/> 3208	<input type="checkbox"/> 25208	LET ME CALL YOU SWEETHEART • The Mills Brothers
<input type="checkbox"/> 3210	<input type="checkbox"/> 25210	LOUIS AND KEELY! • Louis Prima, Keely Smith
<input type="checkbox"/> 3241	<input type="checkbox"/> 25241	BE MY LOVE • Keely Smith
<input type="checkbox"/> 3249	<input type="checkbox"/> 25249	RAGTIME PIANO GAL • Jo Ann Castle
<input type="checkbox"/> 3251	<input type="checkbox"/> 25251	SONG OF THE ISLANDS • Lawrence Welk
<input type="checkbox"/> 3302	<input type="checkbox"/> 25302	POLKAS • Lawrence Welk
<input type="checkbox"/> 3408	<input type="checkbox"/>	FIRE BALL MAIL • Mac Wiseman
<input type="checkbox"/> 3360	<input type="checkbox"/> 25360	TONY MARTIN—HIS GREATEST HITS
<input type="checkbox"/> 3338	<input type="checkbox"/> 25338	YELLOW BIRD • THE Mills Brothers
<input type="checkbox"/> 3368	<input type="checkbox"/> 25368	GREAT HAWAIIAN HITS • The Mills Brothers
<input type="checkbox"/> 3400	<input type="checkbox"/> 25400	TAKE FIVE • George Cates
<input type="checkbox"/> 3403	<input type="checkbox"/> 25403	BIG BAD JOHN • Wink Martindale

## ALL TIME HIT SINGLES

RECORD NO.	TITLE	ARTIST
<input type="checkbox"/> 16022	Trying/P.S. I Love You	THE HILLTOPPERS
<input type="checkbox"/> 16023	Cocoanut Grove/In The Mood	JOHNNY MADDOX
<input type="checkbox"/> 16024	Love Walked In From The Vine Came The Grape	THE HILLTOPPERS
<input type="checkbox"/> 16025	Till Then/Only You (And You Alone)	THE HILLTOPPERS
<input type="checkbox"/> 16026	Melody of Love Sail Along Silv'ry Moon	BILLY VAUGHN
<input type="checkbox"/> 16028	Ain't That A Shame/I'll Be Home	PAT BOONE
<input type="checkbox"/> 16029	The Crazy Otto/Eight Beat Boogie	JOHNNY MADDOX
<input type="checkbox"/> 16030	The Shifting Whispering Sands Part 1 and 2	BILLY VAUGHN
<input type="checkbox"/> 16031	I Hear You Knocking/Ivory Tower	GALE STORM
<input type="checkbox"/> 16032	Dark Moon/Memories Are Made Of This	GALE STORM
<input type="checkbox"/> 16033	I Almost Lost My Mind Friendly Persuasion (Thee I Love)	PAT BOONE
<input type="checkbox"/> 16034	Don't Forbid Me/April Love	PAT BOONE
<input type="checkbox"/> 16035	Love Letters In The Sand A Wonderful Time Up There	PAT BOONE
<input type="checkbox"/> 16036	Young Love/Ninety-Nine Ways	TAB HUNTER
<input type="checkbox"/> 16037	Paper Doll/Glow Worm	THE MILLS BROTHERS

RECORD NO.	TITLE	ARTIST
<input type="checkbox"/> 16038	Near You/Beg Your Pardon	FRANCIS CRAIG
<input type="checkbox"/> 16039	To Be Alone/Marianne	THE HILLTOPPERS
<input type="checkbox"/> 15486	The Green Door	JIM LOWE
<input type="checkbox"/> 15538	Come Go With Me	THE DELL-VIKINGS
<input type="checkbox"/> 15550	Dark Moon	BONNIE GUITAR
<input type="checkbox"/> 15841	San Antonio Rose	JOHNNY MADDOX
<input type="checkbox"/> 15858	Yellow Bird	THE MILLS BROTHERS
<input type="checkbox"/> 15879	Blue Hawaii	BILLY VAUGHN
<input type="checkbox"/> 15911	Does Your Chewing Gum Lose Its Flavor	LONNIE DONEGAN
<input type="checkbox"/> 15956	Bei Mir Bist Du Schon	LOUIS PRIMA, KEELY SMITH
<input type="checkbox"/> 15968	Deck Of Cards	WINK MARTINDALE
<input type="checkbox"/> 15985	Am I That Easy To Forget	DEBBIE REYNOLDS
<input type="checkbox"/> 16066	Dutchman's Gold	WALTER BRENNAN
<input type="checkbox"/> 16106	Look For A Star	BILLY VAUGHN
<input type="checkbox"/> 16144	Chills And Fever	RONNIE LOVE
<input type="checkbox"/> 16145	Last Date	LAWRENCE WELK
<input type="checkbox"/> 16151	Wonderland By Night	LOUIS PRIMA
<input type="checkbox"/> 16161	Calcutta	LAWRENCE WELK
<input type="checkbox"/> 16209	Moody River	PAT BOONE

## BEST SELLING EP'S

RECORD NO.	TITLE	ARTIST
<input type="checkbox"/> 1021	Melodies Of Love Vol. 1	BILLY VAUGHN
<input type="checkbox"/> 1022	Melodies Of Love Vol. 2	BILLY VAUGHN
<input type="checkbox"/> 1023	All Night Long	RUSTY BRYANT
<input type="checkbox"/> 1026	Johnny Maddox Plays Crazy Otto	JOHNNY MADDOX
<input type="checkbox"/> 1056	A Closer Walk With Thee	PAT BOONE
<input type="checkbox"/> 1058	Come Go With Us	THE DELL-VIKINGS
<input type="checkbox"/> 1066	Four By Billy Vaughn	BILLY VAUGHN
<input type="checkbox"/> 1068	The Lord's Prayer	PAT BOONE
<input type="checkbox"/> 1069	Star Dust	PAT BOONE

RECORD NO.	TITLE	ARTIST
<input type="checkbox"/> 1071	Billy Vaughn Plays The Million Sellers	BILLY VAUGHN
<input type="checkbox"/> 1072	Sail Along Silv'ry Moon	BILLY VAUGHN
<input type="checkbox"/> 1074	Gale's Great Hits	GALE STORM
<input type="checkbox"/> 1076	Side By Side	PAT AND SHIRLEY BOONE
<input type="checkbox"/> 1078	Blue Hawaii	BILLY VAUGHN
<input type="checkbox"/> 1083	Pat's Great Hits	PAT BOONE
<input type="checkbox"/> 1087	The Mills Bros. Great Hits	THE MILLS BROTHERS
<input type="checkbox"/> 1095	Theme From A Summer Place	BILLY VAUGHN

MAIL NOW TO YOUR NEAREST *Dot* DISTRIBUTOR  
OR WRITE: *Dot* RECORDS, INC., 1507 N. Vine St., Hollywood 28, California



## Victor & Columbia Indie Distributors Add New Lines

By BOB ROLONTZ

NEW YORK—The taking on of competitive lines by independent RCA Victor distributors and by some independent Columbia distributors since the turn of the year appears to presage a major change in industry thinking, according to top disk and distrib executives. Since the start of 1961, a number of independent Victor distributors, most of whom have never carried more than the Victor and Camden lines, have added either the Mercury or Philips label. And a few Columbia indie distributors have also taken on the Philips line.

### Seek Jazz, R.&B.

To date, six Victor indie distributors and three Columbia indies have added the Philips label. One Victor Southern distributor is now actively seeking indie jazz and r.&b. labels. Meanwhile Mercury has sought to have its line handled by other top Victor indies, just as is now being done by Raymond Rosen and Company, vet Victor distrib, in the city of Philadelphia.

Victor indie distributors handling Philips include Associated in Indianapolis, Ohio Appliance in Cincinnati, Fidelity Electric in Seattle, MacDonald Bros. in Memphis, Interstate Supply Company in St. Louis, and Dulaney Manufacturers in Oklahoma City. Columbia indie distributors handling Philips include Roskin of Albany, New York; American Distributing, in Hartford, Conn., and B. K. Sweeney Company of Denver.

Some indie Victor distributors (Victor, like Columbia, has both indie distributors and company-owned branches) have distributed small indie labels from time to time, but these have been more of a service to local customers than a potent profit item. Not until this year have Victor distributors taken on labels in direct competition to Victor, nor have so many taken on outside lines at one time.

## Changes Due At 20th Fox

NEW YORK — Substantial changes are in the works for 20th Fox Records. They became apparent last week when it was learned that resignations have been submitted by both Henry Onorati, label president, and Lou Del Guercio, vice-president of the firm.

Ted Cain, a 20th Century-Fox exec from the West Coast, who is in charge of music affairs for the over-all company, was here last week, surveying the diskery situation with the aim of making new recommendations to the 20th Century-Fox board of directors in New York at an early date.

Cain confirmed that the company will remain in the record business. "There has been no firm decision at this time," Cain said, "as to whether the company will be headquartered here, in Alaska or in Hollywood. But we intend to stay in the record business, spend money and acquire artists, and in general, to be highly competitive."

Irv Stimler, who has been acting as sales chief for the company is expected to remain in the 20th picture. Meanwhile, Eddie Heller, a.&r. chief for the label since last year, has left the company to set up his own record company (see separate story).

The reasons for the pressure on indie Victor and Columbia distributors to handle a full line label like Mercury, or like Philips intends to be, indicate the great growth of the record business itself over the last decade. Where there once were only four major record firms, Victor, Columbia, Capitol and Decca, there now are at least eight. These include Dot, Mercury-Philips, ABC-Paramount, with its Command, Grand Award and Westminster lines, London, and MGM. And right behind these firms are such substantial indies as Atlantic, Imperial, Chess-Checker-Argo, and others. These firms release a flood of LP product as well as singles.

Some of these companies have been less than happy with a number of the multiple line indie distributors. They have found that some multi-label indies are still more interested in the singles business than the album business, that some have a hard time moving album wax, and that others are not capitalized heavily enough to handle a full line LP and singles label.

Mercury, for instance, turned to its own distributorship in many sections of the country after working through multi-label indie distributors. But Mercury gave that up too last year. Dot has turned to its own branches, and now has over a dozen distributing its line.

The security of a one label distributorship, financially sound, and able to offer strong LP sales staffs, has long appealed to many large indie labels, especially those passing the barrier into major status. A while back Decca Records opened its doors to indie labels and took on the Everest line, although now Everest is handled by multi-label indie distributors.

The single label Victor and Columbia distributorships also have reasons for taking on additional

labels. Even a major cannot remain hot at all times, and another good label in the house assures a better chance of both hot singles and albums at the same time. According to one Victor distrib now taking on additional lines, Victor executives have implied that they have no concern about their indie distributors taking on other labels.

When the newer major labels move up to the larger distributorships, the multi-label indie distributors have to attract new lines to make up for the lost business. Already there are rumblings in the field of lines being sought after by the larger multi-label indie distributors.

This is an unusual turn of events. Until recently the large multi-label distributors had things mainly their own way since they were sought after by large and small companies. Over the past few years there has been a great increase in the number of new distributors, but many of these new distributors had to take second-best labels, or subsidiary lines of established firms.

Now that the large indies are seeking lines, sparked by the big distributors' new policies and the competition from the newer small distributors, it is probable that there will be more and more distrib changes over the next 10 months by labels than formerly. The competition for lines, and the fight to show how well they can do with a label, should help record companies get more air and dealer exposure on LP's and singles than they used to in the recent past.

## 'Big Bad John' Top Candidate In MOA Test

CHICAGO — Jimmy Dean's "Big Bad John" on Columbia is leading the nominations as "Best Juke Box Records of the Year" in Music Operators of America's first annual "MOE" contest.

Tied for "Best Juke Box Artist of the Year" in the voting are Connie Francis on MGM and Brenda Lee on Decca. Decca also leads the voting as the "Record Company Most Consistently Supplying Juke Box Records" for the year.

The "MOE" contest was inaugurated by MOA this year to give recognition to the outstanding juke box artist, juke box record company and juke box record.

### Awards

Awards will be made at the forthcoming MOA convention at Chicago's Morrison Hotel. Any (Continued on page 51)

## Columbia Names New Managers

NEW YORK — Columbia Records appointed Cliff Benfield to the position of director of management services at the firm. He will be in charge of division policy and planning, organization and management electronic data processing, and division system and procedures in the newly created post.

Also at Columbia, Dave Kleger was named product manager of classical albums of Columbia Records Sales Corporation. Popular LP merchandising will continue under Joe Norton. Both Norton and Kleger report to Dick Smith.

### EDITORIAL

## Classical Challenge

The number of labels engaged in releasing quality classical LP's is greater today than ever before. The impressive sales of such artists as Van Cliburn, Sviatoslav Richter, the Philadelphia Orchestra, and the Minneapolis Symphony over the past year or two indicates the tremendous potentialities of the classical record market.

Records by these artists have been selling like strong pop product. And the success of the four-month old Command Classics label with the Pittsburgh Symphony Orchestra is additional evidence of the aliveness of the classical audience.

As many dealers are aware, the merchandising of classical product necessitates different techniques and procedures than those used to sell pop, rock and roll, sound track or even jazz LP's. It involves not only a thorough knowledge of the classical catalog and latest releases, but a stock of the best and the strongest product available. Even more important, dealers and salespeople engaged in classical sales must have the know-how to offer advice to customers on the artistic quality of classical releases. This is, certainly, a sizable task.

As more and more Americans, both young and old, expand their musical horizons to encompass serious music, and as more Americans become closely acquainted with classical performers through TV, radio concerts, newspapers and magazines, the size of the classical market continues to widen. It is a vital and eager market, looking for guidance and suggestions. It is a market well worth a dealer's time and effort.

## Advance License Stamp Tape Player Payment to Settle Riff

By OMER ANDERSON

MUNICH—A solution may be in sight to the music taping dispute between GEMA, the German ASCAP organization, and recorder manufacturers.

A proposal advanced by Eduard Rhein, chief editor of Hoer zu, West Germany's giant radio and TV guide, and accepted by GEMA, would require tape recorder purchasers to buy a royalty license stamp with purchase of a recorder.

The stamp would be placed on the recorder much as car tax stickers are placed on the windshield.

Stamps would be sold by tape recorder retailers, but would be sold separately by the dealers as a "public service." Dealers would receive no commission from stamp sales, all proceeds from which would go to GEMA.

### Offers Services

Rhein, whose magazine has great influence on the German music field, has offered his good offices in placing the stamp scheme in effect. He would administer it on a "mandate of impartiality" from the parties to the current deadlock.

GEMA has jumped to accept the editor's offer of good offices. The copyright society declares itself in "unconditional agreement" with the Rhein proposals, both to act as intermediary and to resolve the dispute by selling taping stamps.

Moreover, the trade organization Fachgruppe Radio und Fernsehtechnik im Zentralverband des deutschen Elektrohandwerks has endorsed Rhein's stamp strategy "insofar as the stamp fee is held to bearable limits."

The trade Association of Radio and Television "welcomed" Rhein's intercession after "the years of fruitless negotiating." It expressed the hope that the dispute "through an impartial personality might be conducted onto a new track."

Some trade optimists are even proposing that effort be made to promote an international stamp agreement involving the United States and the Common Market countries.

GEMA has a court decision em- (Continued on page 20)

## Liberty Joins Columbia Club

HOLLYWOOD — Liberty Records will become the latest label to be featured by the Columbia Record Club, BMW learned last week. Deal whereby Liberty's wares will be offered to Columbia Record Club members was concluded December 15 between Liberty president, Al Bennett, and Columbia club chief, Neal Keating.

Columbia is currently screening Liberty's LP catalog for the initial product it will offer when it introduces the line in April. Liberty becomes the seventh label to be added to the Columbia-Epic lines offered by the club to its more than 1,250,000 members. Others include Argo, Kapp, Mercury, United Artists, Verve and Warner Bros.

BMW learned that the Columbia club first will announce the Liberty label to its members in a direct-mail drive and subsequently will include Liberty selections in its massive general consumer magazine ad campaign.

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## COL. SALES JUMP 33%

NEW YORK — Columbia Records increased its sales in 1961 by 33 per cent over 1960, a much higher percentage than the 25 per cent originally estimated by the firm in December. The sizable increase was the largest racked up by the firm in its history and marked 1961 as the best sales year ever for Columbia.



# Commie Ops Battle Rights Membership

By OMER ANDERSON

EAST BERLIN—State juke box operating trusts are leading opposition behind the Iron Curtain to Communist bloc-adherence to any international music copyright conventions.

Sources in East Berlin said there is strong opposition through the Communist bloc generally to the action of Czechoslovakia and Rumania in participating in the Rome international agreement.

Phonograph operation is by now general throughout the Communist bloc, and is the preserve of the cafe and restaurant trusts in each Communist country. They function, in effect, as super-operator organizations, operating all amusement facilities including phonographs.

## Profits Sought

A Soviet source explained: "We are not capitalists, but, nevertheless, we operate our system with the aim of making profit—the profit going to the state, of course."

"In fact, we must make a profit—I am speaking now for our juke box operation—to stay in business. We have cost-accounting and all that, even as in a capitalistic country."

"If Communist countries adhere to the copyright convention, that means, naturally, we will have to pay copyright fees on Western music. And who will pay the fees? The State? Sure, but it's not that

(Continued on page 51)

# 25% of International Fair Space Sold to Exhibitors

NEW YORK—The International Sound Fair, which will be held in Detroit's Cobo Hall July 25 to 29, has already sold 25 per cent of the exhibition space to major manufacturers. Sale of the space was in response to the ISF's first exhibitor's brochure sent out a few weeks ago.

Manufacturers who have already made space reservations include Capitol Records and Capitol Phonographs, Columbia Records, RCA Victor, Mercury-Philips, the Seeburg Corporation, RCA Victor Phonographs, Koss Electronics, High Fidelity magazine, Disneyland Records, ABC Paramount Records, Parks Engineering, and Cadence Records.

In addition to the space reservations by leading record and phono firms, five trade organizations have

endorsed the ISF and offered support. They include the Society of Record Dealers (SPRD), the Country Music Association (CMA), the Institute of High-Fidelity Manufacturers (IHFM), the American Record Manufacturers and Distributors Association (ARMADA), and the Magnetic Recording Industry Association (MRIA). The National Association of Rack Merchandisers (NARM) has also lent its full organization support to the ISF.

Executive Director of the Fair, Hal Cook, said that rooms will be provided to any trade organization which wishes to hold its own meetings in conjunction with the meet. SORD has already voted to hold its annual membership meet on Friday, July 27, in Detroit, after the Fair's business is concluded.

World Showcase has been appointed to conduct the exposition portion of the Fair. The firm, veterans in the exposition field, will help ISF exhibitors in all phases of exhibition from theme development to final co-ordination:

## Grobart, Ricklin Run Denels Dept.

HOLLYWOOD—Art Grobart's Discount Record Center last week took over the record department at the Denels Music Hollywood store. Bill Denels will continue to operate his own record department at his Montebello store. According to Grobart, "We're leasing the space from Denels."

Grobart resigned as the Decca Branch sales chief here after 18 years with the firm last November to take over the defunct Record Center on the corner of Wilshire and La Cienega. On November 3 Grobart, in conjunction with Sammy Ricklin, of California Music, this area's top one-stop, reopened the Record Center under the new name of Discount Record Center. Ricklin at that time told BMW he is participating in the DRC operation as a silent partner.

The same price-cutting policies, that of running specials on specific lines or music categories, with discounts up to 40 per cent off, will be introduced at the Denels Hollywood Boulevard store, Grobart told BMW. While Grobart always has a special going to lure the customers, the remaining merchandise is sold at only a slight price reduction.

Store will continue to carry the Denels name, but the disk department will be under the Discount Record Center banner. Grobart said his newspaper ads henceforth will carry the two addresses, plugging the Denels location side by side with the Wilshire-La Cienega store. Bill Denels will continue to run the home instrument portion of the Hollywood store.



THE NEW AMERICAN PHILIPS label debuts this week with 12 LP's and four singles. First releases include classical, jazz and pop LP's, and pop and rock and roll singles. The LP label (top) has the Philips shield in blue and white on a black background. The singles banner has the Philips name in gold with logo printed in white on a black background. Both labels have a center bar in a spectrum of purple, blue, green, yellow, orange and red.

# Ryan Disposition Against B'dcasters In ASCAP Battle

NEW YORK — The matter of new music licensing agreements between 325 TV stations and ASCAP took a new turn last week when Chief Judge Sylvester J. Ryan indicated a disposition to rule against the broadcasters' efforts to establish "at-the-source" clearance of rights for ASCAP music on syndicated TV shows.

During a three-hour informal session between Judge Ryan and opposing counsel in chambers Thursday (25), the judge said he does not believe he has the power to grant the license the broadcasters seek.

TV station license agreements with ASCAP expired December 31 but have been continued on a status quo basis pending a final outcome of the current litigation. Broadcasters have sought to establish the point that they should pay ASCAP for music used in locally originated shows but that syndicated show producers should clear performance rights along with recording rights at the time shows are being produced. Broadcasters have contended that they are actually on a double standard of payments now since they pay ASCAP direct for music in syndicated shows as well as indirectly through fees paid producers for the use of shows.

Attorneys for the broadcasters indicated that if Judge Ryan's decision ultimately goes against them they will take their case to the U. S. Supreme Court. Ryan said he felt obliged to indicate his current feeling in the matter so the broadcasters can decide how they wish to proceed from this point. He made it clear, however, that he would hear arguments on the issue and would provide time for briefs from both sides before making the final decision.

Wednesday (14) was the date originally set for a public trial of the issues at stake, but a hearing on this date, in view of the new developments, was considered unlikely. Walter R. Mansfield of Donovan, Leisure, Newton and Irvine, argued for the broadcasters. Arthur Dean of Sullivan and Cromwell represented ASCAP.

## Mother of BMW's Music Editor, Mrs. Ackerman, Dies

NEW YORK — Mrs. Regina Ackerman, mother of BMW music editor Paul Ackerman, died Wednesday (January 21) at the age of 82. Services were held at Riverside Chapel in New York, Friday, February 2. Mrs. Ackerman is survived by a daughter, Miss Evelyn

# Tokens Members Ink Pact As A.&R. Team for Capitol

HOLLYWOOD—RCA Victor's top-selling Tokens ("The Lion Sleeps Tonight") will serve Capitol Records exclusively as an independent artist and repertoire production unit, while the trio remains on the Victor label as artists.

This unique deal, negotiated and concluded by Capitol Eastern operations vice-president, Joe Csida, is expected to add sinew to the label's singles records strength. The Tokens, under the corporate name of Bright Tunes Productions, Inc., signed a five-year Capitol pact, including options. This marks the first time in the label's 20-year history that it has contracted outside production talent on a long-term basis.

(RCA Victor's exclusive recording contract with the Tokens expires April 24, 1962, but the label holds two one-year options. These are sure to be exercised in view of the group's "Lion Sleeps" hit.)

Csida's deal was made with Hank Medress (23), Jay Siegal (21) and Phil Margo (19), comprising the Tokens, and their manager and business consultant, Seymour Barash. Under terms of the contract, the trio will find disk talent and provide material, produce the recordings, and lend a hand in the promotion of the singles it makes. Pact calls for a minimum of 12 singles to be produced per year, but extends to the production unit the freedom to do more if it so desires.

Disk talent brought in under this arrangement will be signed by Capitol through Bright Tunes Productions and will remain as the exclusive recording properties of Capitol Records. The contract, it was learned, also ties in the music publishing firms owned by the trio and its manager. These include Bright Tunes Music, Inc. (BMI), and Lionel Music, Inc. (ASCAP). Lionel publishes both sides of the Tokens' latest RCA Victor single, "B'wa Nina" and "Weeping River." Thus, as a result of the affiliation, Capitol is certain to participate in the publishing profits.

According to Csida, the production trio is being paid "a nominal guarantee plus a royalty" for its a.&r. services. Prior to its exclusive agreement with Capitol, the threesome free-lanced its independent disk productions. In addition to producing its own "Lion" single for Victor, it free-lanced the "Tonight I Fell in Love" for the Warwick label. Also the group recently sold one of the masters it produced to Columbia Records. It is scheduled to hit the market in the near future.

## More Complications

As a result of the still-to-be-released Columbia master, Capitol's exclusive contract with Bright Tunes Productions contains a clause which would permit the threesome to continue producing for Columbia, but restricted to the group they introduced to that label. This situation would arise only in the event the single they produced for Columbia were to become a hit, and Columbia would require follow-up recordings by the same artists. Should this occur, the unprecedented arrangement of an exclusive RCA Victor recording group serving an exclusive production unit for Capitol will be further complicated by its handling Columbia recording sessions.

Csida, who helms Capitol's accelerated drive for a greater share of the singles market, told BMW: "I want hit singles. A hit is a hit is a hit if it's staff produced, acquired by buying a master, or if it comes from outside deals with production companies." He stressed the fact that he will continue to lean mostly on Capitol's production staff here, in Nashville and in New York for the major share of the label's singles wares. However, he will be ever on the look-out "for bright, talented young producers" either on a staff basis or "through the kind of arrangement we've been able to work out with the Tokens."

Bright Tunes Productions will headquarter at Capitol's New York offices at 1730 Broadway. According to Csida, the group is now engaged in preparing masters for release under the Capitol banner.

## Autry Waxes First Album in Five Years

HOLLYWOOD — Gene Autry last week recorded an LP at International Sound Studios here, his first recording in five years. The album's 16 titles included some of his all-time best sellers.

LP originally was to be issued under Autry's own Republic Records banner, but this is being held up pending negotiations with an Eastern firm for its distribution.

## Cameo-Parkway Meets Distributors

PHILADELPHIA — Cameo-Parkway has set a series of distributor sales meets this week to introduce the firm's new six-month merchandising programs. On February 5, the firm's executives, Bernie Lowe, Al Cahn and Herman Kaplan, will meet with Eastern distributors at the Hotel Astor in New York. On February 7 the trio will talk with Midwest distributors at the Ambassador in Chicago, and on February 8 with Western distributors at the Hollywood Roosevelt.

At the conclave, the firms nine new LP releases will be shown. Cameo-Parkway just completed its most successful year with best selling Chubby Checker Twist singles and albums, and solid sales on singles and LP's by Bobby Rydell.

## New Counsel Takes On SORD Case

HOLLYWOOD — Chicago attorney George Collins was appointed last week to handle the dealer suit against the three major labels owning record clubs (Capitol, Columbia and RCA Victor).

Collins requested and was granted a continuance by U. S. District Court Judge Sam Perry until February 9 to allow the newly appointed counsel sufficient time to acquaint himself with the suit.

Ackerman, and two sons, Paul, and Martin of Washington, D. C.

## Five Albums & Sales Plan Herald Smash's Entry Into LP Market

CHICAGO—Smash Records last week launched a full-scale entry into the LP field with five new album releases and a sales plan dubbed Inauguration '62.

Irwin H. Steinberg, executive vice-president of Mercury, said: "It is our intention to develop Smash into a fully integrated record company which, although oriented toward teen-age productions, will also vary from this format in the form of folk music, jazz and adult-directed popular albums."

Previously, Smash has concentrated on singles and has released only two albums.

### February Release

Included in the February release are "Steel Guitar Sounds of Hank Williams," by Don Helms; "The Sounds of a Blue-Grass Banjo," with Charles Trent; "Jerry Ken-

nedy's Dancing Guitar Rocks Elvis' Hits"; "The Sounds of Spirituals," by the Echoes of Zion, and "Presenting Si Zentner."

All five albums plus a previous release, Joe Dowell's "Wooden Heart," are included in the Inauguration '62 sales plan. Dealers will receive one free album for every seven purchased, deferred billing and a revised Smash return plan.

As part of the expansion plan, Charlie Fach, Mercury special products division vice-president and head of Smash, announced the appointment of Doug Moody as Eastern regional sales manager. Moody was formerly with Clock Records, New York.

Backing the sales program will be a four-color, point-of-sale display piece, easel-back album covers, radio promotional and trade advertising.



# 'Dream Girl' L. A. Darling

HOLLYWOOD — "Dream Girl," by Roy Orbison on Monument, moved into contention last week as the strongest of the newcomers in the market. Kitty Lester's "Love Letters" on Era, and Don and Juan's "What's Your Name?" on Big Top (which hit the Hot 100 this week), previous winners in this area's breakout derby, extended their sales hold, BMW's dealer survey revealed.

Adding fuel to the latter two's sales fire was the fact that they were included in last week's KFWB play list for the first time. The Don and Juan single debuted last week in the station's "Fabulous 40" list in the 40th position, with rung No. 39 going to the Kitty Lester disk. Jennel Hawkins' "Moments" for Amazon, among the area's top sellers the past several weeks and a previously reported breakout, continued to command high sales as well.

An interesting return to the market is being staged by the Blue Jays' Milestone disk of "Tears Are Falling," which debuted in the No. 19 position on the KFWB play list. Single was first introduced here in November but its sales climb first was dampened and later almost snuffed out by the yuletide. It now appears to be picking up where it left off.

# Eddy a S.F. Breakout

SAN FRANCISCO — "Dream Girl," by Roy Orbison on Monument; "Nut Rocker," by B. Bumble and the Stingers on Rendezvous, and "Theme From 'El Cid,'" by Billy Storm on Infinite, are the most promising of the market's newcomers. The one single achieving breakout honors, according to a BMW dealer survey, is Duane Eddy's "The Battle" on Jamie.

Those singles achieving breakout honors, according to a BMW dealer survey, include Sandy Nelson's "Drums Are My Beat" on Imperial, Duane Eddy's "The Battle" for Jamie, Bert Kaempfert's "Afrikaan Beat" on Decca, and Aretha Franklin's Columbia disk of "I Surrender Dear."

According to the dealer reports, the singles business, which had leveled off immediately following the holiday season, is making a rapid recovery, with disk sales in general, and singles in particular, showing a marked increase.

# DIRECTORS FOR PITT. SYMPHONY TURN RED DOWN

PITTSBURGH—The board of directors of the Pittsburgh Symphony Orchestra, which seldom interferes with maestro William Steinberg or his Pittsburgh Symphony Orchestra policies, decided against the local symphony recording of Dimitri Shostakovich's 12th Symphony for Command Records.

The record firm had suggested the Pittsburgh Symphony wax the work by the Soviet composer who dedicated it to Nicolai Lenin and also play the American premiere of the Symphony, but the board decided against the suggestion. A further discussion on the subject was held at the next meeting of the board January 31.

The vote at the first meeting was a reported 10 to 7 not to record the work, and 11 members voted not to give the Symphony its American premiere. It's understood that since the story broke in the two Pittsburgh dailies that Command Records has withdrawn its recording rights to the Shostakovich Symphony.

# 5 New Sides In D. C. Swim

WASHINGTON — It was a quiet, rainy week in Washington, with no breakouts. Best sales for new arrivals in the pop singles field went to "Check Yourself," by the Temptations on Miracle; "Rough Lover," by Aretha Franklin on Columbia; "Tears and Laughter," by Dinah Washington on Mercury. Both the Franklin and Washington disks hit the Hot 100 this week. Also showing sales action was the new twister, "Mom and Daddy were Twistin'," by Susan Summers on Diamond.

New items being helped out of the bottom third of the big BMW 100 list via Washington sales last week were "Lost Someone," by James Brown on King, which broke out here in December; "Cry to Me," by Solomon Burke; "What's So Good About Goodbye?" by the Miracles, and "Twistin' the Night Away," by Sam Cooke on RCA.

Two dealers reported good sales for "What I Don't Know Won't Hurt Me," by Maxine Brown on ABC. This is the flip side of "I Got a Funny Kind of Feeling," which is also beginning to catch on here.

Washington dealers report only

# Scott, Tokens Cap Hub Week

BOSTON — Two new records were selling solidly last week in the Hub, with "Yessiree" on the Congress label by Linda Scott in big demand, and "B'wa Nini" by the Tokens on RCA pacing it in sales. Both records hit the "Hot 100" this week. The Tokens' new record was getting lots of action, but retailers reported that none of the young purchasers cared about hearing it. All they knew was that they loved the Tokens in "The Lion Sleeps Tonight" and they wanted the Tokens no matter what they were doing.

Among recent breakouts here, "Archie's Melody" by the Byliners on the Felsted label was still showing plenty of strength, as was "The Teen Queen of the Week" by Freddy Cannon on Swan. Another breakout of two weeks ago, The Kingston Trio's "Where Have the Flowers Gone" on Capitol, appears to be in good supply and is selling well.

Last week's breakout, "White Rose of Athens" by David Carroll on Mercury, has caught the fancy of the instrumental fans and is really taking off. A good deal of interest is suddenly showing in "Love Is the Sweetest Thing" by Saverio Saridis on Warner Bros. and dealers expect it to do well shortly. Another record which is beginning to get calls is "Echoes in the Night" by Bert Kaempfert on Decca and looks to become as popular as the flip side, "Afrikaan Beat."

# Philly Break

Continued from page 1

action here are the Dovell's "Do the New Continental," Parkway; James Brown's "Lost Someone," King; "I Could Have Loved You So Well," by Ray Peterson, Dunes; "Cry to Me," by Solomon Burke, Atlantic; "Twistin' the Night Away," by Sam Cooke, Victor, and the Miracles' "What's So Good About Goodbye," on Tamla.

so-so sales for the past week—poor weather and an off-season for shoppers being the main causes. At Quality Music, downtown, adults are buying pop singles in growing numbers, but they do their record buying largely on weekends, while the teenagers come in after school on weekdays. Every consumer buying pattern is said to have some sales advantage, and if this one is prevalent, possibly enterprising dealers or promoters can make some special use of it.

# LATE ALBUM SPOTLIGHTS

## RHYTHM SING ALONG WITH MITCH



Mitch Miller and the Gang. Columbia CS 8527 (Stereo & Monaural)—Over a dozen of Miller's sing-alongs are already on the album charts. What more can be said? This should quickly follow along. It features the familiar male chorus with accordion and rhythm in the backing on such tunes as "Swanee," "Jeepers Creepers," "Tea for Two," "I Want to Be Happy," etc. As usual, all lyrics are included.

## THE BEST OF JIMMY REED



Vee Jay LP 1039—Here is the great Jimmy Reed, a blues chanter in the fine Deep South tradition, in re-recordings of some of his most memorable hits since he first recorded in 1953. Included are "Big Boss Man," "The Sun Is Shining," "Going to New York," and the truly compelling "Baby What You Want Me to Do." The Reed Carnegie Hall LP has done extremely well on the charts and this one can easily follow suit.

## YOUNG AND WARM AND WONDERFUL



Peter Nero. RCA Victor LSP 2484 (Stereo & Monaural)—Peter Nero has another potent item here. The pianist's third album for Victor is a beautifully paced set that features lush, lovely ballads, predominately with the spicy touch of an occasional up or medium tempo tune. Material is drawn from the standard files mostly with smart, string backings by Marty Gold. "Young and Warm and Wonderful," "When I Fall in Love," "Just Squeeze Me" and "Thou Swell" rank among the better tracks with a special best track commendation going to "Secret Love."

# Pitt. Distribs Hold Hot Pace

PITTSBURGH — January was a good month for most of Pittsburgh's record distributors, continuing the hot pace of December. Twist records and albums continued to set the pattern, especially the Twist LP's by Chubby Checker and Joey Dee.

"The Duke of Earl" by Gene Chandler on Vee Jay was a torrid leader here, with Jimmy Dean's "Cajun Queen," Freddie Cannon's "Queen of the Teenagers," Pat Boone's "Pictures in the Fire," Eddie Bo's "Popeye" and Patsy Cline's "She's Got You" all holding up well.

Top LP's of the week (and month) were Elvis Presley's "Blue Hawaii," Bob Newhart's "Behind the Button Down Mind," Mitch Miller's Columbia sing-a-longs and "Oldies But Goodies."

# 'POPEYE' POPS IN BALTIMORE

Continued from page 1

tions on Miracle, and "Walkin' Cane," by Billy Duke on 20th Fox.

Getting sharper attention among the newcomers were "Archie's Melody," by the Byliners on Felsted; "I Got a Funny Kind of Feeling," by Maxine Brown on ABC; "Our Concerto," by Steve Lawrence on U-A; "Tears and Laughter," by Dinah Washington on Mercury, which hit the Hot 100 this week, and "Hello Again," by Irma Franklin (Aretha's sister) on Epic.

The "Duke of Earl" is still the big one around this area and in Washington. Last week's new favorite, "Her Royal Majesty," by James Darren on Colpix, is still reigning high in sales, and "Hey, Baby," by Bruce Channel, is sharing the throne. Other "old" favorites here still selling well are "It Will Stand," by the Showmen; "Lost Someone," by James Brown. Next in order of sales among newer tunes were "Dreamy Eyes," by Johnny Tillotson on Cadence; "Happy Jose," by Jack Ross on Dot; "What's So Good About Goodbye," by the Miracles; "My Boomerang Won't Come Back," and "Percolator Twist," by Billy Joe and the Checkmates.

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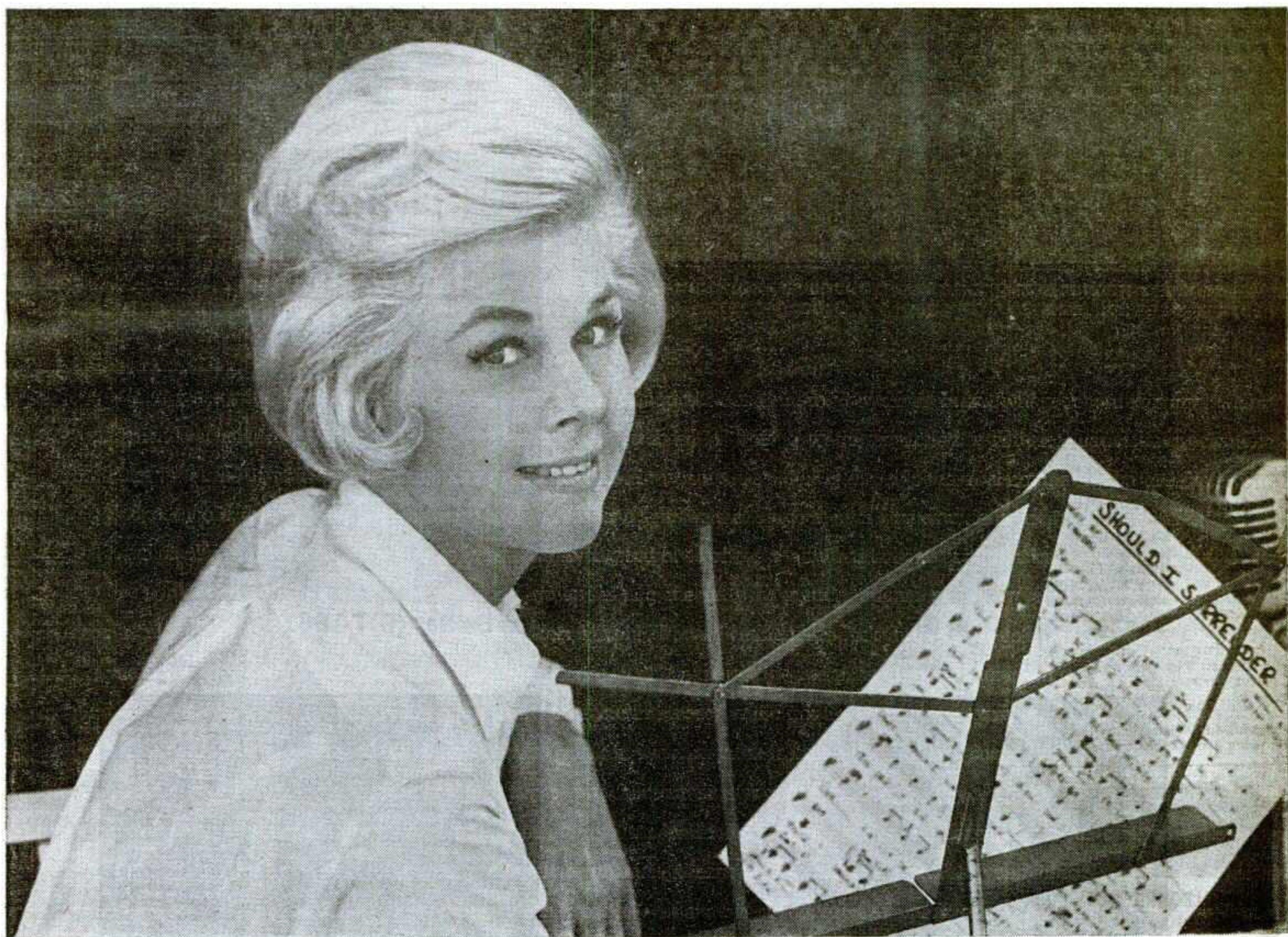
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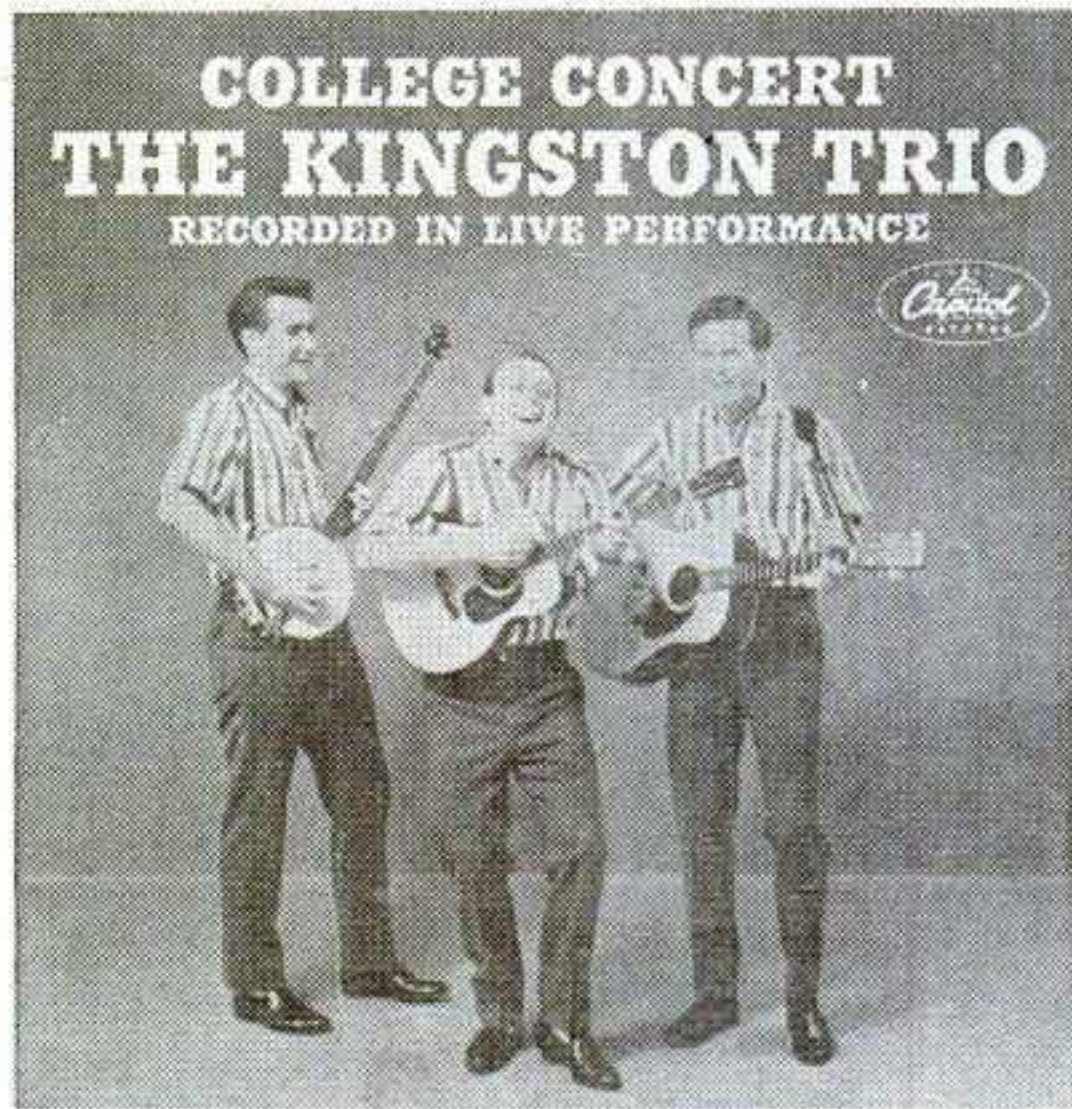
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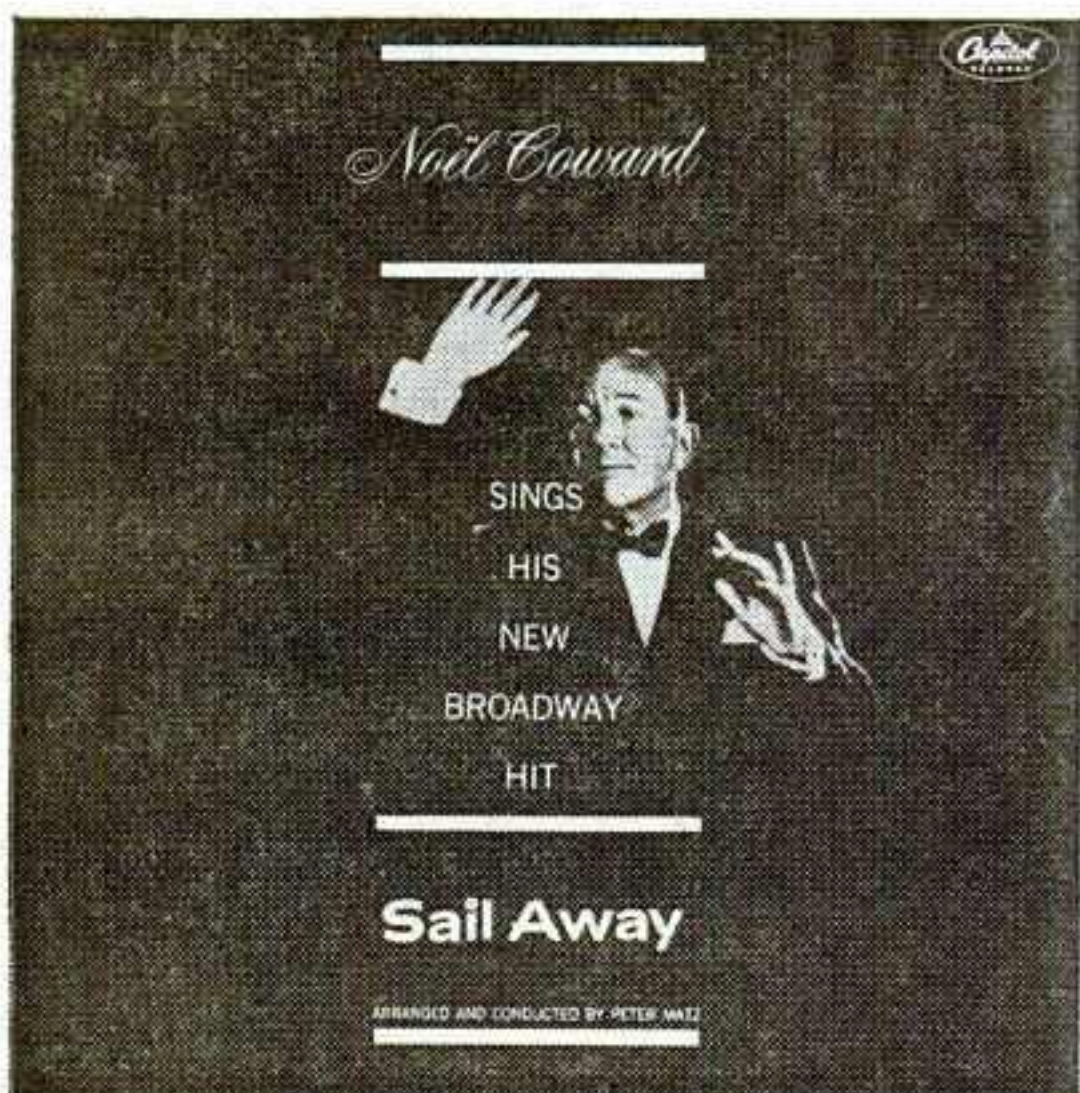
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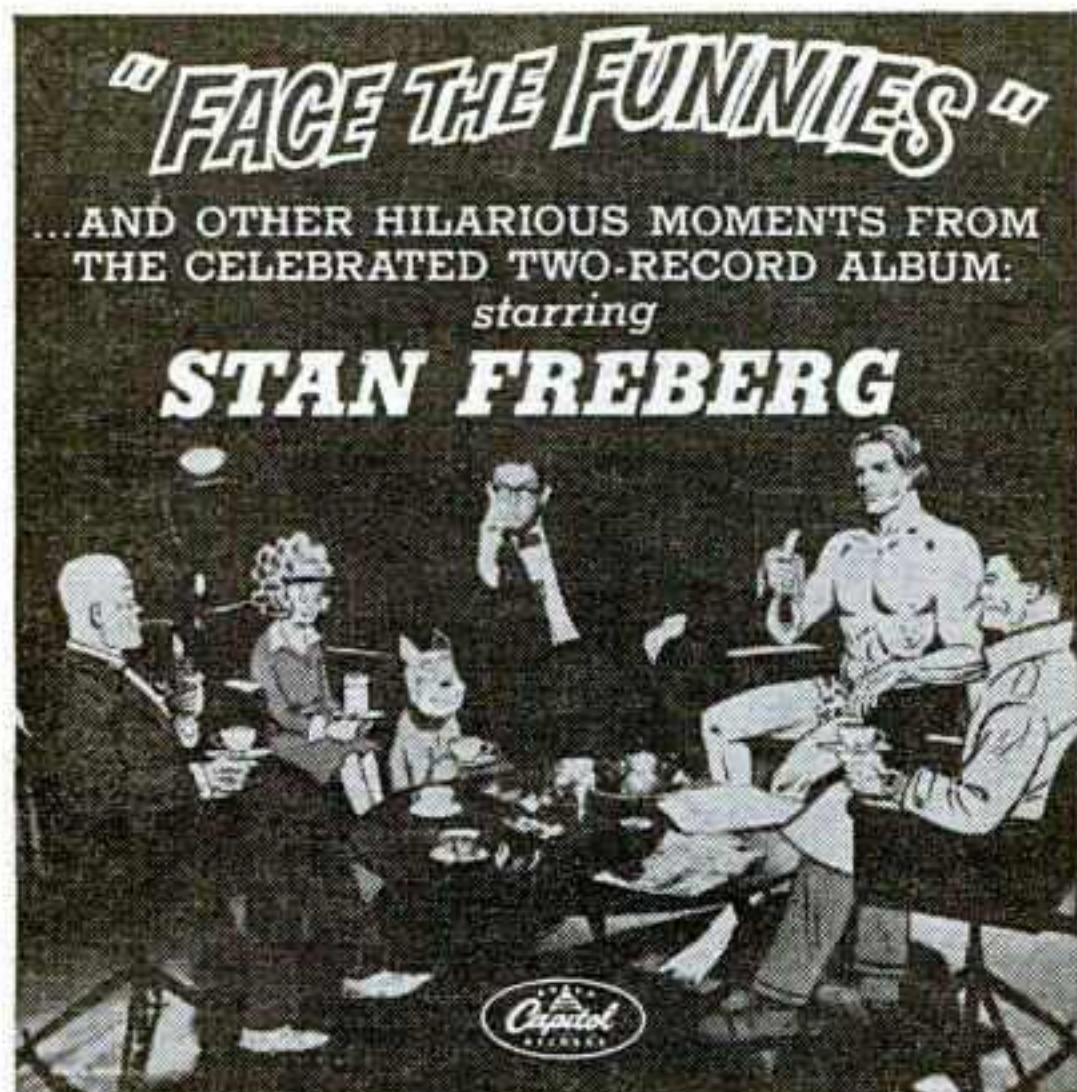
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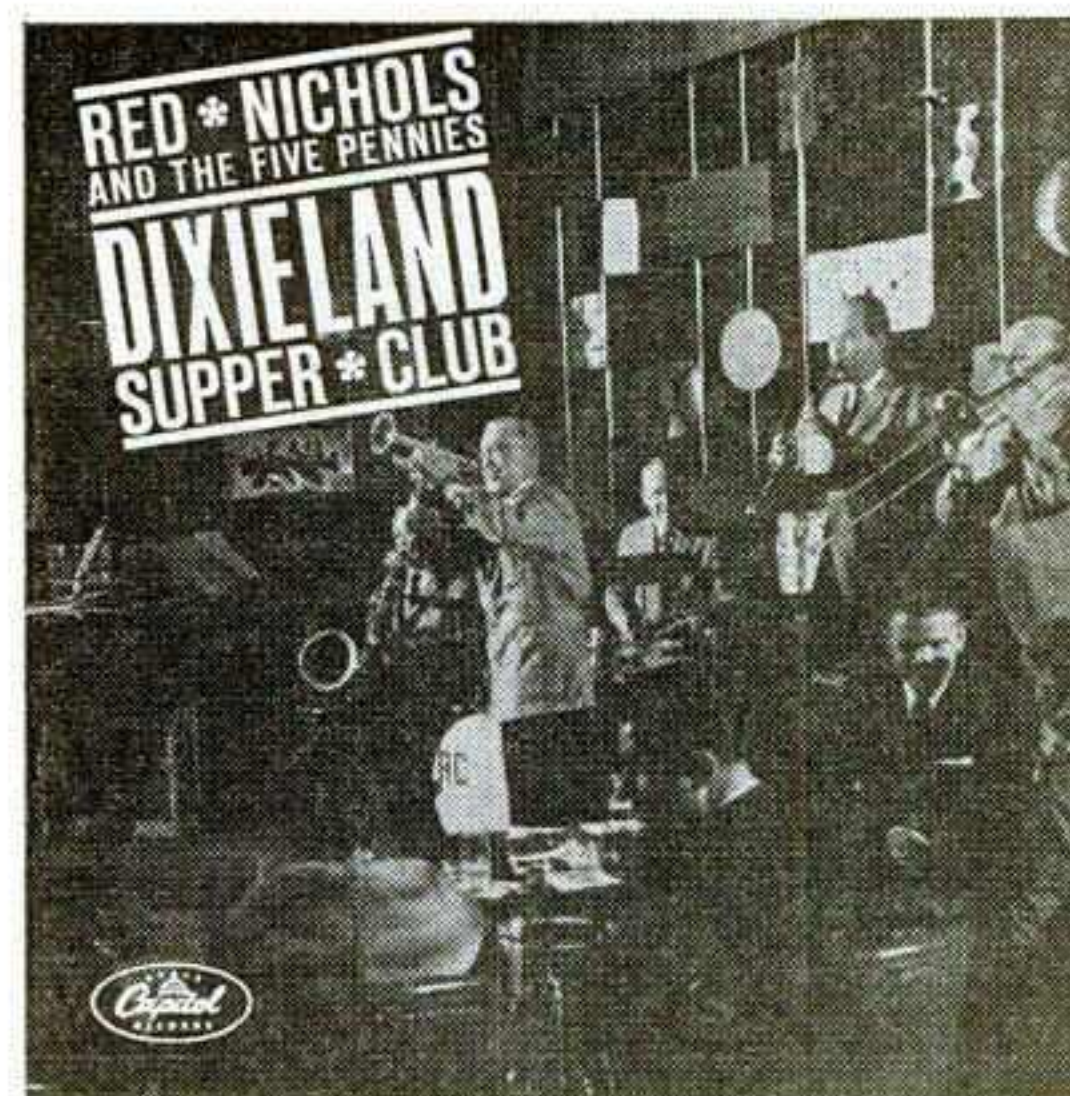
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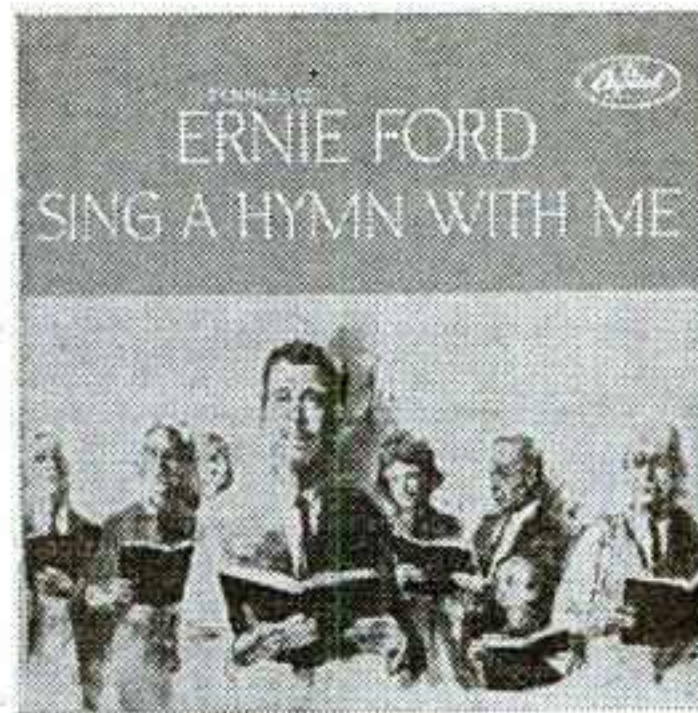


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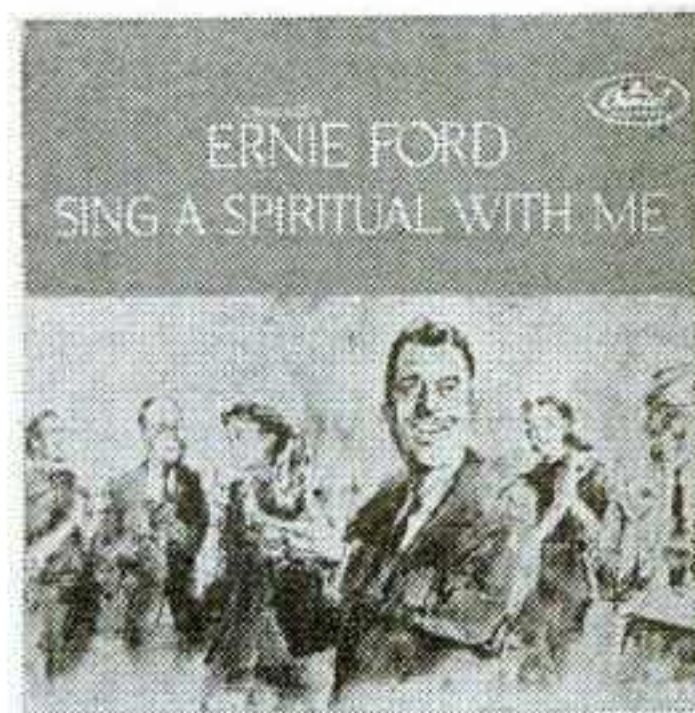
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### Roz Ross Moves To Morris Office

NEW YORK — Rosalind Ross, well known for her close association with the development and booking of pop record talent, has joined the William Morris office. Miss Ross left her exec post with General Artists Corporation, where she had been associated for 15 years, to accept the new assignment.

The move highlights a drive at Morris to move more firmly into the record artist field. She, along with Jerry Brandt, who also moves over from GAC, will join Paul Cantor in the record artist wing. Miss Ross will head up the team and will report directly to Nat Kalchheim, chief of the agency's personal appearance department.

Heavy emphasis will be placed, not only on booking artists and groups into the college, one-nighter and teen market areas, but on new talent development as well.

### BMW REVIEWERS DIG 116 SINGLES PER WEEK IN '61

NEW YORK—Billboard Music Week reviewed 6,036 single records during 1961, or an average of 116 disks per week. This was an increase over 1960, when 5,797 single releases were reviewed, or an average of 111.5 every week.

On the LP end, BMW's reviewing panel reviewed 2,927 LP's or a total of 56.3 per week. Most of these albums were issued both in monaural and stereo.

Billboard Music Week reviews every single, album and EP sent to it over the year with rare exceptions. It is believed that BMW receives for review between 85 and 90 per cent of all records issued in the U. S., as well as many foreign disks.

On the singles side, the amount of pop disks reviewed increased slightly in 1961 over 1960. Country and western stayed about the same, and r.&b. wax declined, possibly because many r.&b. disks also fell into the pop category.

On the album level, popular disks declined slightly from 1960, classical stayed the same, and jazz showed a slight increase. Folk albums reviewed were up over 1960, as were international, spoken word, Latin-American, sound and country and western platters.

### Vee Jay Signs Kramer, 5 New Gospel Artists

CHICAGO—Vee Jay bolstered its already sizable gospel department with the signing of five new performers and the addition of Gary Kramer, formerly with Atlantic, as gospel consultant and talent scout.

Kramer will work with Vee Jay co-owner Vivian Bracken, who is also a.&r. director for the firm's religious line.

Signed by the label last week were Alex Bradford and the Bradford Singers, Marion Williams and the Stars of Faith, Princess Stewart and the Patterson Singers.

All but the Patterson Singers just completed a nine-week run at Langston Hughes' Black Nativity, New York.

Kramer's first recording session was slated for New York Monday (5).

### New Merc Posts To Balos, Byrnes

CHICAGO—Mercury last week named George Balos to the newly created post of merchandising manager and Charles Byrnes to the post of public relations and trade advertising manager.

Byrnes, a former news editor for Amusement Business and its predecessor, The Billboard's outdoor division, takes over a post vacated by Steve Schickle, who moved to radio and television Station WGN here.

Balos headed his own company before joining Mercury and was formerly associated with Warner Bros., New York, and Kling, Stanley & Anderson, Chicago.

Announcement came from Merle Schirado, director of Mercury's creative service division, who said both men will be based in Chicago. Schirado said the appointments are part of "an expanded program which will also involve projected special service activities for record dealers."

### Gillespie Appears At Gospel Concert

NEW YORK — Dizzy Gillespie and his big band will be a featured attraction at the upcoming Carnegie Hall concert, "Gospel, the Soul of Jazz." The show is being staged by producer-impresario Gary Kramer for the benefit of the Musicians Aid Society.

Kramer also announced a star-studded roster of talent in the lineup for the concert to be staged Sunday evening (18). The acts already signed include the Staple Singers, the Caracans, Marian Williams and the Stars of Faith, Professor Alex Bradford, the Soul Stirrers, the Harmonizing Four, the Patterson Singers, Princess Stewart, Faye Adams and Sylvia Terry.

Also featured will be a choir of 40 voices from New York's Abyssinian Baptist Church. Emcee will be Jonathan Joe Crane, gospel deejay on WADO here. Show producer Kramer is also operator of Jubilee Artists Corporation, talent agency in the gospel field.

### E. Heller Out at 20th Fox to Form Firm

NEW YORK — Eddie Heller, veteran disk man, ankleed his post of a.&r. chief for 20th Fox Records last week, to set up his own operation. The new firm, to be known as Entertainment Unlimited, has already set up offices on West 53d Street.

One adjunct of the company will be a new label, Tribute Records. Initial single, "Space Hop," by the Astralites, has already been released. Heller noted that Entertainment Unlimited "will also be active in film, television and theatrical production."

Heller was most recently in-

### Jazz, Show Tunes Aid Center Drive

WASHINGTON—The "best of jazz and musical comedy" will be represented together with more high-brow dramatic and ballet fare in the closed-circuit, two-hour Cultural Center TV show to be put on in October or November. Roger L. Stevens, chairman of the board of trustees of the center, also says he hopes the nationwide closed-circuit shows, with concurrent dinners, galas and whatnot, will raise between \$5 and \$7 million, enough to start ground-breaking for at least one of the theaters planned for the National Cultural Center's cluster of auditoriums.

Latest in the box score on membership in the "advisory committee" on the center are three more presidential appointees: Leland Hayward Broadway impresario; Huntington Cairns, lawyer and author, and Kay Halle, news correspondent.

The television program has been named the "American Pageant of the Arts," and may also have President and Mrs. Kennedy as participants. All local participating groups, especially the American Symphony Orchestra League with 1,100 member orchestras, who arrange dinners, meetings and showings of the TV Cultural Center program, will keep half the money they raise to be used in local cultural needs.

involved in the 20th Fox single, "Walkin' Cane," by Billy Duke, which has picked up some action. Prior to this, he was with MGM Records, where he co-produced the original cast LP of "Carnival." Earlier he had been with RCA Victor and at one time operated his own Rainbow Records label.

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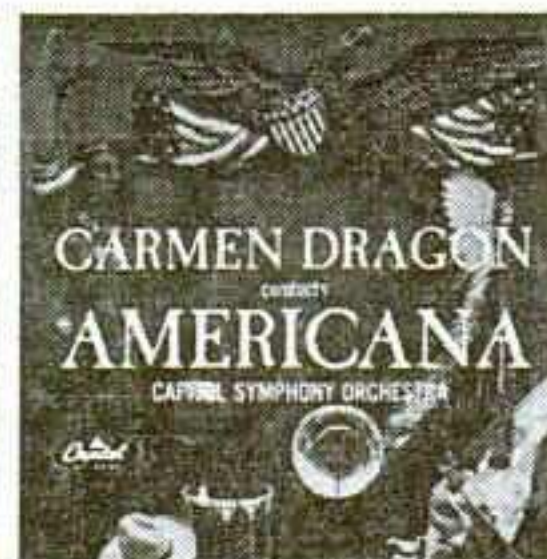
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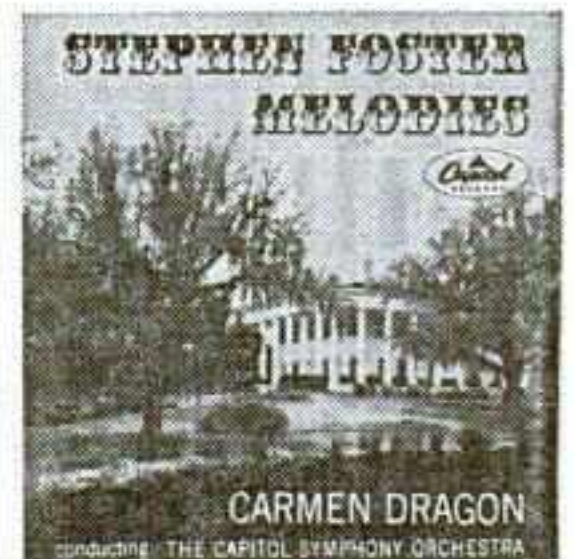
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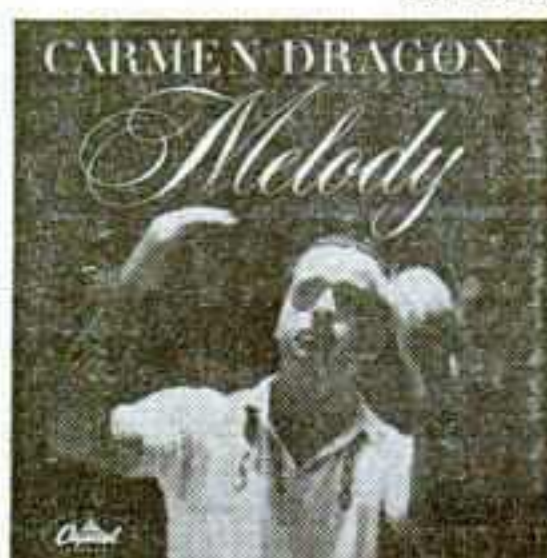
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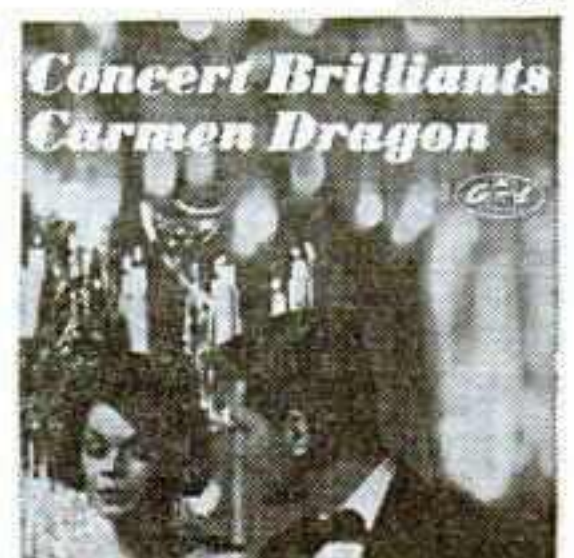
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# Spotlight on CLASSICAL MUSIC

## CONVERSIONS

### AM Air Adds New Classical Friends

By JUNE BUNDY

NEW YORK—The programming of special classical record shows by otherwise strictly pop AM radio stations is converting many pop disk fans into long-hairs, thereby opening up sizable new classical sales markets for manufacturers.

One of the most successful examples of classical programming by pop stations is the all-night series "Music 'Til Dawn," which is sponsored by American Airlines on five CBS-owned-and-operated radio stations and four CBS affiliates across the country. The series was started nine years ago on WCBS here.

Today there are nine "Music 'Til Dawn" programs. Mel Baldwin is emcee on KNX, Hollywood; Jay Andres on WBBM, Chicago; Bill Hanson, WEEL, Boston; Ken Ackerman, KCBS, San Francisco; Hugh Lampman, KRLD, Dallas; George Pruette, WWJ, Detroit; Pete Mathews, WLW, Cincinnati; and Phil Gaines, WWDC, Washington.

Bob Hall, who has piloted the WCBS "Music 'Til Dawn" show since its inception, has first-hand evidence that the series reaches "people who never listened to classical music before" as well as long-time classical fans. Every day he receives letters from cab drivers, students and other "night people" telling him that they first became acquainted with classical music

through his show. Many heretofore pop-only fans have been converted by Hall without their knowledge. The first hour-and-a-half (11:30 p.m. to 1 a.m.) of the show features lush symphonic-styled ork treatments of pop and semi-classical themes, with the heavier selections scheduled from 1 a.m. on. Thus, pop dialers arrive at an appreciation of true classical in easy stages.

Hall also has strong evidence that his audiences are buyers as well as listeners. Almost 50 per cent of his mail is from dialers who want to know the name of a selection played and where they can buy it. Hall maintains a detailed programming log ("because often they only know the time a selection was played") and personally answers every letter—giving the time and label of each album and suggesting they visit their local record dealer.

Hall's audience is both large and receptive. For example, on a recent giveaway promotion (offering free recipes,) he received more than 2,000 replies. He also helps build his audience by working closely with American Airlines on outside promotion—as do all the "Music 'Til Dawn" emcees. Hall meets the public at open-house parties held by American at its terminal, attends airline stockholders meetings and participates wholeheartedly in various other promotion and merchandising programs. Once a year all nine "Music 'Til Dawn" emcees hold an annual convention, with the tab picked up by American. This year they'll meet in Mexico City.

Programming on the "Music 'Til Dawn" shows are handled by each station on an individual basis to suit various regional tastes. For example, on Hall's WCBS program, they "try to play familiar, romantic music" and "shy away from the moderns or anything too atonal." Semi-classics are played from 11:30 p.m. to 1 a.m., followed by classical-only until 5 a.m. Lush semi-classics are again played during the final half-hour. The show runs an extra half hour on Saturdays (to 6 a.m.) and until 7:30 a.m. on Sunday, with religious-theme music scheduled during the early morning period. Highlights from operas are scheduled from 3 to 4 a.m. on Wednesday mornings, and Broadway show albums are featured from midnight to 12:20 a.m. on Fridays and Saturdays.

Jerry Melmed, a director on the Hall show, estimates that about 25 per cent of records featured are new releases, with the rest catalog items. They strive to introduce albums first—just as pop music shows do—and have quite a record of "firsts," including Van Cliburn's latest release.

All of the "Music 'Til Dawn" emcees work at tying in closely with local musical events. For instance, when Hugh Lampman, KRLD, Dallas, celebrated his seventh anniversary on the series, in December, the Dal-Hi Symphony Orchestra observed the event with a special concert. It was also the 10th anniversary of the symphony orchestra.

### How Dealers Build More Classical Record Sales

By REN GREVATT

Major trends notwithstanding, classical records remain an important factor in the sale of many stores and in fact enjoy a bigger share of total business in some than ever before. For every store doing a job in the classical field, there are specific reasons why, and in not a few cases, these stores will readily offer suggestions to manufacturers on how to improve the business for everybody.

One of the most successful in the classical field, and one where "we sell more of some classical items than we do of Mitch Miller," according to an exec, is Discount Record store in Beverly Hills, Calif., one of a chain of eight stores throughout the nation.

According to Jerry Schoenbaum, a partner in the operation, the most important single factor is "knowing the product. You should have at least one employee who is full of knowledge of the classics, an expert if you will," says Schoenbaum. "You also have to be in a position to invest heavily in product."

"There was a time when you could get a store going for \$10,000. Today, it takes \$40,000 to \$50,000, when you consider the number of titles you must have and the triple

inventory you require with stereo, monaural and tapes. Then you've got to have depth of catalog for all lines, including the most esoteric. Clubs and even racks have some offerings. As a store you've got to have much more.

"New releases must be watched," Schoenbaum remarked. "Despite the fact that some people moan when a 26th or 27th version of some symphony comes out, that new version is important and should be stocked. Some classical product today has a tendency to become something like a pop record. Each good new release will have a sudden spurt and you have to stock it right away to get the sales. Then many of them will die out quickly, just like a pop hit. Some of the opera versions, particularly, can have a short life."

"One thing the record companies can and should do but don't do for the classical dealer is to mention his name in their national advertising. They do this in the clothing and women's apparel fields. Why not records? The record firm should offer to do this for a store providing the shop owner covers him with new release inventory. I've suggested this to several big companies but they don't seem to go for it."

Another venerable classical dealer is Liberty Music Shops in New York. Bernie Braddon, head of the record department there, suggests that breadth and depth of catalog is the most important single element in selling classical. "You have to create an image with your advertising and promotion and then have the product to offer when the customers gravitate to you," says Braddon.

"Intelligent sales help is almost equally important. We have a Maharajah who visits New York every year or so. He will come into the store and buy \$3,000 worth of records and one of each title at that. That's quite a sale and we would never make such a sale without courteous, knowledgeable help.

"As far as the manufacturers are concerned, they can forget the point of sale and stop giving discounts. It's the extra discounts that have a tendency to put the only store that will carry classical product in depth out of business. The stores that are trying to do the best job by carrying full catalog are penalized because of deals given to big volume merchants who sell only hits. Classical will never be that kind of mass business. It's a field for specialists to an extent and these people who want to sell the merchandise deserve more support from the top."

R. H. Macy and Company, in New York, is another good purveyor of classical repertoire. Macy's disk buyer, John Reeves, believes that classical sales success calls for a large display space "where customers can browse." According to Reeves, "Classical is up to about 25 per cent of our business today, but to do it we give over almost 50 per cent of our floor space to classical."

"I believe very much in being willing to order special selections for customers. We have a special order desk and we make a point of getting a special order fast. Customers appreciate such service and they come back."

Reeves also feels that a better regulated release schedule on the part of manufacturers would be a distinct help to the classical business. "The stuff sometimes comes so fast that we never even get a chance to tie in with the national advertising. Victor is now being much more selective and with releases only every two months, it at least gives us a chance to cash in on each one. We have also found it helpful when some manufacturers will give us a better discount on classical than they extend on pop. That provides a little profit incentive."

At Goody's, one of the biggest movers of classical records, there is virtually no display of the product at all. The store is set up on a library arrangement, with albums so stocked on shelves. "We have clerks who know where the records are and that's the important thing," Sam Goody remarked. "Covers don't mean nearly as much in classical as they do in pop merchandise. Buyers are interested in performance and artists, not artwork." Contrary to other opinion, Goody feels the best encouragement from manufacturers comes in the form of good, solid pricing deals, rather than in-store and window displays.

### Classical Aids For Retailers

NEW YORK—Selling classical records, as in any other field of the disk business, is a two-way street, between manufacturers and dealers. It has already been noted (see separate story) how a number of manufacturers are stepping up merchandising and promotion efforts designed to help dealers sell classical product. Manufacturers also agree that there are many things a dealer can do to help himself.

Most manufacturers feel it is a matter of attitude, interest and perseverance on the part of the dealer that results in increased classical sales. Alfred Leonard, administrator of RCA Victor's Red Seal merchandising program, emphasizes that the dealer concerned about selling more classical records must be willing to "become personally involved on a long-term basis to reap constant and plentiful profits."

#### Personal Service

Leonard advocates a return to personal service for classical music. "The dealer and/or a member of his staff should be thoroughly knowledgeable in the available product. By one or two probing questions, he should be able to determine the tastes of the buyer, and through the method of suggestive selling improve his sales immediately by selling two albums instead of one."

Ben Deutschman, director of Decca's classical promotion and

(Continued on page 14)

### CLASSICAL LP SALES PLANS

NEW YORK—There is substantial current evidence that disk manufacturers believe a lot more business can be done with classical records. Classical sales have actually increased slightly in recent years, yet their share of the total market has been smaller, due to the much larger gains registered by other categories of product. Several companies have undertaken campaigns to change this situation.

Special pricing, displays, limited releases providing more opportunity for effective promotion and merchandising, classical specials of the month and educational campaigns directed at dealers and sales clerks, have become part of the picture. In addition, there are programs under way to educate the future record-buying market—youngsters from seven to college age—to the listening pleasures available through classical music.

#### Self-Service a Factor

One reason advanced for the slower comparative pace of classical sales in recent years is the growth of the self-service movement through racks and, in many cases, through the larger discount establishments. Pop, comedy and mood LP's, not to mention singles, have all been sold successfully as impulse items through racks. Classical product, with the exception of some low-priced items, have not kept pace. Most diskeries feel, however, that classical does not sell through impulse buying because of a flashy cover, but rather, through the efforts of knowledgeable sales personnel.

With this general concept in mind, the following paragraphs detail some of the practices and devices of various record companies

in their drives to step up classical sales in 1962.

#### RCA VICTOR

RCA Victor has introduced a major merchandising program on its Red Seal line. Designed to aid dealers generally, and particularly those who are seriously interested in increasing their classical sales, RCA Victor is offering a subscription plan with the new "Dealer Special Order Service" as the focal point. The plan involves obligations on the part of both the dealer and the manufacturer.

The dealer is required to first stock the new Red Seal releases in agreed-on-minimum quantities and for a specified period of time. Secondly, he is to provide efficient service on the entire Red Seal catalog, making use of the "Dealer Special Order Service," which will assure dealers and their customers of quick delivery of any album out of stock either in their own or their distributor's inventory.

#### Special Certificate

RCA Victor supplies the dealer with a special certificate which the dealer fills in when a buyer requests an out-of-stock disk. The certificates are available in \$4.98 or \$5.98 denominations.

RCA Victor distributors will receive the certificates (pre-coded for identification and billing purposes) on memo billing. The distributors, in turn, will issue the certificates (imprinted with dealer's name and address) to retailers on memo billing.

Neither the distributor nor the dealer is required to make any advance payment. Only when an order is filled and shipped is it billed to the distributor, who in turn bills

(Continued on page 20)



## ACROSS THE SEAS

# World-Wide Catalog Search Brings Classical Treasure

By BOB ROLONTZ

Classical product recorded in Europe has always comprised a steady percentage of recordings offered to the consumer by United States record firms. But as American labels have stepped up their recording activities overseas and as European firms have increased their drive to capture a large share of the American market, classical LP's recorded abroad have flowed into the United States in ever large quantities, especially over the past five years.

During the last decade Telefunken of Germany, EMI and Angel of England, Deutsche Grammophon of Germany, MK of the Soviet Union have made arrangements to have their product mar-

keted on their own labels in the United States. English Decca has had its product available on the London label for many years, as had Philips of Holland on American Columbia's Epic label. Labels such as Oiseau-Lyre, Pathe-Marconi and Electrola send their LP's directly to fine shops in key cities for sale to consumers.

**Back in the States**

While this has been happening American labels have enlarged their foreign recording schedules, and have been recording orchestras and soloists not only in Europe, but in Japan, South America and throughout the world. RCA Victor's classical Soria Series is waxed entirely overseas. Columbia brings in some classical recordings from abroad, and the Epic label, until now, has handled most of the Philips product. Capitol distributes the EMI and Angel label. Decca has been handling the DGG label for a number of years. Vanguard records many of its releases abroad. The Command label has been cutting half of its product overseas. The major part of the Westminster label, as well as Vox, has been recorded overseas. Columbia will soon be bringing in recordings made abroad for its CBS label. Mercury has just made arrangements to issue the Philips label in the U. S. Monitor and Arta issue classical recordings from Eastern Europe and Russia.

Part of the reason for American labels recording overseas is the cost, for it is still somewhat less expensive to record large classical works abroad. But an equally important reason is the privilege of recording and making available to the American public some of Europe's greatest orchestras and soloists.

**Wealth From Abroad**

A wealth of great classical product is available in the U. S. from recordings waxed overseas. The Concertgebouw Orchestra of Amsterdam, one of the world's outstanding aggregations, has been issued here for many years on Epic. The Vienna Philharmonic is available on London, RCA Victor, Electrola and the low price Richmond label. Probably never before in the history of the record business have so many outstanding orchestras, soloists, conductors, vocalists been available to the American consumer from abroad: from England, France, Spain, Sweden, Denmark, Holland, Germany, Austria, Russia, Poland, Italy and many other countries around the world.

**Immortals**

It is not only contemporary names like Maria Callas, Emil Gilels, Sviatoslav Richter, Antonio Janigro, etc., who have foreign recordings released here by European or American labels for the U. S. market, but many of the great names who are no longer with us. Electrola and Angel have kept in the catalog recordings by the late Artur Schnabel, and they are still sought after by eager collectors. Angel has continued to issue its "Great Recordings of the Century" for serious classical fans, consisting of great performances from its deep archives by artists of the stature of Melba, etc. Deutsche Grammophon also has an archive series.

Records, along with TV, radio and concert tours, plus the widespread travels of Americans, has helped to make foreign classical orchestras and artists more familiar to the American record collector than ever before. Sviatoslav Richter's critically acclaimed concert tour across the U. S. last winter helped increase the sale of his various recordings made in Europe and

issued previously here on a number of labels, as well as raising the sales of his RCA Victor recordings waxed in this country to the best seller class.

Dealers who have a knowledgeable classical trade can add extra business by stocking many of the foreign recordings now issued in the U. S. on both domestic and foreign labels, and by featuring and displaying LP's of all foreign artists appearing or due to appear in U. S. concert halls.

Radio stations who program classical disks can add much interest to their regular schedule by introducing the best of these imports to their listening audience.

## Classical Air Time Growing

NEW YORK — Radio station usage of classical music has enjoyed a modest but steady increase since 1953, according to annual station surveys conducted by Broadcast Music, Inc. (BMI). Even prior to the beginnings of these surveys, the importance of classical music on the air was evident in view of the success in New York of station WQXR, the radio voice of the New York Times.

In 1951, for example, WQXR, already committed to a basically classical music format, had achieved consistent audience growth and billings. Additional success came about when the station formed a rural network of 13 stations, all of them programmed by WQXR. This later came to be known as the WQXR network. Current sources indicate that the station has an audience of 1,225,000.

**Record of Growth**

In 1953, when BMI commenced its annual station survey, there were 2,470 AM stations and 560 FM stations across the nation which were polled. Of these, 1,178 stations, both AM and FM, reported a total of 8,226 hours of classical programming per week, an average of 6.9 hours per week per station.

In 1955, with classical music showing continuing growth, radio held fast to the number of classical programming hours. Nearly 1,300 stations then reported the use of classical for an average of about 6.5 hours per station per week. At the time, 553 stations planned to augment their classical schedules.

In 1956, according to the tally, 1,273 stations programmed 8,780 hours of classical music per week, an average of close to seven hours per week per station. At the time, the total radio audience was itself greater than ever with 135,000,000 sets in operation.

During 1958, the survey showed that 1,175 AM and FM stations programmed an average of 10,716 hours per week for an average of 9.2 hours per station per week. At this time it was estimated that with 146,000,000 radios in operation, more people were hearing concerts over the air than could attend Carnegie Hall in 110 years.

Two years later in 1960, weekly programming had jumped to a total of 13,300 hours per week. The 1,262 AM and FM stations taking part in the poll offered an average of 10.5 hours per week of classical music.

**Highest Ever**

Figures now available for 1961 show that 1,250 AM and FM stations are now airing a total of 13,760 hours per week of classical material for an average of 10.9 hours per week per station.

## TOP CLASSICAL LP's BY CATEGORY

Following are the best selling Classical LP's by category as recorded by dealers for the seven-month period, May through November 1961. LP's are listed in rank order in each category according to unit sales (mono and stereo versions combined) as reported by dealers co-operating in Billboard's continuing study of record sales at retail in the U. S.

### ORCHESTRA

- 1 RODGERS: VICTORY AT SEA, Vol. III, RCA Victor Symphony Orch. (Bennett), RCA Victor LM 2523; LSC 2523
- 2 TCHAIKOVSKY: 1812 OVERTURE, OP. 49, Minneapolis Symphony Orch. (Dorati), Mercury 50054; 90054
- 3 CHOPIN BY STARLIGHT, Hollywood Bowl Symphony Orch., Capitol P 8371
- 4 GROFÉ: GRAND CANYON SUITE, Hollywood Bowl Symphony Orch., Capitol P 8347; SP 8347
- 5 GERSHWIN: RHAPSODY IN BLUE, Columbia Symphony Orch. (Bernstein), Columbia ML 5413; MS 6091
- 6 RODGERS: VICTORY AT SEA, VOL. I, RCA Victor Symphony Orch. (Bennett), RCA Victor LM 2335; LSC 2335
- 7 LIEBESSTRAUM, Boston Pops Orch. (Fiedler), RCA Victor LM 2546; LSC 2546
- 8 BRAHMS: SYMPHONY NO. 1 IN C, OP. 68, Philharmonia Orch. (Klemperer), Angel 35481; S 35481
- 9 BEETHOVEN: WELLINGTON'S VICTORY, OP. 91, London Symphony Orch. (Dorati), Mercury 5000; LPS 9000
- 10 TCHAIKOVSKY: SWAN LAKE, Suisse Romande Orch. (Ansermet), London CM 9095; CS 6127
- 11 TCHAIKOVSKY: 1812 OVERTURE, OP. 49, Morton Gould, RCA Victor LM 2345; LSC 2345
- 12 RODGERS: VICTORY AT SEA, VOL. II, RCA Victor Symphony Orch. (Bennett), RCA Victor LM 2325; LSC 2325
- 13 SHOSTAKOVICH: SYMPHONY NO. 5, OP. 47, New York Philharmonic (Bernstein), Columbia ML 5445; MS 6115
- 14 BACH BY ORMANDY, Philadelphia Orch. (Ormandy), Columbia ML 5580; MS 6180
- 15 MUSSORGSKY: PICTURES AT AN EXHIBITION, NBC Symphony Orch. (Toscanini), RCA Victor LM 1838; LME 2410
- 16 BRAHMS: SYMPHONY NO. 2 IN D, OP. 73, Philharmonia Orch. (Klemperer), Angel 35532; S 35532
- 17 BRAHMS: SYMPHONY NO. 2 IN D, OP. 73, Royal Philharmonic Orch. (Beecham), Capitol G 7228; SG 7228
- 18 BEETHOVEN: SYMPHONY NO. 6 IN F, OP. 68 ("Pastorale"), Columbia Symphony Orch. (Walter), Columbia ML 5284; MS 6012
- 19 RAVEL: BOLERO, New York Philharmonic Orch. (Bernstein), Columbia ML 5293; MS 6011
- 20 SIBELIUS: FINLANDIA, OP. 26, NO. 7 (1899), Philadelphia Orch. (Ormandy), Columbia ML 5596; MS 6196
- 21 BEETHOVEN: SYMPHONY NO. 9 IN D, OP. 125 ("Choral"), Columbia Symphony Orch. (Walter), Columbia M2L 264; M2S 608
- 22 DVORAK: SYMPHONY NO. 5 IN E, OP. 95 ("New World"), Columbia Symphony Orch. (Walter), Columbia ML 5384; MS 6066
- 23 RIMSKY-KORSAKOV: CAPRICCIO ESPAGNOLE, OP. 34, New York Philharmonic (Bernstein), Columbia ML 5401; MS 6080
- 24 BEETHOVEN: SYMPHONY NO. 5 IN C, OP. 67, Columbia Symphony Orch. (Walter), Columbia ML 5365; MS 6055
- 25 SCHUMANN: SYMPHONY NO. 4 IN D, OP. 120, New York Philharmonic (Bernstein), Columbia ML 5656; MS 6256

### CONCERTO

- 1 BRAHMS: CONCERTO NO. 2 IN B FLAT FOR PIANO, OP. 23, Sviatoslav Richter, Chicago Symphony Orch. (Leinsdorf), RCA Victor LM 2466; LSC 2466
- 2 RACHMANINOFF: CONCERTO NO. 2 IN C FOR PIANO, OP. 18, Artur Schnabel, Chicago Symphony Orch. (Reiner), RCA Victor LM 2068; LSC 2068
- 3 TCHAIKOVSKY: CONCERTO NO. 1 IN B FLAT FOR PIANO & ORCH., Van Cliburn, RCA Victor LM 2252; LSC 2252
- 4 HEART OF THE PIANO CONCERTO, Artur Schnabel, RCA Victor LM 2495; LSC 2495
- 5 BEETHOVEN: PIANO CONCERTO NO. 5 ("Emperor"), Van Cliburn, RCA Victor LM 2562; LSC 2562
- 6 BRAHMS: VIOLIN CONCERTO IN D, OP. 77, Isaac Stern, Columbia ML 5486; MS 6153
- 7 SCHUMANN: CONCERTO IN A FOR PIANO & ORCH., Van Cliburn, RCA Victor LM 2455; LSC 2455

- 8 SOLER: CONCERTOS (6) FOR 8 ORGANS, E. Power Biggs, Columbia ML 5608; MS 6208
- 9 BEETHOVEN: CONCERTO IN D FOR VIOLIN, OP. 61, Jascha Heifetz, RCA Victor LM 1992; L80 1992
- 10 MOZART: HORN CONCERTOS, Dennis Brain, Angel 35092
- 11 BEETHOVEN: CONCERTO NO. 4 IN G FOR PIANO, OP. 58, Artur Schnabel, RCA Victor LM 2123; LSC 2123
- 12 SIBELIUS: CONCERTO IN DO FOR VIOLIN, OP. 47, Jascha Heifetz, RCA Victor LM 2435; LSC 2435
- 13 RACHMANINOFF: CONCERTO NO. 3 IN D FOR PIANO, OP. 30, Van Cliburn, Symphony of the Air (Kondrashin), RCA Victor LM 2355; LSC 2355
- 14 BEETHOVEN: CONCERTO NO. 5 IN E, PIANO, OP. 73 ("Emperor"), Artur Schnabel, Symphony of the Air (Krips), RCA Victor LM 2124; LSC 2124
- 15 CONCERTOS UNDER THE STARS, Leonard Pennario, Hollywood Bowl Symphony Orch. (Dragon), Capitol P 8326; SP 8326

### OPERA

- 1 PUCCINI: MADAM BUTTERFLY (3-12"), Renata Tebaldi, London A 4337; OSA 1314
- 2 PUCCINI: MADAME BUTTERFLY (3-12"), Victoria De Los Angeles, Jussi Bjoerling, Capitol GCR 7232; SCCR 7232
- 3 PUCCINI: TURANDOT (3-12"), Birgit Nilsson, Renata Tebaldi, Jussi Bjoerling, RCA Victor LM 6149; LSC 6149
- 4 PUCCINI: LA BOHEME (2-12"), Renata Tebaldi, London A 4236; OSA 1208
- 5 PUCCINI: TOSCA (excerpts), Renata Tebaldi, London 5584; OS 2518
- 6 DONIZETTI: LUCIA DI LAMMERMOOR (3-12"), Joan Sutherland, London A 4355; OSA 1327
- 7 VERDI: AIDA (3-12"), Renata Tebaldi, London A 4345; OSA 1313
- 8 VERDI: OTELLO (3-12"), Mario Del Monaco, Renata Tebaldi, London A 4352; OSA 1324
- 9 WAGNER: THE FLYING DUTCHMAN (excerpts), Birgit Nilsson, Angel 35585; S 35585
- 10 VERDI: AIDA (3-12"), Richard Tucker, Maria Callas, Angel 3525 C/L
- 11 BIZET: CARMEN (3-12"), Riso Stevens, RCA Victor LM 6102
- 12 WAGNER: TRISTAN AND ISOLDE (5-12"), Birgit Nilsson, London A 4506; OSA 1502
- 13 PUCCINI: TOSCA (2-12"), Maria Callas, Angel 3508 B/L
- 14 PUCCINI: LA BOHEME (2-12"), Victoria De Los Angeles, Robert Merrill, Jussi Bjoerling, RCA Victor LM 6042
- 15 BELLINI: NORMA (3-12"), Maria Callas, Angel 3615 C/L; S 3615 C/L

### SOLO VOCAL

- 1 ART OF PRIMA DONNA (2-12"), Joan Sutherland, London A 4242; OSA 1214
- 2 BELOVED BJOERLING, VOL. 1 (1936-48), Jussi Bjoerling, Capitol G 7239
- 3 SCHWARTZKOPF SINGS OPERETTA, Elizabeth Schwartzkopf, Angel 35696; S 35696
- 4 MARIO LANZA SINGS CARUSO FAVORITES, RCA Victor LM 2393; LSC 2393
- 5 FROM THE BEST OF CARUSO, Enrico Caruso, RCA Victor ST 33-75
- 6 YOUNG CARUSO, Enrico Caruso, Angel COLH 119
- 7 INCOMPARABLE BJOERLING, Jussi Bjoerling, RCA Victor LM 2570; LSC 2570
- 8 CALLAS MAD SCENES, Maria Callas, Angel 35764; S 35764
- 9 OPERATIC RECITAL, Joan Sutherland, London 5515; OS 25111
- 10 VERDI: ARIAS, Eileen Farrell, Columbia ML 5654; MS 6254

### SOLO INSTRUMENTAL

- 1 MY FAVORITE CHOPIN, Van Cliburn, RCA Victor LM 2576; LSC 2576
- 2 BRAHMS: INTERMEZZOS, Glenn Gould, Columbia ML 5637; MS 6237
- 3 BACH: GOLDBERG VARIATIONS FOR HARPSICORD, Glenn Gould, Columbia ML 5060

(Continued on page 18)

## Classical Aids For Retailers

• Continued from page 13

publicity and educational director, agrees with this concept. Deutschman, a one-time retailer, says, "The dealer must create sales through more product selling. You don't make money on records—the customer comes in to buy—the profits from whatever else you can sell them."

**Like Insurance**

Peter Munves, marketing director of Columbia Records' classical product, puts it this way. "Classical music is like an insurance policy—it always sells. Dealers should get on the bandwagon and cash in on the major brand name artists, whose records have become highly merchandisable items due to success in other categories and in related fields." Munves further suggests: "Dealers should keep in mind that many record buyers have varying tastes. Just because the album they came into the store to buy is a jazz album, this doesn't mean the dealer should refrain from suggesting an additional purchase in the classical category.

In the way of particular promotional devices, Victor's Alfred Leonard recommends the development of a mailing list. "Make note of the name, address and telephone number of each new customer, in addition to the type or titles of items purchased. When your new classical releases arrive check them against the mailing list for specific items of interest to your customer. Inform the buyer, preferably by phone, that a wanted classical album is in stock and ask if you may send it to him for his collection on approval."

**Colleges Prime Target**

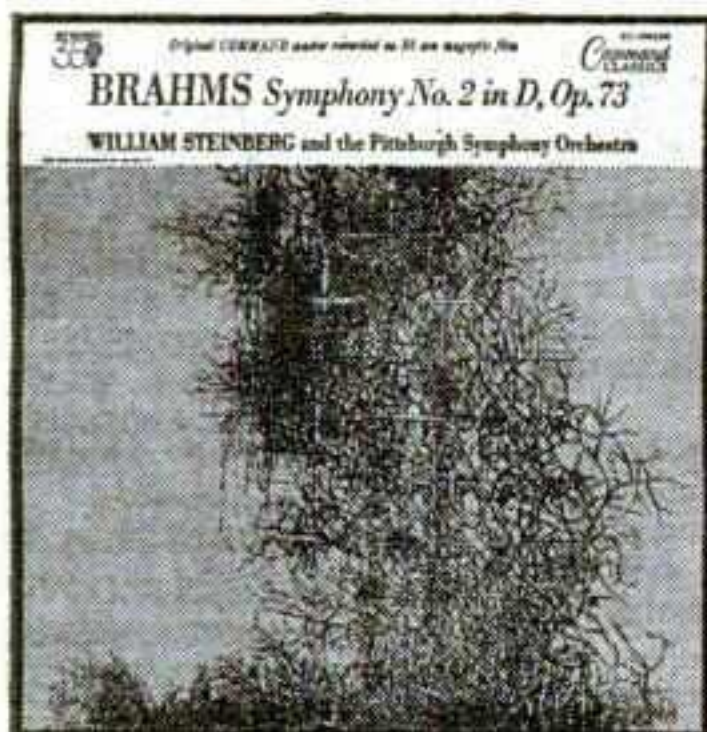
Leonard points out that dealers in college towns have a golden opportunity to develop their classical sales through various tie-ins with the music departments of the colleges.

A majority of the manufacturer spokesmen urged the dealer to display the new releases prominently. A natural promotion area, also mentioned by most company reps, was advertising in the local paper in connection with personal appearances of classical artists.

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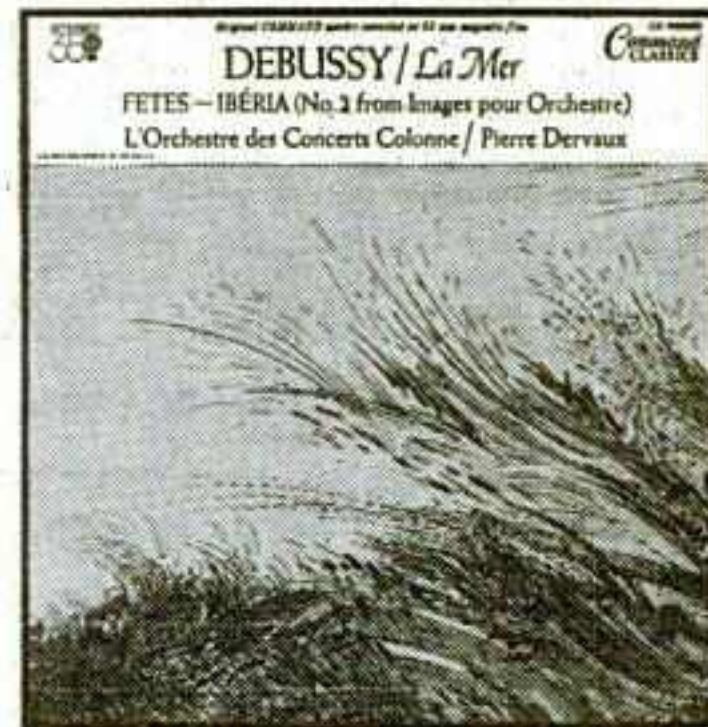
Although the first COMMAND 35/MM CLASSICS were only released a few short months ago, the impact created among the music critics was nothing short of sensational.

COMMAND'S Brahms Second was selected as the BEST CLASSICAL ORCHESTRAL ALBUM of 1961 in the New York Herald Tribune's annual record review.

The American Record Guide summed it up: "These classical issues from COMMAND constitute a technological breakthrough of major proportions. They are the product of multiple microphone pickup of sound recorded on 35 mm magnetic film. The results are, beyond question, the most life-like sound any of us has ever heard."

But the acid test... acceptance by the highly discriminating classical record-buying public... was even more gratifying! Sales of COMMAND'S first series of classical releases soared spectacularly (and still have shown no signs of leveling off), making COMMAND CLASSICS one of the fastest-selling labels in this notoriously hard-to-please market.

COMMAND 35/MM CLASSICS ARE AVAILABLE IN STEREO, MONAURAL AND 4 TRACK TAPE



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RECORDS



## TOP 50 BEST SELLING CLASSICAL ALBUMS

Following is a list of the best selling Classical LP's sold in stores for the seven-month period, May through November, 1961. LP's are listed in rank order according to unit sales of mono and stereo versions combined, as recorded by dealers selected via a scientific sample. During the period covered over 800 dealers co-operated in Billboard's continuing study of record sales at retail in the U. S.

Position, Titles, Artist, Label, Number (both Mono and Stereo numbers are listed when applicable).

1. SIXTY YEARS OF MUSIC AMERICA LOVES BEST, VOL. III (Red Seal—Classical 1), Various Artists, RCA Victor LM 2574
2. RODGERS: VICTORY AT SEA, VOL. III, RCA Victor Symphony Orch. (Bennett), RCA Victor LM 2523, LSC 2523
3. BRAHMS. CONCERTO NO. 2 IN B FLAT FOR PIANO, OP. 23, S. Richter, Chicago Symphony Orch. (Leinsdorf), RCA Victor LM 2466, LSC 2466
4. ART OF PRIMA DONNA (2-12"), Joan Sutherland, London A 4242, OSA 1214
5. TCHAIKOVSKY: 1812 OVERTURE OP. 49, Minneapolis Symphony Orch. (Dorati), Mercury 50054, 90054
6. RACHMANINOFF: CONCERTO NO. 2 IN C FOR PIANO, OP. 18, Artur Rubinstein, Chicago Symphony Orch. (Reiner), RCA Victor LM 2068, LSC 2068
7. TCHAIKOVSKY: CONCERTO NO. 1 IN B FLAT FOR PIANO, Van Cliburn, RCA Victor LM 2252, LSC 2252
8. BELOVED BJOERLING, VOL. I (1936-1948), Jussi Bjoerling, Capitol G 7239
9. PUCCINI: MADAME BUTTERFLY (3-12"), Renata Tebaldi & Various Artists, London A 4337, OSA 1314
9. PUCCINI: MADAME BUTTERFLY (3-12"), Victoria De Los Angeles, Jussi Bjoerling & Various Artists, Capitol GCR 7232, SCCR 7232
11. PUCCINI: TURANDOT (3-12"), B. Nilsson, R. Tebaldi, J. Bjoerling, RCA Victor LM 6149, LSC 6149
12. HEART OF PIANO CONCERTO, Artur Rubinstein, RCA Victor 2495, LSC 2495
13. CHOPIN BY STARLIGHT, Hollywood Bowl Symphony Orch., Capitol P 8371, SP 8371
14. GROFE: GRAND CANYON SUITE, Hollywood Bowl Symphony Orch., Capitol P 8347, SP 8347
15. GERSHWIN: RHAPSODY IN BLUE, Columbia Symphony Orch. (Bernstein), Columbia ML 5413, MS 6091
16. RODGERS: VICTORY AT SEA, VOL. I, RCA Victor Symphony Orch. (Bennett), RCA Victor LM 2335, LSC 2335
17. HANDEL: THE MESSIAH (excerpts), (Sargent), Angel 35830, S 35830
18. PUCCINI: LA BOHEME (2-12"), Renata Tebaldi, London A 4236, OSA 1208
19. PUCCINI: TOSCA (Excerpts), Renata Tebaldi, London 5584, OS 25218
20. BEETHOVEN: PIANO CONCERTO NO. 5 ("Emperor"), Van Cliburn, RCA Victor LM 2562, LSC 2562
21. BRAHMS: VIOLIN CONCERTO IN D, OP. 77, Isaac Stern, Columbia ML 5486, MS 6153
22. VERDI: REQUIEM (2-12"), (Reiner), RCA Victor LD 6091, LDS 6091
23. SCHUMANN: CONCERTO IN A FOR PIANO, Van Cliburn, RCA Victor LM 2455, LSC 2455
24. DONIZETTI: LUCIA DI LAMMERMOOR (3-12"), Joan Sutherland, London A 4355, OSA 1327
25. LIEBESTRAUM, Boston Pops Orch. (Fiedler), RCA Victor LM 2546, LSC 2546
26. VERDI: AIDA (3-12), Renata Tebaldi, London A 4345, OSA 1313
27. SOLER: CONCERTOS (6) FOR 2 ORGANS, E. P. Biggs, Columbia ML 5608, MS 6108
28. SCHWARTZKOPF SINGS OPERETTA, Elizabeth Schwartzkopf, Angel 35696, S 35696
29. MARIO LANZA SINGS CARUSO FAVORITES, RCA Victor LM 2393, LSC 2393
29. FROM THE BEST OF CARUSO, Enrico Caruso, RCA Victor ST 33-15
31. BRAHMS: SYMPHONY NO. 1 IN C, OP. 68, Philharmonia Orch. (Klemperer), Angel 35481, S 35481
32. HANDEL: THE MESSIAH (2-12"), Mormon Tabernacle Choir, Columbia M2L 263, M2S 607
33. BEETHOVEN: CONCERTO IN D FOR VIOLIN, OP. 61, J. Heifetz, RCA Victor LM 1992, LSC 1992
34. MOZART: HORN CONCERTOS, Dennis Brain, Angel 35092
35. VERDI: OTELLO (3-12"), M. Del Monaco, R. Tebaldi, London A 4352, OSA 1324
36. MY FAVORITE CHOPIN, Van Cliburn, RCA Victor LM 2576, LSC 2576
37. YOUNG CARUSO, Enrico Caruso, Angel COLH 119
38. THE INCOMPARABLE BJOERLING, Jussi Bjoerling, RCA Victor LM 2570, LSC 2570
39. BEETHOVEN: WELLINGTON'S VICTORY, OP. 91, London Symphony Orch. (Dorati), Mercury 5000, LPS 9000
40. TCHAIKOVSKY: 1812 OVERTURE, OP. 49, Morton Gould, RCA Victor LM 2345, LSC 2345
41. WAGNER: THE FLYING DUTCHMAN (excerpts), B. Nilsson, Angel 35585, S 35585
42. BEETHOVEN: CONCERTO NO. 4 IN G FOR PIANO, OP. 58, Artur Rubinstein, RCA Victor LM 2123, LSC 2123
43. THE LORD'S PRAYER, Mormon Tabernacle Choir, Columbia ML 5386, MS 6068
44. VERDI: AIDA (3-12"), Richard Tucker, Maria Callas, Angel 3525 C/L
45. TCHAIKOVSKY: SWAN LAKE, Suisse Romande Orch. (Ansermet), London CM 9095, CS 6127
46. BRAHMS: INTERMEZZOS, Glenn Gould, Columbia, ML 5637, MS 6237
47. SIBELIUS: CONCERTO IN D FOR VIOLIN, OP. 47, Jascha Heifetz, RCA Victor LM 2435, LSC 2435
48. RODGERS: VICTORY AT SEA, VOL. II, RCA Victor Symphony Orch. (Bennett), RCA Victor LM 2325, LSC 2325
49. SHOSTAKOVICH: SYMPHONY NO. 5, OP. 47, New York Philharmonic (Bernstein), Columbia ML 5445, MS 6115
50. BACH: GOLDBERG VARIATIONS FOR HARPSICHORD, Glenn Gould, Columbia ML 5060

## LEGIT REVIEW

### 'Family Affair' a Broken Home

The new Broadway musical, "A Family Affair," proves that Shelley Berman is more than a good stand-up monologist. He shows comic skill and real acting ability in his characterization as the uncle and guardian of a bride-to-be who gets himself embroiled in a feud with the bridegroom's family while defending his prerogative to make the arrangements for the wedding.

The score of the show, which will have its original-cast album released by United Artists, is no blockbuster, although it has one infectious tune ("Harmony") that should linger longer than the show itself, and one waltz with a pleasing melody ("Beautiful").

The show kicks off with a brisk pace and some really funny lines coming in rapid succession. But as the plot winds its preordained way through the bickering and vicissitudes to the ultimate reconciliation at the nuptials, it slows down to such an extent that most of the second act is painful.

One additional handicap that the show will face—and possibly an insurmountable one—is that it is pegged to get the suburban trade by virtue of the use of all the familiar family problems arising out of planning guest lists, meeting the in-laws, etc. However, none of this is calculated to attract either the tired businessman or the tourist seeking glamor on his visit to the Big Town.

Berman's biggest moment is perhaps the only real bright spot in the second act, an hilarious bit that seems derived in spirit, at least, from his familiar telephone routines. Titled "Revenge," it gives him physical as well as vocal opportunities to detail how he would strike back at the bridegroom's meddling mother.

Some of the gimmicks used, however, descend to the lowest level of taste seen this season in an attempt to coax a few extra laughs from the audience. Exhibited as humorous oddities are a pregnant woman, and a more-than-middle-aged lady clad in the tight raiment of the ballet girls, doing sexy bumps and grinds. And the show's denouement, after the bridegroom (played with proper indecision by Larry Kert) had permitted both sides to gum up the works, calls for him to show his manhood—not by putting the warring factions in their place—by announcing vocally to his bride that "What I Say Goes," and that, in effect, she is now his servant for life. Some of the Great Neck set may dig this, but it will offend the majority in this day and age.

A good word should be said for Morris Carnovsky, a veteran actor who does wonders with the role of the brow-beaten father of the bridegroom. Eileen Heckart is believable as the well-intentioned but short-sighted mother. Rita Gardner, as the female lead, tries hard.

## RECORD MART OWNERS: SELLING IS FOR SUBWAYS

NEW YORK—What's it like to sell records in the subway? Bob Stack and Jesse Moskowitz, the owners of Record Mart, Inc., here, think it's pretty good. The duo own a subway record store location at the 14th Street and 4th Avenue stop of the IRT in Manhattan, and have just opened another one in the subway at 42d Street and Times Square near the BMT line.

The Record Mart operation at 14th Street has been in business for three years. Business has been good ever since they opened, the pair claims. They sell mostly LP's, including regular pop lines, Latin disks, and 99-cent LP's and cut-rate merchandise. \$4.98 list LP's sell for \$3.69, while \$3.98 list items sell for \$2.99. Cut-outs are sold at three for \$5.

Basically the trade is an adult one but they do carry a top 50 single records for the teen set. They are adding a line of old rock and roll singles to satisfy the kids, too.

Moskowitz said that business at the new 42d Street location, which has been in operation for almost two months, has been good ever since it opened. As to deliveries, he said that the service is fine, and that truck drivers and delivery boys from the distributors locate them even underground.

The boys keep the shops open long hours. They open at 10 a.m. and stay open until 9 p.m. at 14th Street; at 42d Street, they open at 10 a.m. and often stay open until 12 midnight.

The New York City Transit Authority usually rents subway concessions on a percentage of sales basis, against a guaranteed minimum. The percentage ranges from 6 to 12 per cent depending on the type of business. Some subway stores pay flat rental.

Although there are plenty of record stores around them on street level at both the 14th Street and the 42d Street locations, there is no competition from other record stores in the subway itself. And, as Moskowitz pointed out, they never worry about rain keeping the customers out of the subway.

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## BEST SELLING CLASSICAL ARTISTS

Following is a list of the best selling Classical Artists for the seven-month period, May through November 1961. Artists are listed in rank order according to unit sales of Classical LP's (mono and stereo versions combined) as recorded by dealers selected via a scientific sample.

Note: All sales for each artist on all labels mentioned were combined. Labels after artist's name are in order of most sales registered for the artist on that label. Lead vocalists in operas were all given full credit for each opera LP sale.

Pos. Artist, Label (s)

1. EUGENE ORMANDY (Philadelphia Orchestra), Columbia
2. ARTUR RUBINSTEIN, RCA Victor
3. LEONARD BERNSTEIN (N. Y. Philharmonic), Columbia
4. VAN CLIBURN, RCA Victor
5. CARMEN DRAGON (Hollywood Bowl Symphony), Capitol
6. ROBERT RUSSELL BENNETT (RCA Victor Symphony), RCA Victor
7. ARTURO TOSCANINI (NBC Symphony), RCA Victor
8. JUSSI BJOERLING, RCA Victor, Capitol
9. FRITZ REINER (Chicago Symphony), RCA Victor
10. SIR THOMAS BEECHAM, Angel, Capitol, RCA Victor
11. ARTHUR FIEDLER (Boston Pops), RCA Victor
12. JOAN SUTHERLAND, London
13. SVIATOSLAV RICHTER, RCA Victor, Columbia
14. RENATA TEBALDI, London, RCA Victor
15. ANTOLO DORATI (Minneapolis Symphony), Mercury
16. CHARLES MUNCH (Boston Symphony), Columbia
17. MARIA CALLAS, Angel
18. BRUNO WALTER (Columbia Symphony), Columbia
19. JASCHA HEIFETZ, RCA Victor
20. OTTO KLEMPERER (Philharmonia-Vienna Symphony), Angel, Vox
21. LEONARD PENNARIO, Capitol
22. VICTORIA DE LOS ANGELES, Capitol, RCA Victor
23. HERBERT VON KARAJAN, Angel, London
24. GEORGE SZELL (Cleveland Symphony), Epic
25. MORMON TABERNACLE CHOIR, Columbia
26. ERNEST ANSERMET, London, Richmond
27. RISE STEVENS, RCA Victor
28. ANDRES SEGOVIA, Decca
29. E. POWER BIGGS, Columbia
30. HERMANN SCHERCHEN, Westminster
31. LEOPOLD STOKOWSKI, Capitol
32. WALTER GIESEKING, Angel, Columbia
33. BUDAPEST STRING QUARTET, Columbia
34. MARIO LANZA, RCA Victor
35. GLENN GOULD, Columbia, RCA Victor
36. LEONTYNE PRICE, RCA Victor
37. ELISABETH SCHWARTZKOPF, Angel
38. WILHELM BACKHAUS, London, Richmond
39. PIERRE MONTEUX (San Francisco Symphony), RCA Victor
40. WILLIAM STEINBERG (Pittsburgh Symphony), Capitol, Command
41. ERICH LEINSDORF, RCA Victor, Capitol
42. RUDOLF SERKIN, Columbia
43. PABLO CASALS, Angel, Columbia
44. BIRGIT NILSSON, Angel, London, RCA Victor
45. ENRICO CARUSO, RCA Victor, Angel
46. ISAAC STERN, Columbia
47. VLADIMIR HOROWITZ, RCA Victor
48. ANDRE KOSTELANETZ, Columbia
49. ROBERT SHAW CHORALE, RCA Victor
50. PAUL PARAY (Detroit Symphony), Mercury



**BILLBOARD REPORTS:**

**42% OF BEST SELLING CLASSICAL ALBUMS ARE ON RCA VICTOR RED SEAL!**

**TOP 50 BEST SELLING CLASSICAL ALBUMS**

Following is a list of the best selling Classical LP's sold in stores for the seven-month period, May through November, 1961. LP's are listed in rank order according to unit sales of mono and stereo versions combined, as recorded by dealers selected via a scientific sample. During the period covered over 800 dealers co-operated in Billboard's continuing study of record sales at retail in the U. S. Detailed breakdowns of sales in various categories will appear in next week's Classical Spotlight issue.

Position, Titles, Artist, Label, Number (both Mono and Stereo numbers are listed when applicable).

1. SIXTY YEARS OF MUSIC AMERICA LOVES BEST, VOL. III (Red Seal—Classical 1), Various Artists, RCA Victor LM 2574
2. RODGERS: VICTORY AT SEA, VOL. III, RCA Victor Symphony Orch. (Bennett), RCA Victor LM 2523, LSC 2523
3. BRAHMS: CONCERTO NO. 2 IN B FLAT FOR PIANO, OP. 23, S. Richter, Chicago Symphony Orch. (Leinsdorf), RCA Victor LM 2466, LSC 2466
6. RACHMANINOFF: CONCERTO NO. 2 IN C FOR PIANO, OP. 18, Artur Rubinstein, Chicago Symphony Orch. (Reiner), RCA Victor LM 2068, LSC 2068
7. TCHAIKOVSKY: CONCERTO NO. 1 IN B FLAT FOR PIANO, Van Cliburn, RCA Victor LM 2252, LSC 2252
11. PUCCINI: TURANDOT (3-12"), B. Nilsson, R. Tebaldi, J. Bjoerling, RCA Victor LM 6149, LSC 6149
12. HEART OF PIANO CONCERTO, Artur Rubinstein, RCA Victor 2495, LSC 2495
16. RODGERS: VICTORY AT SEA, VOL. I, RCA Victor Symphony Orch. (Bennett), RCA Victor LM 2335, LSC 2335
20. BEETHOVEN: PIANO CONCERTO NO. 5 ("Emperor"), Van Cliburn, RCA Victor LM 2562, LSC 2562
22. VERDI: REQUIEM (2-12"), (Reiner), RCA Victor LD 6091, LDS 6091
23. SCHUMANN: CONCERTO IN A FOR PIANO, Van Cliburn, RCA Victor LM 2455, LSC 2455
25. LIEBESTRAUM, Boston Pops Orch. (Fiedler), RCA Victor LM 2546, LSC 2546
29. MARIO LANZA SINGS CARUSO FAVORITES, RCA Victor LM 2393, LSC 2393
29. FROM THE BEST OF CARUSO, Enrico Caruso, RCA Victor ST 33-75
33. BEETHOVEN: CONCERTO IN D FOR VIOLIN, OP. 61, J. Heifetz, RCA Victor LM 1992, LSC 1992
36. MY FAVORITE CHOPIN, Van Cliburn, RCA Victor LM 2576, LSC 2576
38. THE INCOMPARABLE BJOERLING, Jussi Bjoerling, RCA Victor LM 2570, LSC 2570
40. TCHAIKOVSKY: 1812 OVERTURE, OP. 49, Morton Gould, RCA Victor LM 2345, LSC 2345
42. BEETHOVEN: CONCERTO NO. 4 IN G FOR PIANO, OP. 58, Artur Rubinstein, RCA Victor LM 2123, LSC 2123
47. SIBELIUS: CONCERTO IN D FOR VIOLIN, OP. 47, Jascha Heifetz, RCA Victor LM 2435, LSC 2435
48. RODGERS: VICTORY AT SEA, VOL. II, RCA Victor Symphony Orch. (Bennett), RCA Victor LM 2325, LSC 2325

**RCA VICTOR REPORTS:**

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The pianistic giant from Texas plays what he calls "the biggest" of all concertos, in a perfect collaboration with Fritz Reiner.† LM/LSC-2581



Recorded in Symphony Hall the day after the Russian genius performed the concerto at his sensational Boston debut.† LM/LSC-2544



A great Gershwin specialist joins Fiedler and the Boston Pops in a sparkling program that includes "I Got Rhythm" variations.† LM/LSC-2586



Vault treasures by one of the most brilliant pianists of all time. Four of the 14 selections make their first LP appearance here.†† LM-2587



William Kapell, whose early death came in 1953, is already a musical legend. Writes Virgil Thomson: "None will ever take his place."†† LM-2588

"Keyboard Giants of the Past" is the first of a series of new Red Seal promotional specials. RCA Victor's vital new program will help you develop your classical business to the fullest. Fresh, new advertising support will pre-sell your customers. Handsome point-of-sale material will dress up your store. Get in on the ground floor in '62. Ask your distributor for details of this first exciting promotion. Call now!



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Reprinted from Billboard Music Week 2/3/62 issue.



# A. & R. Takes More Than Long Hair

By SAM CHASE

NEW YORK—The classical artists and repertoire director must have the same attributes as his associate on the pop music side, with a number of additional responsibilities as well. Such, at least, was the testimony of three eminent practitioners in the field in addressing the second of eight weekly seminars on various aspects of the record industry, sponsored jointly by New York University and the National Academy of Recording Arts and Sciences.

In kicking off the session, Alan Kayes, manager of Red Seal a.&r. for RCA Victor, said that today's a.&r. man must be equally at home in art and in business. He cited a list of functions required at his company as listed in the RCA Organization Development Bulletin which included production of recordings, liaison with engineers for

the improvement of sound, development of and negotiation with new talent, personnel training, recording budget and administration, artists relations, and production planning including packaging and merchandising, etc.

Kayes went into particular detail on the administrative and budgetary problems of producing opera albums, citing the great changes that have occurred since 1908, when "Carmen" was recorded at a cost of \$12,000 in Berlin, and sold at a price of \$72 for 36 single-sided disks. Today, operatic sessions are 5 to 10 times as costly, with the product selling for far less.

### High Cost

Wryly commenting on the high cost of recording in this country, (\$40,000 for "Rigoletto" and \$49,000 for "Barber of Seville") Kayes said: "When contemplating such

an investment, one is hopeful for a return." The sales trend in operatic disks is up, he noted, with RCA Victor showing a 21 per cent gain in 1961 over 1960. Much of this gain can be attributed to the production benefits of radio, and FM stations alone have grown from 540 to 876 in five years. Also, broadcasters are devoting five times as much broadcast time to opera now as they did five years ago, he said.

Seymour Solomon, director of classical a.&r. for Vanguard Records, cited as critical a.&r. functions the choosing of repertory, organizing and planning the recording, and actual supervision of sessions including selection of tapes.

An active musical director is one who is an active participant "toward the goal of bringing out the best that the artist has to offer," said Solomon, by making suggestions to the artist that will affect the performance before it is taped. This does not usurp the artists' functions, but rather, where real team work exists, makes for a superior recording.

Tape editing, in turn, "can result in a montage which represents the finest qualities of the perform-

er." But Solomon said that "putting an incompetent artist together in bits and pieces represents a fraud and raises an ethical question."

### Chamber Music

Is Horowitz, director of classical a.&r. for Decca, was introduced by chairman John Hammond as the man who during his days in The Billboard Music department helped establish this publication as the most knowledgeable of any in assessing chamber music. Horowitz devoted his analysis to this type of classical a.&r. work.

Today's relatively small sale of chamber music was attributed to lack of a "star" system in this field, with the exception of the Budapest, the Juilliard, and perhaps one or two other groups. The problem is an economic one; groups that play together regularly other than those in residence at universities have a difficult time making ends meet, while musicians of renown can earn too much concertizing on their own to be able to afford the time to rehearse for chamber recitals and recording sessions. If chamber LP's sold an average of even 5,000 over a two or three-year period, it would be possible

to record more, but many excellent performances sell far less.

Chamber music recording is in many ways more critical than recording of large groups, Horowitz said, since all instruments are equally important and must be heard in correct perspective.

## Pronunciat'n Guide Book

NEW YORK—Many pop radio stations today would like to program some classical music, but are afraid to try, according to John Coveny, co-ordinator of Eastern Activities for Angel Records. Among their fears, said Coveny, is the difficulty of finding disk jockeys who know the field and correct pronunciation of classical artists, works and composers.

In a move to help broadcasters and dealers familiarize their personnel with correct pronunciations, Coveny has compiled a brochure, containing correct pronunciations (with printed phonetics) of the names of 1,000 composers and their best-known compositions, and 200 prominent artists, ranging from Albanese, Lucia to Zampieri, Quiseppe.

T. A. McEwen, manager of London Records' classical division, and an accomplished linguist, has recorded these correct pronunciations on a special LP. The brochure serves as an index to the record, which is banded to facilitate the location of desired names and titles.

Coveny emphasizes "This printed phonetic guide is not intended for use independently of the record pronunciation disk. Correct pronunciation of foreign words and phrases, by persons unfamiliar with the languages from which they are taken, are almost impossible from printed phonetics alone, no matter how finely devised and detailed."

Hal Cook, prexy of Record Source, Inc., which provides various record services to stations across the country, is sending out the printed guide and disk to his classical record subscribers. Cook currently has 250 station subscribers to his classical record service, and he reports that 50 per cent of them are pop outlets.

### TOP CLASSICAL LP'S BY CATEGORY

Continued from page 14

- MUSSORGSKY: PICTURES AT AN EXHIBITION, Sviatoslav Richter, Columbia ML 5600
- BEETHOVEN: SONATAS (2-12"), Walter Gieseking, Angel 3600 B/L

### CHORAL

- HANDEL: THE MESSIAH (excerpts), (Sargent), Angel 35830; S 35830
- VERDI: REQUIEM (2-12"), (Reiner), RCA Victor LD 6091; LDS 6091
- HANDEL: THE MESSIAH (2-12"), Mormon Tabernacle Choir, Columbia M2L 263; M2S 607
- THE LORD'S PRAYER, Mormon Tabernacle Choir, Columbia ML 5386; MS 6068
- BERLIOZ: REQUIEM, OP. 5 (2-12"), (Munch), RCA Victor LD 6077; LDS 6077

### COLLECTION

SIXTY YEARS OF MUSIC AMERICA LOVES BEST, VOL. III (Red Seal—Classical), Various Artists, RCA Victor LM 2574

Good things happen when you



some listeners delight in Purcell Fantasias

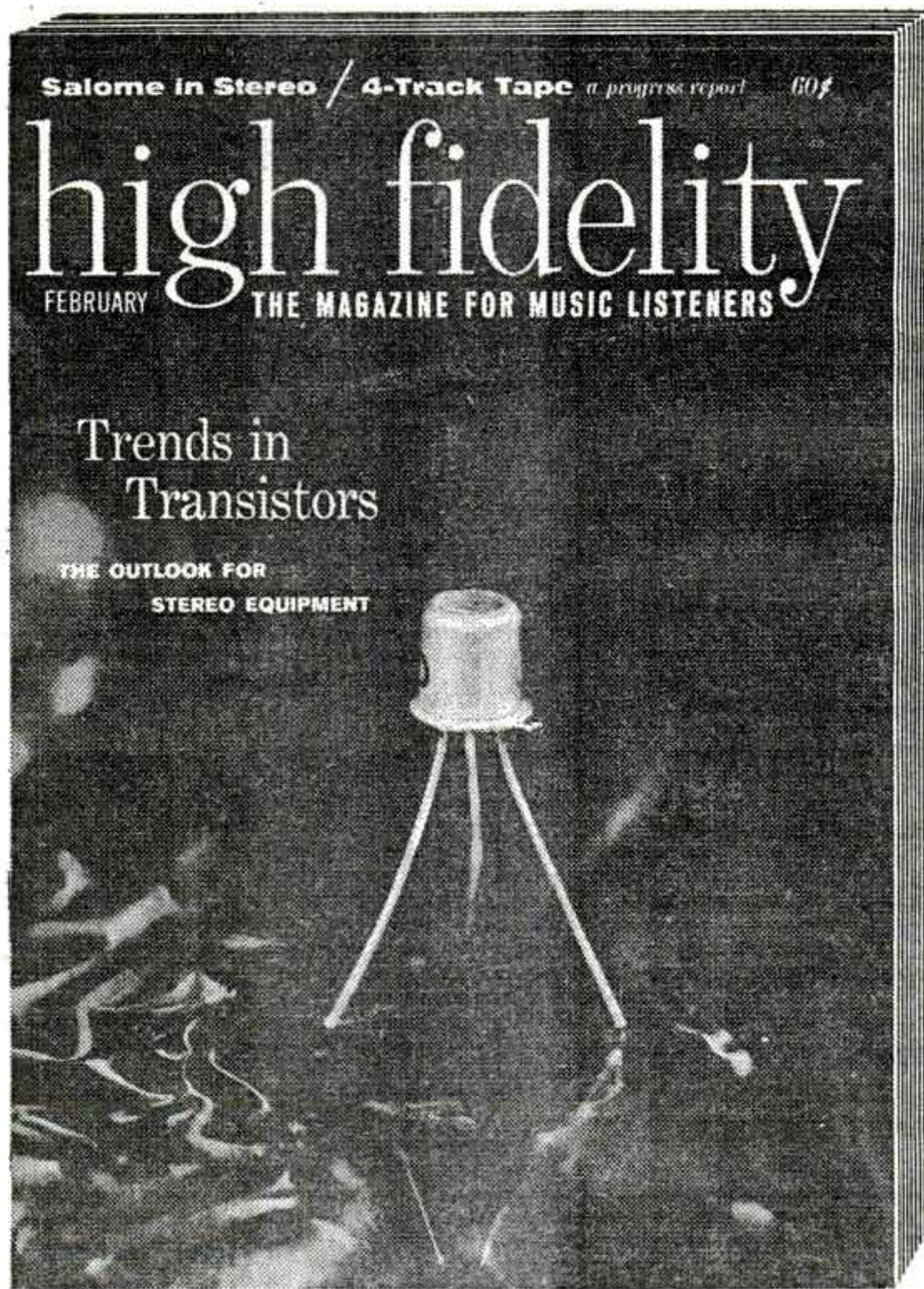
Others prefer Judy Garland

Long hair, crew cut or bearded . . . HIGH FIDELITY is edited for the discriminating reader who is pleased that electronics enables him to enjoy music around the clock.

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**BACH: St. John Passion.** Phyllis Curtin, Soloists, Vienna State Opera Orchestra and Vienna Academy Chorus conducted by Hermann Scherchen. (3-record set) WST-319 (Stereo), XWN-3319 (Monaural).



**HAYDN: Seven Last Words of Christ.** Soloists, Vienna State Opera Orchestra and Vienna Academy Chorus conducted by Hermann Scherchen. WST-17006 (Stereo), XWN-19006 (Monaural).



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ATWATER 4-8633

**WASHINGTON, D.C.**  
Schwartz Bros.  
901 Girard St., N.E.  
LAWRENCE 6-4500





# CLASSICAL LP SALES PLANS

• Continued from page 13

the dealer. This service provides that a direct shipment will be made to the consumer, or, if the dealer prefers, the order will be sent to him.

## Ad Participation

The final obligation of the dealer is to participate in Red Seal merchandising, promotion and advertising, including local newspaper or radio advertising on all new releases, window displays, etc. Victor is supporting the program with an intensive advertising and promotional campaign to be utilized not only for national advertising but also for use at the local level, including radio, newspapers, dealer sales aids and displays.

Alfred Leonard, administrator of the RCA Victor Red Seal merchandising program, is currently on the road promoting the special order service with the dealers in the store to develop classical sales. A corollary program is now in the planning stage whereby Victor would make an in-store consultant service available to dealers.

## COLUMBIA

Columbia Records sends, every month, to 1,500 subscriber-dealers a 12-inch LP called "Your Masterwork Merchandiser." The February issue, for example, contains on side one, a short discourse by Schuyler Chapin, director of Masterworks a. & r., and John McClure, recording director. They explain to the dealer how and why the disk was made, present information on the music, artists and composers and excerpts from the various new monthly classical releases.

On the second side of the February "YMM" is the Bernstein "Jeremiah Symphony," played by the New York Philharmonic Orchestra under Leonard Bernstein. This selection is one of the February releases. This makes a valuable disk for a dealer's personal library. The envelope in which the LP is contained has reproductions of all the covers of the February classical release.

This monthly dealer aid evolved from Columbia's "Automatic Release Program" which the label initiated two years ago as a classical merchandising plan for dealers.

## UNIQUE LIMITED EDITION

Collectors' Item  
MEMORIAL TRIBUTE TO



## ARTURO TOSCANINI

Featuring the Maestro's inimitable comments during rehearsals of the NBC Symphony in Mozart's "Magic Flute Overture," Beethoven's "Symphony No. 9," Verdi's "La Traviata" (with commentary by Marcia Davenport).

This priceless LP—not available commercially—will be sent to you without cost when you help aged and needy professional musicians by sending this ad with a contribution of \$25 or more to the

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131 Riverside Drive, New York 24, N. Y.  
Telephone TR 3-0848

Your Contribution Deductible for Income Tax Purposes

(Note: No Broadcast Use May Be Made of This LP)

## ANGEL

Angel has promoted Ted Lindgren, former district sales and promotion manager for the Midwest, to the post of national classical sales manager, on the basis of field tests in the Midwest made by Lindgren last year. He devised a plan for educating dealers and stimulating their interest in classical material.

Lindgren conducts a dinner meeting with the record buyer and clerks of a given store, during which he presents a two-hour audio-visual program, using slides, tapes and records and covering the whole field of classical recordings. Following this seminar, Lindgren spends two or three days behind the counter of the store, showing the personnel how to stimulate classical sales. In one case Lindgren recalls, a store which had sold 50 pieces of classical in six months, stepped up its volume to 1,500 pieces in the next six months.

Lindgren is now putting the finishing touches on a new presentation to be made to a number of dealers throughout the country. Before he makes a presentation, a store advertises Lindgren's appearance in the local newspapers, inviting customers to come in and discuss their wants with him. Usually a special Angel display is also set up.

## CAPITOL

Capitol, parent firm of the Angel label, has also inaugurated an educational program available to schools and has, this year, planned a three-way classical advertising program incorporating promotion at an institutional, product and artist level. The 45 per cent increase in the ad budget is earmarked for a three-year period under a plan which utilizes the entire world-wide promotion staff. World-wide EMI a.&r. reps meet during each year to determine the most commercial kind of product for all nations. Beyond this, the label pays much attention to cover art on LP's, with all covers made in France. The morgue for cover art is Le Louvre itself and covers are printed on hand-made paper in the tradition of old world artistry.

## LONDON

London Records, easily best known in the classical field at least for its opera packages, points to the importance of getting artists who generate their own sales. As an example, London spokesmen point with some pride to Joan Sutherland, as well as Maria Callas, Renata Tebaldi and Mario Del Monaco. Artists like these, it is noted, sell somewhat like a pop hit artist, with little need for special display or promotion.

Beyond the point of being in a position to offer some of the most readily salable artists, London's Marty Wargo feels that classical sales boil down pretty much to "price, promotion and advertising." Said Wargo: "Good discount programs with good terms for dealers and an occasional special price offering on a single album release can build interest and sales. But there is really no panacea for this field. You just keep working at it all the time."

## MERCURY

Mercury's merchandising and promotion policy on classical product is based on a theory of "the simpler, the better." Wilma Cozart, vice-president of Mercury Records and head of the classical division, explains: "We feel classical music should just be another commodity, another piece of merchandise to be sold. We try to find a common denominator for the dealer to sell based on wide appeal. The dealer doesn't have to be particularly

knowledgeable about the material itself, if the selling points of the packages are presented in simple, concise terms. We don't want to make this an aesthetic exercise for him."

Mercury supplies many dealers, as well as distributor salesmen, with sheets on each new release listing the number, title or composer and artist in addition to phonetic pronunciations of names and major selling points, including information on the type of music, why it was recorded, the age group or market it would particularly appeal to and how it shapes up competitively. Also, inasmuch as Mercury has been quite successful with the quality of its stereophonic sound, the "cue sheet" calls the dealer's attention to any specific segments particularly suitable for demonstration in the store.

## Special Displays

Mercury also provides the dealer with easel-back sleeves displaying the cover of each new release mounted on a piece of cardboard for window and counters. For their opera series, the label has designed a special browser box that holds the actual product with a stand-up reproduction of the cover of the newest release available. Flyers, too, on all classical product, are available and suitable for use in listening booths as window displays, etc.

## KAPP

Although Kapp Records does not boast a large classical catalog, the label has maintained healthy sales by limiting releases to the more unusual works in the field. Phil Skaff, Kapp's sales chief, reports that the four volumes of "Music for Trumpet and Orchestra" by trumpet virtuoso Roger Voisin and the "Krainis Record Consort" albums are solid sellers. Kapp's extensive "Opera-Without-Words" series with The Rome Symphony Orchestra conducted by Domenico Savino, is another profitable item for the label. Paul Myers, head of Kapp's classical a.&r. department, reveals: "In a recent questionnaire sent to dealers throughout the country, the category of classical music most requested to be recorded—by way of consumer queries—was baroque music."

## Product & Service

Besides sending copies of the new classical releases to over 300 key record buyers around the country, along with reprints of reviews, window displays, blow-ups of covers, etc., and participating in local co-op advertising, Skaff feels: "Discounting doesn't do the trick. Instead, we try to provide salable product and we service the dealer directly if he has any specific problems."

## VANGUARD

Vanguard Records' classical line contains many unique classical items, including a good percentage of English music, Bach cantatas, baroque music and contemporary music not available in other catalogs.

Co-owner Manny Solomon feels the best way the firm can service the dealer is by having the Vanguard distributors stock a relatively complete inventory, allowing the dealer to receive a special order within 48 hours. Solomon maintains, "Special order services are good only if delivery is fast. Four to six weeks is not an efficient special order service."

## COMMAND

Command, one of the most recent entrants in the classical field, has succeeded, in the words of President Enoch Light, "because we have offered good repertoire with the benefit of the newest advances in recording technology. In classical music, we can't use trick technology, but you can use its tools. This is the way to excite new buyers. We have had outstanding sales with our first five classical releases, which simply proves there is a healthy potential."

"We also have used a technological approach in our advertising because we believe customers under-

# New Revenue Rule Checker Sets Taxes Background Music Broadcasts Cow Palace Attendance Mark

WASHINGTON—Internal Revenue Service has found a way to tax at least 80 per cent of revenue from background music transmitted via FM multiplex or other broadcast means. The new ruling will get around a U. S. Court of Claims decision against earlier attempts of IRS to tax broadcast background music (as distinct from wired service) via a communications tax on "wire and equipment service."

Bowing to the court decision in the case of Hampton Roads Industrial Electronics, IRS has voided its earlier ruling that the broadcast background music incurs this particular tax, but has come up with another tax called "wire mileage service." Latter tax, set up under the 1958 excise tax revision, imposes a "wire mileage service" on all telephone or radio phone service and on "any other wire or radio circuit service."

IRS says it can apply this last-named category in the case of musical programs storecast by broadcasters, but will allow a certain amount tax-free as attributable to the station terminal equipment, as required by law. IRS believes 20 per cent is a fair estimate and anyone claiming more than 20 per cent deductibility for terminal costs will have to present the evidence. Tax is effective retroactively as of January 1, 1959, IRS Bulletin announces (Jan. 29 issue).

## Advance License

• Continued from page 4

powering it to collect 10 marks (\$2.50) per year from each recorder owner, the court having ruled mere possession of a recorder is prima facie evidence of "intent to tape music." But the court did not stipulate how GEMA was to collect the annual fee, and the copyright society voluntarily has renounced as "utterly repugnant" the thought it might establish a vast snooping network.

The courts have ruled that GEMA may not require distributors or manufacturers to keep records for the copyright society on tape recorder purchasers, the ownership lists to form the basis for collection of fees.

Nobody appears clear on just what the \$2.50 annual fee is intended to cover. The court ruling implies once the fee is paid the recorder owner is free to tape any and all music; but GEMA has indicated it would concede no taping rights beyond "home talent" renditions of copyrighted music.

stand a lot more than the merchants give them credit for. We have also made special racks and signs for the stores to back up our ads. Our "Brahms Second Symphony" was also named 'best orchestral disk of the year,' which has helped call attention to our entire line."

## WESTMINSTER

The Westminster classical line, which was purchased and reactivated about seven months ago by ABC-Paramount Records, is mainly directed at the classical buyer interested in the less common and infrequently recorded works. The original catalog was trimmed down from 1,100 titles to about 500 of the strongest titles.

John Natoli, Westminster's publicity and promotion director, reports "great strides have been made in the few months we have been in action with an increased sales report to verify it." The label's current position is centered on its latest release of Frank Martin, "Le Vin Herbe." Easel-back display pieces are available to dealers for windows and counters.

HOLLYWOOD—Chubby Checker, top-lining a bill of recording artists at the San Francisco Cow Palace last week, resulted in attracting an attendance of more than 15,500 to give the place its top turnout and top gross. Chubby Checker's "Twist Party," as the event was called, was staged by two station KYA disk jockeys, Tom Donahue and Bob Mitchell, in conjunction with San Francisco show promoter, Pete Marino.

Charging a \$3.75 top, the box office was sold out and closed several hours before the show started, Donahue told BMW. The event grossed \$56,000, Donahue said, and an estimated 6,000 persons were turned away.

In addition to Checker, the bill included Gene Chandler, Gene Pitney, Dick and Deedee and Bobby Freeman, the Paris Sisters, among others. Show ran three hours.

## Young Launching Operator Label

NEW YORK—Barney Young, a familiar name in juke box music circles, has launched a new disk label to be known as Operators Records. Young claims the records will have full national distribution and will be sold through regular retail channels. He said he has already lined up M & S Distributors in Chicago and Dumont Distributors in Boston to handle the line and that other distributors will be announced soon.

First two singles released last week carry the current hit tunes, "Break It to Me Gently," and "Do-Re-Mi," featuring cover arrangements and vocal performances of the original hit versions of the tunes now on the charts. The records are in the vein of what once tunes now on the charts. The records are in the vein of what once was a profitable business, that of low price covers of hit records, sold through outlets other than regular disk retailers. In the case of Operator Records, however, Young maintains he is sticking to a straight 98-cent list price.

The nature of the label is explained by Young by the fact that juke box operators today account for something approximating 50 per cent of the total sale of single disks.

In years past, Young has been extremely active on the juke box front. He has been involved in several ventures designed to assure juke box operators of royalty-free music for their phonographs in the event ASCAP and BMI are ever successful in obtaining an amendment to the Copyright Law which would permit collection of royalties on juke box plays.

## Annorino, Capitol Ad Mgr., Resigns

HOLLYWOOD—John Annorino last week resigned his position as Capitol Records' national advertising manager to join the Sheldon Marks Advertising Agency of Beverly Hills. Annorino joined Capitol in 1958 as a promotion assistant in the merchandising department. He was named national merchandising manager of pop albums the following year, and in 1961 was promoted to advertising manager.

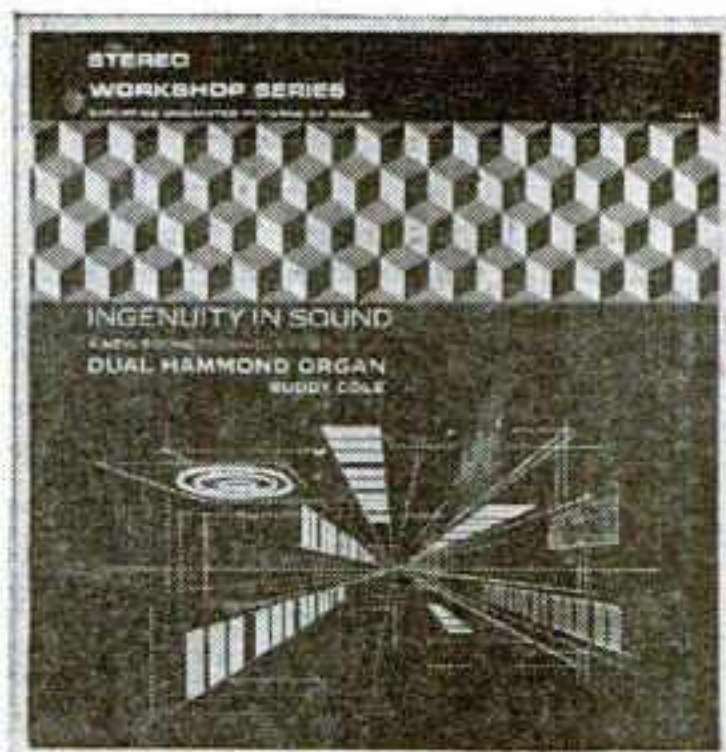
With Annorino's departure, Capitol will no longer have an ad manager. Instead, the duties of ad manager will be absorbed by Perry Mayer in his capacity as national merchandising manager.



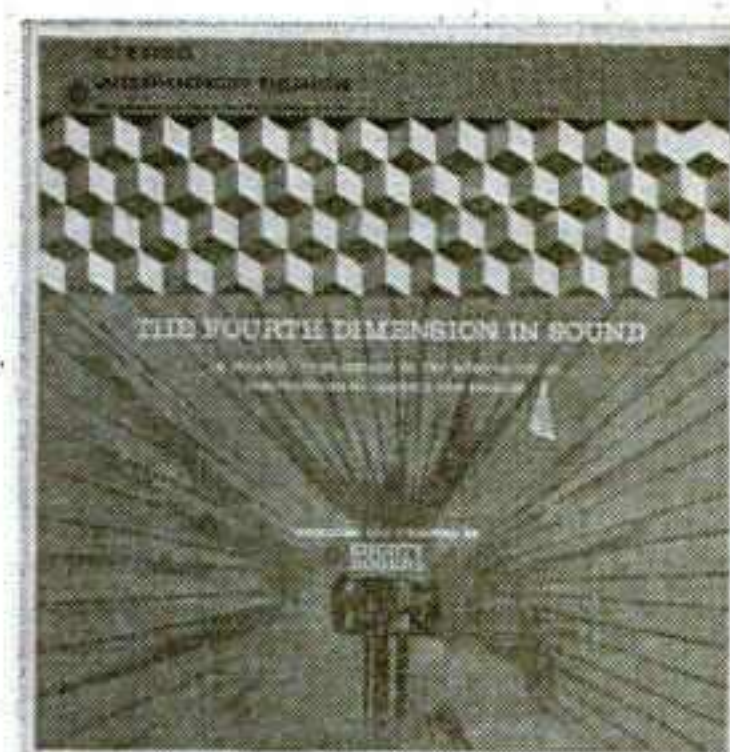
## SOUND EFFECTS!










**NEW PERSPECTIVES IN PIANO  
SOUNDS... DAVID SWIFT**  
B/BS 1441



**INGENUITY IN SOUND  
... BUDDY COLE**  
B/BS 1442



**THE FOURTH DIMENSION IN  
SOUND... SHORTY ROGERS**  
B/BS 1443

There are all kinds of sound effects. And all kinds of sound *affects!* Here at Warner Bros., where recorded sound was born, we take a rather special interest in the discovery of new directions.  It's no trade secret today which product has increasingly produced a larger share of your total volume and profit: albums that capture special *sound*.  Several companies have recently produced 'Sound Spectaculars' with some astonishing results. A look at the charts or your own turnover tells you that their *sales, too*, have been spectacular! Frankly, we've been quite impressed with a number of these albums and the contribution they've made.  It has long been our conviction that true stereo listening enjoyment is achieved with genuine technical advances. Six months ago — acting on sound and sincere advice from many of you — Warner Bros. Records assigned a task force of fine composers and arrangers and top recording engineers to produce The Stereo Workshop Series.  This creative team, while recognizing that the purpose of sound recording is never to distort the music itself, maintained that audio recording techniques *can* enhance music presentation.  Experimenting with both theory and practical application, the Workshop group crystallized an exciting new concept that not only extends the frontiers of sound recording, but adds a dramatic new perspective to music itself.  Through the use of as many as six separate Ampex recording decks, overdubbing, re-recording, and absolute audio separation (sometimes by simultaneous use of two or more recording studios) composers and arrangers are given a new means of musical expression. Added to tonal, rhythmic and harmonic dimensions is a fourth — *space!* The result: audio adventures that explore uncharted patterns of music and *sound*.  We sincerely believe our new Series will captivate and capture this new stereo market. Listen to these first three releases...and hear the SOUND of sales!

**WARNER BROS. RECORDS**

the first name in sound  
4000 Warner Boulevard  
BURBANK, CALIFORNIA



**THE STEREO WORKSHOP SERIES Is Yours To Stock On A 100% Complete-Exchange-Free Basis!**

See your distributor for full details.





NOW a Page One Breakout



and Heading National FAST!  
The Original Version

# THE WHITE ROSE OF ATHENS

from the Wolfgang-Mueller-Schan film "Dreamland Of Desire"

# DAVID CARROLL

and his orchestra

MERCURY 71917





# BILLBOARD MUSIC WEEK HITS OF THE WORLD



## Europe

### BRITAIN

(Courtesy New Musical Express, London)  
\*Denotes local origin

This Last  
Week Week

- 1 1 \*THE YOUNG ONES—Cliff Richard (Columbia)—Harms-Witmark
- 2 2 LET'S TWIST AGAIN—Chubby Checker (Columbia)—West One
- 3 — ROCK-A HULA BABY—Elvis Presley (RCA)—Belinda Music
- 4 7 \*FORGET ME NOT—Eden Kane (Decca)—Essex Music
- 5 6 MULTIPLICATION—Bobby Darin (London)—Burton
- 6 4 HAPPY BIRTHDAY SWEET SIXTEEN—Neil Sedaka (RCA)—Aldon
- 7 3 \*STRANGER ON THE SHORE—Acker Bilk (Columbia)—Sherwin
- 8 4 \*I'D NEVER FIND ANOTHER YOU—Billy Fury (Decca)—Nevins-Kirshner
- 9 9 WALK ON BY—Leroy Van Dyke (Mercury)—MCPS
- 10 10 LET THERE BE DRUMS—Sandy Nelson (London)—Commodore-Imperial
- 11 8 RUN TO HIM—Bobby Vee (London)—Aldon
- 11 11 THE TWIST—Chubby Checker (Columbia)—K.P.M.
- 13 15 \*LONESOME—Adam Faith (Parlophone)—Essex Music
- 14 12 CRYING IN THE RAIN—Everly Bros. (Warner Bros.)—Aldon
- 15 14 THE LION SLEEPS TONIGHT—The Tokens (RCA)—Cromwell
- 16 20 \*THE COMANCHEROS—Lonnie Donegan (Pye)—Robbins
- 17 — PEPPERMINT TWIST—Joey Dee (Columbia)—Jewel Music
- 18 22 \*D-DARLING—Anthony Newley (Decca)—Essex Music
- 19 21 \*JEANNIE—Danny Williams (HMV)—Kassner
- 20 19 LANGUAGE OF LOVE—John D. Loudermilk (RCA)—Acuff-Rose
- 21 17 JOHNNY WILL—Pat Boone (London)—Spoone Music
- 22 23 ONLY GOOD THING THAT'S HAPPENED TO ME—Jim Reeves (RCA)—Frank
- 22 18 \*SON THIS IS SHE—John Leyton (HMV)—Meridian
- 24 13 \*MIDNIGHT IN MOSCOW—Kenny Ball (Pye)—Tyler
- 25 — \*DON'T STOP TWIST—Frankie Vaughan (Philips)—Davon
- 26 16 \*MOON RIVER—Danny Williams (HMV)—Chappell
- 27 — \*A LITTLE BITTY TEAR—Miki and Griff (Pye)—Acuff-Rose
- 28 — \*HE'S OLD ENOUGH TO KNOW BETTER—Brook Bros. (Pye)—Duchess
- 29 — \*I'LL WALK BESIDE YOU—Anthony Newley (Decca)—Chappell
- 30 — \*TOY BALLOONS—Russ Conway (Columbia)—Jewel Music

### EIRE

(Courtesy Dublin Evening Mail)

This Last  
Week Week

- 1 1 STRANGER ON THE SHORE—Acker (Columbia)—Sherwin
- 2 2 MOON RIVER—Danny Williams (HMV)—Chappell
- 3 6 JOHNNY WILL—Pat Boone (London)—Blossom
- 4 — THE YOUNG ONES—Cliff Richard (Columbia)—Harms-Witmark
- 5 4 YOU'RE THE ONLY GOOD THING—Jim Reeves (RCA)—Frank
- 6 3 MIDNIGHT IN MOSCOW—Kenny Ball (Pye)—Tyler
- 7 7 THE IRISH PATROL—Patrick O'Hagan (Beltona)—142 Music
- 8 9 MULTIPLICATION—Bobby Darin (London)—Burton
- 9 10 I'D NEVER FIND ANOTHER YOU—Billy Fury (Decca)—Nevins-Kirshner
- 10 — LET'S TWIST AGAIN—Chubby Checker (Columbia)—West One

### FLEMISH-BELGIUM

(Courtesy Juke Box Magazine, Mechelen)  
\*Denotes local origin

This Last  
Week Week

- 1 2 LET'S TWIST AGAIN—Chubby Checker (Columbia)—Belinda

## FRANCE

(Courtesy Plateneuws, Amersfoort)  
\*Denotes local origin

This Last  
Week Week

- 2 4 WALKING BACK TO HAPPINESS—Helen Shapiro (Columbia)—Ardmoore
- 3 — KISSING TWIST—Jack Hammer (Ronnex)—Globe
- 4 10 WHEN THE GIRL IN YOUR ARMS—Cliff Richard (Columbia)
- 5 7 LA PALOMA—Freddy (Polydor)
- 6 — THE FLY—Chubby Checker (Columbia)—Belinda
- 7 6 HEAR MY SONG VIOLETTA—Ray Adams (Vogue), \*Bobbejaan Schoepen (Decca)—World
- 8 — PEPPERMINT TWIST—Joey Dee (Roulette)—World
- 9 — ROCK A HULA BABY/CAN'T HELP FALLING IN LOVE—Elvis Presley (RCA)—Belinda
- 10 — LES MILLIONS D'ARLEQUIN—Francis Linel (Ricordi)—Breton

## GERMANY

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

This Last  
Week Week

- 1 1 \*LET'S TWIST AGAIN/LE TWIST—Johnny Halliday (Philips); Richard Anthony (Columbia); Golden Guitars (Ricordi); Chubby Checker (Columbia); Chaussettes Noires (Barclay); Chats Sauvages (Pathe)—Editions Pigalle
- 2 — \*TU AIMES LE TWIST/NOUS QUAND ON S'EMBRASSE—Johnny Halliday (Philips)
- 3 2 \*IL FAUT SAVOIR/TU T'LAISSES ALLER—Charles Aznavour (Barclay)—French Music
- 4 4 \*DANIELA/MADAM MADAM—Les Chaussettes Noires (Barclay)—Chats Sauvages (Pathe)—Barclay
- 5 — \*LA MARMITE—Dario Moreno (Fontana)—Les Compagnons de la Chanson (Columbia)
- 6 8 HIT THE ROAD JACK—Ray Charles (Vega)
- 7 7 \*SHAKING ALL OVER/SWEET LITTLE SIXTEEN—Vince Taylor (Barclay)—Tutti
- 8 6 \*PEPITO/LA BAMBA—Los Machucambos (Decca)—Francis Day
- 9 9 KON TIKI/FRIGHTENED CITY—The Shadows (Columbia)
- 10 5 \*TU PEINS TON VISAGE—Chats Sauvages (Pathe)

## ITALY

(Courtesy Escalera a la fama, Buenos Aires)  
\*Denotes local origin

This Last  
Week Week

- 1 1 MEXICO—Bob Moore (London)—R. M. Siegel
- 2 2 TANZE MIT MIR IN DEN MORGEN—Gerhard Wendland (Philips)—Melodie der Welt
- 3 4 SAUERKRAUT POLKA/ALLE SCHOTTEN SPAREN—Gus Backus (Polydor)—Montana
- 4 5 HAMMERCHEN Polka—Chris Howland (Columbia)—Gerig
- 5 3 SCHWARZE ROSE, ROSE-MARIE—Peter Kraus (Polydor)—Gerig
- 6 6 ELISABETH SERENADE—Gunter Kallmann Chor (Polydor)—Heinrichshofen
- 7 7 EINE INSEL FUR ZWEI—Connie Francis (MGM)—Schneider/Towelter
- 8 11 HAWAII TATTOO—The Waikikis (Telefunken)—Trumpf
- 9 20 STRIPTEASE SUSI—Ralf Bendix (Columbia)—Gerig
- 10 9 LILI MARLEN—Billy Vaughn (London); Connie Francis (MGM)—Apollo
- 11 — GELD WIE HEU/JOHNNY WILL—Gerd Botthcher (Decca); Pat Boone (London)—Budde
- 12 17 LAST DANCE—John Buck (Warner Bros.)—Melodie der Welt
- 13 8 WEISSE ROSEN AUS ATHEN—Nana Mouskouri (Fontana)—Kassner
- 14 16 ZWEI GITARREN AM MEER—Billy Vaughn (London)—Tempoton
- 15 15 VIOLETTA—Jorgen Ingmann (Metronome)—Robit Schek
- 16 12 SWEETHEART GUITAR—Jimmy Makulis (Ariola)—Discoton
- 17 — DAS WAR DIE LADY CHATTERLEY—Die Schock-Kings (Carina)—Aberbach
- 18 18 TWIST, TWIST—Les Chakachas (RCA)—Ufaton
- 19 10 IN HONOLULU—Die Gassenhauer (Golden 12); Die Musketiere (Polydor)
- 20 — PEPPERMINT TWIST TIME—The Twisters (Decca)—Schaffers

## HOLLAND

(Courtesy Plateneuws, Amersfoort)  
\*Denotes local origin

This Last  
Week Week

- 1 1 \*LITTLE SHIP—The Blue Diamonds (Decca)—Belinda
- 2 2 MEXICO—Bob Moore (London); \*Willy Schobben (Artone)
- 3 3 I'M GONNA KNOCK ON YOUR DOOR—Eddie Hodges (Cadence)—Belinda
- 4 4 MAMMA—Robertino (CNR)—Basart
- 5 6 \*BATJE VIER—Het Cocktail Trio (Omega)—Belinda
- 6 5 LITTLE SISTER—Elvis Presley (RCA)—Belinda
- 7 7 WALKING BACK TO HAPPINESS—Helen Shapiro (Columbia)—Basart
- 8 8 AVE MARIA—Robertino (CNR)
- 9 9 \*OCH WOS IK MAAR—Johnny Hoos (Philips)—Benelux
- 10 10 LA PALOMA—Freddy (Polydor)—Intl.

## ISRAEL

(Courtesy Kol Israel Broadcasting)

This Last  
Week Week

- 1 1 LET'S TWIST AGAIN—\*Peppino Di Capri (Carisch); Chubby Checker (Galleria del Corso)—Aberbach
- 2 4 WHEELS—Billy Vaughn (London)—Bridge
- 3 3 \*NATA PER ME—Adriano Celentano (Jolly)—Edir
- 4 2 \*LA BALLATA DELLA TROMBA—Nini Rosso (Titanus)—Titanus
- 5 6 \*BAMBINA BAMBINA—Tony Dallara (Music)—Flaminia
- 6 9 MOON RIVER—Henry Mancini (RCA); Hollyridge Strings (Capitol)—Ricordi
- 7 10 \*MONTECARLO—Johnny Dorelli (CGD)—Tiber
- 8 5 \*TRA LE PIUME DI UNA RONDINE—Nico Fidenco (RCA)—Curci
- 9 8 THE TWIST—Chubby Checker (Galleria del Corso)—Peter Maurice
- 10 11 PEPPERMINT TWIST—Joey Dee (Roulette); \*Adriano Celentano (Jolly)—Southern
- 11 12 \*SEDDICI ANNI—Nunzio Gallo (Via)—Tre Golfi
- 12 — \*THE JET—Peppino Di Capri (Carisch)—Aberbach
- 13 14 TWISTIN' THE TWIST—Caterina Valente (Decca); Teddy Martin (Columbia)—Messagerie Musicall
- 14 7 BRIGITTE BARDOT—Roberto Seto (Vogue)—Curci
- 15 13 \*CERCAMI—Ornella Vanoni (Ricordi)—Successo

## NORWAY

(Courtesy Verdens Gang)  
\*Denotes local origin

This Last  
Week Week

- 1 1 JOHNNY WILL—Pat Boone (Dot)—Musikk-Huset
- 2 3 YOU'RE THE ONLY GOOD THING—(That's Happened to Me)—Jim Reeves (RCA)—Egil Monn Iversen
- 3 7 WALK ON BY—Leroy Van Dyke (Philips)—Bens Music/Harmonyforlaget
- 4 4 MULTIPLICATION—Bobby Darin (Atlantic)—Belinda/Harmonyforlaget
- 5 30 THE YOUNG ONES—Cliff Richard (Columbia)—Musikk-Huset
- 6 12 \*DET VAR DU SOM SA NEI—Grynet Molvig (RCA)—Harmonyforlaget
- 7 6 ROCK-A-HULA BABY—Elvis Presley (RCA)—Belinda
- 8 10 HAPPY BIRTHDAY, SWEET SIXTEEN—Neil Sedaka (RCA)—None
- 9 2 GIRL IN YOUR ARMS—Cliff Richard (Columbia)—Stockholms Musik
- 10 8 MIDNIGHT IN MOSCOW—Kenny Ball (Pye)—Carl M. Iversen

## SWEDEN

(Courtesy Audiomusica, Mexico)  
\*Denotes local origin

This Last  
Week Week

- 1 1 SANT AR LIVET (You Can Have Her)—Anita Lindblom (Fontana)—Sweden Music
- 2 2 TE DANS ME KARLSTATOSERNA—Sven Ingvar (Philips)—Nordiska

## ASIA & PACIFIC

(Courtesy Ufamatic, Tokyo)  
\*Denotes Local Origin

This Last  
Week Week

- 3 7 MULTIPLICATION—Bobby Darin (Atlantic)—Belinda
- 4 5 LAS INTE BREVET—Siw Malmqvist (Merome)—Mellin
- 5 3 DANCE WITH A DOLLY—Damita Jo (Mercury)—Gehrmans
- 6 4 VIOLETTA—Ray Adams (Fontana)—Stockholms
- 7 6 KLANG MIN VACKRA BJALLRA—Lil Malmqvist (BFB)—Southern
- 8 9 MIN BARNDOMS KLOCKOR—Goingeflickorna (Joker)—Sweden Music
- 9 — WALKING BACK TO HAPPINESS—Helen Shapiro (Columbia)—Ehrling & Lovenholtm
- 10 8 HIT THE ROAD JACK—Ray Charles (ABC-Paramt.)—Stockholms

## HONG KONG

(Courtesy Lourenco Marques Radio)

This Last  
Week Week

- 1 1 LET'S TWIST AGAIN—Chubby Checker (Parkway)
- 2 3 ROCK-A-HULA BABY—Elvis Presley (RCA Victor)
- 3 — VOLARE—Bobby Rydell (Cameo)
- 4 4 EVERYTIME—Ricky Page (Dot)
- 5 5 WHEN THE BOY IN YOUR ARMS—Connie Francis (MGM)
- 6 — I WANNA THANK YOU—Bobby Rydell (Cameo)
- 7 7 STAR LIGHT STAR BRIGHT—Linda Scott (CA)
- 8 — A-ONE, A-TWO, A-CHA-CHA-CHA—Lawrence Welk (Dot)
- 9 — COME SEPTEMBER—Billy Vaughn (Dot)
- 10 — THAT OLD BLACK MAGIC—Bobby Rydell (Cameo)

## JAPAN

(Courtesy Ufamatic, Tokyo)  
\*Denotes Local Origin

This Last  
Week Week

- 1 1 HIS LATEST FLAME—Elvis Presley (RCA)—BIEM-MCPS-NBC
- 2 3 BIG BAD JOHN—Jimmy Dean (Philips)
- 3 5 TOWER OF STRENGTH—Franke Vaughn (Philips)
- 4 2 RUNAROUND SUE—Dion (Top Rank)—Parade
- 5 4 HIT THE ROAD JACK—Ray Charles (HMV)—Tangerine
- 6 7 WALKIN' BACK TO HAPPINESS—Helen Shapiro (Columbia)—Film Music Mecolico
- 7 8 LET'S TWIST AGAIN—Chubby Checker (Columbia)—Parkway Records—Kalmann Music
- 8 6 BRIGITTE BARDOT—Roberto Seto (Vogue-Hed Arzi)—BIEM
- 9 10 THE GIPSY ROVER—The Highwaymen (United Artists)—Box & Cox Music
- 10 — IL FAUT SAVOIR—Charles Aznavour (Barclay)—French Music

## PHILIPPINES

(Courtesy Lourenco Marques Radio)

This Last  
Week Week

- 1 1 ROCK-A-HULA BABY—Elvis Presley (RCA Victor)—Filipinas
- 2 2 MARIA LA O—Cuarteto Chester (RCA Victor)—Filipinas
- 3 3 WHILE THERE'S STILL TIME—Steve Lawrence (United Artists)—Mareco
- 4 5 DOOR TO PARADISE—Bobby Rydell (Cameo)—Dyna
- 5 6 COMPONTE CONDUNGA—Tito Rodriguez (United Artists)—Mareco
- 6 7 MEXICO—Billy Vaughn & His Orch. (Dot)—Mareco
- 7 4 HAPPY BIRTHDAY, SWEET SIXTEEN—Neil Sedaka (RCA Victor)—Filipinas
- 8 — MAGMATES—Eddie Hodges (Dyna)—Dyna
- 9 — HIT THE ROAD JACK—Ray Charles (Dyna)—Dyna
- 10 8 MY HEART CRIES FOR YOU—Anita Bryant (Columbia)—Mareco

## SOUTH AFRICA

(Courtesy Lourenco Marques Radio)

This Last  
Week Week

- 1 1 NO MORE—Elvis Presley (RCA)—Aberbach
- 2 4 CRYING—Roy Orbison (London)—Acuff Rose
- 3 3 OUTSIDER—Cliff Richard (Columbia)—Leeds
- 4 2 BIG COLD WIND—Pat Boone (Dot)—MCPS
- 5 5 NEVER ON SUNDAY—Connie Francis (MGM)—United Artists
- 6 — JOHNNY WILL—Pat Boone (Dot)—MPHC
- 7 10 RUNAROUND SUE—Dion (Ridge)—Dismal
- 8 6 LITTLE SISTER—Elvis Presley (RCA)—Aberbach
- 9 8 SEND ME THE PILLOW YOU DREAM ON—Pat Boone (Dot)—Melody
- 10 7 BUT I DO—Clarence (Frogman) Henry (Parlophone)—Arc

## The Americas

(Courtesy Escalera a la fama, Buenos Aires)  
\*Denotes local origin

This Last  
Week Week

- 1 6 LET'S TWIST AGAIN—Chubby Checker (Fermata); Richard Anthony (Odeon)—Fermata
- 2 1 \*DEL TIEMPO I MAMA—Los Chalchaleros (Victor)—Korn
- 3 1 \*DEL TIEMPO I MAMA—Tomas Campo (Columbia)—Korn
- 4 2 NO EXISTE EL AMOR—Adriano Celentano (Microfon); Tony Vilar (Columbia)—E. A. R. Fortissimo
- 5 5 COME SEPTEMBER—Billy Vaughn. (Dot-Sicamericana); Jose Carli (Columbia); Stirlyn Brandy (Tonodisc)—Fermata
- 6 4 \*ESCONDALO—Roberto Yanes (Columbia); Antonio Prieto (Victor)—Pam-Edami
- 7 3 HIGH CLASS BABY—Teen Top (Columbia); Johnny Tedesco (Victor)—Fermata
- 8 6 \*LET'S TWIST AGAIN—Lalo Franzen (Victor); Joe Gasparino (Odeon)—Fermata
- 9 9 BRIGITTE BARDOT—Burt y los ritmicos (London); Yuyu da Silva (Victor)—Fermata
- 10 1 \*DEL TIEMPO I MAMA—Quilla Huasi (Philips); Salavina (Sicamericana)—Korn

## MEXICO

(Courtesy Audiomusica, Mexico)  
\*Denotes local origin

This Last  
Week Week

- 1 2 \*EL LOCO—Javier Solis (Columbia)—Pham
- 2 1 \*POPOTITOS (Bonie Moronie)—Los Teen Tops (Columbia)—Pending
- 3 4 \*ELODIA—Carlos Campos (Musart)—Pham
- 4 8 MULTIPLICATION—Bobby Darin (Gamma)—Pending
- 5 6 \*MUCHO CORAZON—Amelia Mendoza (RCA)—Pham
- 6 7 \*MUCHACHO SOLITARIO (Lonely Boy)—Cesar Costa (Orfeon)—Brambila
- 7 3 \*POR UN PUNAO DE ORO—Sonora Santanera (Columbia)—Compas

(Continued on page 24)



**ARGENTINA**

**Summer Jazz  
Movie Is a Hit**

By RUBEN MACHADO  
Lavalle 1783, Buenos Aires

Premiere of the Bert Stern's film, "Jazz on a Summer Day," in Buenos Aires and Mar del Plata has been a success and enraptured jazz fans.

A Brazilian show is performing at present in the Coliseo Theater. "Skindo" has 45 artists from Brazil, among them **Silvina Telles, Trio Irakitan, Odette Lara** and directors **Bill Hitchcock** and **Sonia Shaw**. After their performance in Buenos Aires they will continue to other countries of America, Europe and the East. Their repertory includes Brazilian songs and dances.

Another musical show has been presented in Mar del Plata: "Estrellas en el Atlantico," with **Hugo Del Carril, Mariano Mores, Maria Antinea, Los Jazz Singers**. On the stage of the Theatre El Nacional, Odeon Records has recorded an LP of music from "My Fair Lady" by stars **Dringue Farias** and **Rosita Quintana**.

An important executive of the Argentine record industry will soon visit the States. **Jorge Cesar Esperon**

will be in New York on February 20 and will stay at the Taft Hotel. Also on that date **Julio Epstein**, president of the International Record Club, will arrive in New York.

**AUSTRALIA**

**Big Bash Marks  
Coronet Anniv.**

By GEORGE HILDER  
19 Todman Avenue  
Kensington, Sydney

On Thursday, January 25, the Australian Record Company celebrated the sixth birthday of the Coronet label which releases C.B.S. Columbia throughout Australia and New Zealand. At the A.R.C. headquarters the management and staff celebrated with the managing director, **A. W. T. Smith; Jim Sutton**, sales manager, and **Ray Bull**.

The biggest selling album during the years of operation for A.R.C. has been "My Fair Lady." To cash in on the Twist craze A.R.C. re-released "Witches Twist" and "The Hully Gully Twist" by **Bill Doggett**.

**Twist Sets**

Two albums being rushed onto the market are "Dancing the Big Twist" with **Ray Bryant** and **Combo**, and "Can't Stop Twistin'" by

the **Adventurers**. Warner Bros. has the new album by **George Greeley** "Piano Italiano" which is scheduled for release early February. Greeley, who recently visited this country to appear on TV, created much interest with this previous release of "Great Piano Concertos."

**Burl Ives'** first hit single in a long time, "A Little Bitty Tear," is showing up strong in Melbourne and Sydney, and became an established hit simultaneously with the U. S. listing. Due to the success of this single Festival is releasing an album.

E.M.I. acquired a single deal rights for the Fury recording of "Do-Re-Mi" by **Lee Dorsey**. Following the success of the Festival release of "A Little Bitty Tear," Capitol rushed out the **Wanda Jackson** platter for release in February. Two Monument albums are to be issued February 8 on the London label, "Lonely and Blue," by **Roy Orbison**, and "Mexico" by **Bob Moore** and ork. Since the release this month of **Billy Vaughn's** "Berlin Melody" album E.M.I. decided to issue one of Vaughn's first albums recorded for Dot, "Sweet Music and Memories." This will mark up a three-album release for this artist within two months.

An unusual procedure for the Australian record industry was the release this month of a single by Aussie entertainer **Rolf Harris**, who at the moment is touring Canada and America. While in New York early in January, Harris recorded two of his own compositions, "Didgeridoo" and "In the Wet," and forwarded the tapes to E.M.I.'s a.&r. chief, **Ron Wills**, who immediately scheduled the disk for release in February. Both sides are to be published by Castle Music.

**Pat Boone's** publishing company, Sponee Music, announced that it will be plugging away for its two latest acquisitions, "Pictures in the Fire," recorded by Boone, and **Johnny Rebb's** "A Letter a Day."

**Forecast**

The year 1962 promises to be a very important one for the already established Aussie recording stars as well as for a new crop of up and coming artists. This has been brought about by exposure on popular teen-age TV shows. One artist in particular is **Jerry J. Wilder**, who has just completed his first single for the Leedon label, "Theresa Bella," his own composition. . . . **Charlie Tobias**, U. S. songwriter, is showing much interest toward the Aussie record artists and has written a number of tunes which have been submitted to **Col Joye**, **Johnny O'Keefe** and other established names in the local recording field for consideration.

**BELGIUM**

**Maxin Talks With  
Artone Executives**

By JAN TORFS  
Stuivenbergvaart, 37—Mechelen

**Arnold Maxin** and **Gene Moretti** met with Artone's **Bill C. Slinger** and **John J. Vis**. Artone released over 200 EP's from the Verve catalog, making the label a leader in the EP field in the Benelux countries. Artists, whose selections sell very well in Belgium, include **Ella Fitzgerald, Oscar Peterson** and **Louis Armstrong**. Maxin expressed his satisfaction with the job Artone is doing in Benelux. Artone distributes Verve in Belgium through Socodisc.

After excellent results with "Granada" and "I'll Be Seeing You," Reprise has released the third **Frank Sinatra** single, "Pocketful of Miracles." **Pete Felleman**, in charge of Reprise repertory in Benelux, is convinced the record will do as well as in the U. S. Reprise line is also distributed in Belgium through Socodisc.

**Hit List**

Siemens (distributors of Polydor, Coral, Brunswick and Heliodor records), gave us their best sellers list of the last few weeks:

- 1) "La Paloma," **Freddy**;
- 2) "Congo Twist," **Gerard Mediata**;
- 3) "100,000 kussen," **Peter Kraus**;
- 4) "Twisting old amore," **Al Verlane** and his **Montebello Twisters**;
- 5) "Les Boeufs," **Marcel Amont**.

The second record in this list is another Twist sung in lingala by **Gerard Mediata**, an inhabitant of Leopoldville, the capital of the former Belgian Congo.

**Disk News**

The battle for "Ching Ching" (Happy Jose) is really open now. After the releases on Moonglow, HMV and Moonglow (second version), Polydor brought the song on the market by **Los Pepitos**.

Heliodor is launching an interpretation in Twist rhythm of **Liszt's** famous "Liebestraum," by **Frankie Sands**.

The sound-track music from the new **Brigitte Bardot** film, "Vie privee" (Private Life), will be issued on Barclay Records. **Brigitte** herself sings one song in this picture, called "Sidonie," which also will be released on Barclay. . . . **Vogue** is bringing out a new side called "Ya, Ya Twist," sung by **Petula Clark**.

In only two weeks, almost every-

**BRITAIN**

**Eurovision Draws  
Few Big Disk Acts**

By DON WEDGE  
News Editor, New Musical Express

The five disk firms co-operating with BBC-TV to find Britain's entrant for the Eurovision Song Contest have tended to avoid subjecting their biggest names to the fast axe that falls on all but the national winner.

Only two nominees, **Karl Denver** (Decca) and the **Brook Brothers** (Pye) had chart success in the past year. Only two, **Ronnie Carroll** (Philips) and **Frank Ifield** (EMI-Columbia), can be said to have had considerable national television exposure.

**Disk Business**

The **Bobby Vee** LP "Take Good Care of My Baby" is listed by two labels for February release. Decca, the Liberty licensee until January 31 and able to press the disk until that date, scheduled it on London; it was also one of the first releases planned by EMI for its new Liberty label.

**Marcel Rodd** of Allied Records has been elected chairman of the Independent Record Industry, replacing publisher **Allan Crawford**. The group has now adopted a new constitution drawn up to make it a legally defined trade association. . . . Philips has issued a London-made LP by **Chita Rivera**. "Bye Bye Birdie" in which she starred was closed February 3 after a nine-month London run.

**Oriole** is taking two weekly quarter-hour Radio Luxembourg spots as part of its drive to step up singles business. . . . Decca issued the first of the Phase Four Stereo albums this month.

The Gramophone Record Retailers' Association extends its annual meeting, poorly attended last year, into a two-day convention February 25-26 at St. Ermins Hotel.

**Visitors**

Due here February 4 was United Artists singer **Gene Pitney**. He was returning to the U. S. after a TV date in Italy. At U-A's request, EMI was setting up British television exposure media to promote Pitney's "Town Without Pity" HMV release. . . . **Pat Boone** arrived to film "The Main Attraction." Travelling with him was manager **Jack Spina**. . . . **Michael Barclay** and **Philip Waddilove**, directors to Audio Enterprise, a British disk production firm, were flying to Athens January 29 to make a sequel to the "Dancing on Sunday" LP they made there last spring for UA.

**Publisher Business**

**Jackie Buckland** and **Pamela Glenister**, of Key Music, have written lyrics for "African Waltz," one of last year's biggest instrumental hits here and in some overseas territories. It has been waxed by **Valerie Masters** (Fontana) and **Lyn Cornell** (Decca). . . . **Mason Music**, the **Fred Jackson-Tony Osborne** firm, has obtained British rights to "Joe's Place" from Switzerland's **Cedric Dumont**.

**Hits of the World**

Continued from page 23

8	10	*LA CHICA DEL CALENDARIO (Calendar Girl)—Los Rebeldes del Rock (Orfeon)—Aldon-Brambila	9	—	ABANDONADO—Sergio Murillo (Columbia)
9	5	*CREO ESTAR SONANDO (I Must Be Dreaming)—Hnos. Carrion (Dinsa)—Pending	10	10	BRIGITTE BARDOT—Gastone Parigi (Durium)
10	9	*ACAPULCO ROCK—Los Hooligans (Columbia)—Pham			

**VENEZUELA**

(Courtesy Notidiscos, Caracas)  
\*Denotes local origin

This	Last	Week	Week	
1	2	BETHILDE—Cesar Cesta (Orfeon); Luis Cruz (Erna)		
2	1	CIEN KILOS DE BARRO—Enrique Guzman (Columbia)		
3	3	BIG BAD JOHN—Jimmy Dean (Columbia)		
4	4	NO SEAS TIMIDA—Cesar Costa (Orfeon)		
5	—	LET'S TWIST AGAIN—Chubby Checker (Parkway); The Ventures (Columbia)		
6	5	QUIEN PUSO EL BOMP—Teen Tops (Columbia)		
7	14	TAKE FIVE—George Cates (Dot); D. Brubeck (Columbia)		
8	10	CUPIDO—Emily Cranz (Orfeon)		
9	6	CAMINANDO—Cesar Costa		
10	8	HEARTACHES—The Marcels (Colpix); Elmo Toner (Dot)		

**PERU**

(Courtesy La Prensa, Lima)  
\*Denotes local origin

This	Last	Week	Week	
1	1	LA DEL VESTIDO ROJO—Fernando Borges (RCA)		
2	2	VUINCE ANOS TIENE MI AMOR—Arturo Millan (RCA)		
3	5	PEPPERMINT TWIST—Joey Dee (Roulette)		
4	3	ESCANDALO—Javier Solis (Columbia)		
5	9	Y...—Lucio Gatica (Odeon)		
6	4	CINDERELLA—Paul Anka (Paramount)		
7	6	*FINA ESTAMPA—Los Chamas (Sona Radio)		
8	—	SIGNIFICAS TODO PARA MI—Sergio Murillo (Columbia)		

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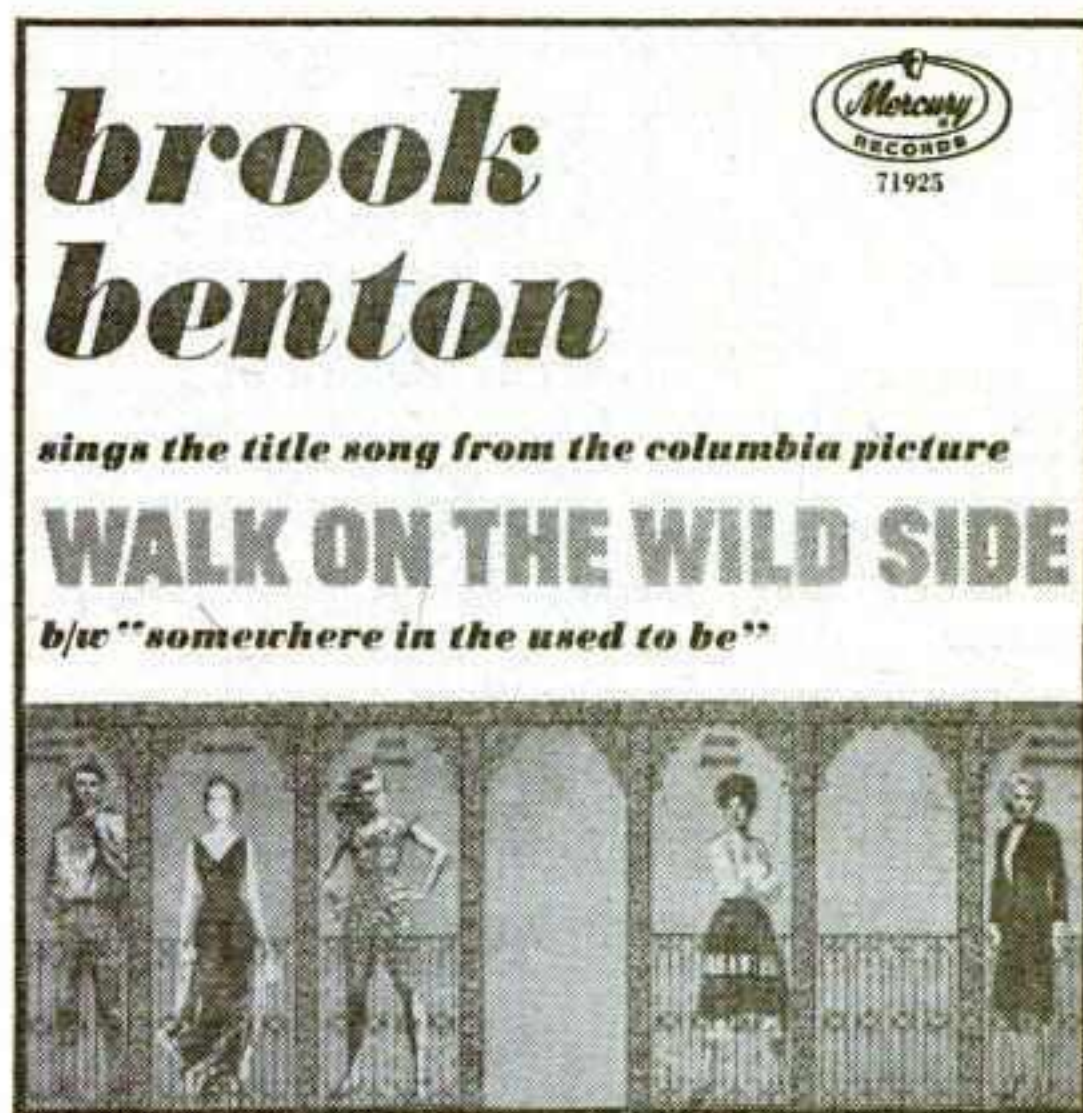
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b/w "Somewhere In The Used To Be"  
Mercury 71925





**DENMARK**

**Select Singers For Grand Prix**

By ARNE HANSEN  
11 Malerbakken, Holte.

The Danish State Radio has now selected the soloists to present the selected tunes for the finals of the Melody Grand Prix. They are 15-year-old Gitte, whose records are best sellers in both Scandinavia and Germany; Dario Campeotto, who had a sensational break with last year's winner, "Angelique"; Birthe Wilke, former grand-prix winner and recording star; Chris Dane and Ellen Winther.

The appearance of an opera singer among the participants may seem odd, but Ellen Winther has often shown her abilities for light music and last week made the first Danish recording of "Tonight" and "I Feel Pretty" from "West Side Story" for Polyphon.

**Visitor**

A few days ago Copenhagen was visited by 18-year-old American singer Bobby Vee, who filmed his "Baby Face" for TV—and made an unfavorable impression on the journalists by being one half hour late for his own press reception.

**Radio Tie**

In all probability our two commercial radio stations, D.C.R. and Radio Mercur, will be amalgamated. Long-time rumors were officially confirmed last week, though the conditions were not revealed nor the date when the union will come into force.

**Disk Shorts**

"The flop of all time,"—in this way, Fontana last Wednesday announced the release of "Little Rosemary" with Norwegian singer Ray Adams to the dealers. Reason: "Thumbs down" from TV "Juke Box Jury." All the same the company has faith in the disk, which has appeared on Norwegian charts.

**EIRE**

**Richards Scores With Dublin PA**

By KEN STEWART  
Dublin Evening Mail

In the most publicized show since the Freddy Cannon, Conway Twitty, Johnny Preston package in July, 1960, Cliff Richard and the Shadows delighted 3,500 fans—mostly teen-agers—at Dublin's National Stadium. Prior to his Dublin appearance, the young British singer, whose disk, "The Young Ones" (Columbia) is one of the nation's current best sellers, gave two shows at the King's Hall, Belfast, where he said he had "never experienced such bad acoustics in my career before."

Irish promoter Phil Raymond is reported to have said that he has canceled plans for the King's Hall, including appearances by big-name artists such as Ella Fitzgerald and Louis Armstrong, until proper amplification is provided. He added that he thought the most satisfactory solution to the problem of having a first-rate location for presentations of this kind in Belfast was to erect a civic concert hall. He expressed his willingness to start a fund by contributing approximately \$28,500.

**Twist Display**

As far as the Twist is concerned, Pye has a likely winner in a new LP in the increasingly popular Golden Guinea series, entitled "Come on Everybody—Let's Do the Twist," by Fats and the Chessmen. This is the only album of the new dance craze I've noticed getting first-class window display from the major dealers to date.

One of the most successful EP's for many months is the Michael O'Duffy Pye disk, "A Touch of the Irish." Intense radio airings greatly aided its sales. O'Duffy, whose last hot single—made several years ago—was "Slattery's Mounted Fut," is expected to have a set of new waxings out shortly.

Although it has yet to achieve chart status, the most popular British Twist disk to be marketed here has been "Twistin' the Mood" (HMV), by Joe Loss. . . . Dealers report considerable sales action on the Elvis Presley sound-track album, "Blue Hawaii," and the new single taken from that disk, coupling "Rock-a-Hula Baby" and "Can't Help Falling in Love" (RCA). . . . "Twist Around the Clock," starring Chubby Checker, opened here quite successfully. "Hey, Let's Twist" is due in Dublin in a few weeks. "The Young Ones" has just begun a run at the Adelphi, Dublin. The cinema has arranged various competitions and

giveaways to tie in with the movie. The Gramophone Company, distributors of the LP of songs from "The Young Ones," tell me that the disk is moving very well.

**FRANCE**

**Market Sides of Past Associates**

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

The new distributing deals that have been recently concluded by some U. S. labels with local diskeries have not prevented former distributors from marketing records set for issue prior to distributing shifts.

Decca just issued "St. Louis

Blues" by Si Zentner, "Perfidia" by Tommy Garrett and "Think About You" by Jackie De Shannon, all three from Liberty Records whose distributor now is Pathe Marconi. Barclay Records, who lost the Mercury Records distribution to Philips, has marketed not less than nine classical EP's, two 10-inch LP's and two 12-inch LP's in a classical series titled "Serie Olympienne," all from Mercury Records.

The Twists are as brisk as ever, both EP's and LP's, and continue to chalk up strong store sales. Of this weekend's crop, the most interesting are: "The Shuck," by Ralph Marterie from United Artists; "Boing Bong" by Mister Sax and Company, Barclay; a 10-inch LP of Twist hits by Doug Fowlkes, Barclay; "Lecon de Twist," by Les Dangers, Polydor; and "Twistiti" by Eddie Vartan on the new Twist label.

**Jazz Sides**

The only records that can com-

pete in quantities and sales with the Twist records are jazz disks. Polydor issued two Brunswick original LP's: "Swinging the Blues" by Count Basie and "The Art of Tatum," an LP by Duke Ellington. . . . On the Barclay label are "Lush Life" by John Coltrane from a Prestige master, Max Roach's "Booker Little" from United Artists, "Strange Fruit" by Billie Holiday from Verve, "Bags and Trane" by Milt Jackson from Atlantic, "Come Rain or Come Shine" by Ray Charles from Atlantic.

**Juke Box Singles**

In France, singles are issued solely for juke boxes. Decca issued a big batch of singles by various artists from U. S. labels under the London label.

**Signing**

Bel Aar signed a new group called Zanini and His Challengers, whose first EP is comprised of two U. S. tunes, "You're Cheating Yourself" and "Baby Won't You Come Home."

Polydor issued the movie themes from "Come September," "Guns of Navarone" and "Le Triomphe de Michel Strogoff" by Helmut Zacharias. On the same label is the original sound track of "Twist Around the Clock" by Clay Cole.

**GERMANY**

**All 'Sauerkraut' As Backus Hits**

By JIMMY JUNGERMANN  
102 Ismaninger Street, Munich 27

Another success in Germany is "Sauerkraut Polka," sung by ex-G.I. Gus Backus on Polydor. Issued by Munich's Montana publishing firm, the record made a sale of 250,000. Said Gus, "It's funny. Touring South Germany, I was singing German hit songs, while the Munich dance ork of Max Greger played U. S. standards all the time." The "Sauerkraut Polka" is one of the hits in the filmusical "Unsere Tollen Tanten."

**Visitors**

Peter Rebhuhn, former record artist, now publishing firm Rolf Budde rep, visited Munich on his tour of the German and Austrian radio stations to plug "Johnny Will," sung by Pat Boone on London, by Gerd Bottcher on Decca in the German version "Geld Wie Heu," and Brenda Lee with "Anybody But Me" and its German version "Mein Darling, Bye Bye," both on Brunswick.

Scandinavian singer Siw Malmkvist and Metronome rep Alf Ekberg visited Munich to meet friends. They left for Frankfurt where Siw guest stars in another Saturday spec of the German TV network featuring Fud Leclerc, Roy Etzel, Rolf Kuhn and Peter Kreuder. . . . Heino ("Calcutta") Gaze visited Munich to write and conduct the music for a new German filmusical.

**German Vogue Starts**

The German Vogue label will start producing records in spring. Ray Adams will sing two numbers in German: "Kleine Rosemarie" and "Violetta." British singing star Petula Clark will sing in German and so does French movie star and record singer Mouloudji. German singing star Gerd Stroehl is one of the new German stars. International jazz stars like Claude Luter and Kenny Ball will produce for the German Vogue label.

**U. S. Hits in Germany**

Swedish singer Zarah Leander recorded for Ariola "Ein Mann Fur Mich," German version of George Gershwin's "The Man I Love." . . . Klaus and Wolfram sing on Ariola "Bye Bye, Blondie," German version of "My Blue Heaven." . . . Philips offers "Weisser Winterwald," sung by Heidi Bruhl. This is the German version of "Winter Wonderland."



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## German & English Versions Are Hot

By BRIGITTE KEEB  
Music Editor, Automaten-Markt

The year has started off with a couple of foreign tunes successful here in their original as well as in their German versions. The most successful are Ralf Bendix' "Strip-tease Susie" (German version of "I'm Married to a Striptease Dancer"), which reached No. 9 on the German hit parade in four weeks, followed by Pat Boone's "Johnny Will," which turns out to be even more successful in its German version entitled "Geld wie Heu" by Gerd Bottcher on Decca (currently No. 11). No. 12 on the German charts is John Buck's "Last Dance," on Warner Bros. "Rock-a-Hula Baby" by Elvis Presley on RCA and German version by Gerd Bottcher-Detlef Engel on Decca is currently at No. 22. Leroy Van Dyke is No. 36 with "Walk On By." "Big Bad John" by Jimmy Dean on Philips currently is No. 37, followed by "Happy Birthday, Sweet Sixteen" by Neil Sedaka. Teldec seems to have developed as Germany's instrumental hit deliverer. After its Billy Vaughn million-seller "Wheels" on London, the follow-up instrumental hit, "Mexico," has now sold 300,000 copies and has been No. 1 here for three weeks.

### Personals

Rolf Neumann has been named general manager of the record distribution company, Diepholz of Hannover, representing Austroton and Triola. Former General Man-

ager Heinrich Runge has ankleed the firm.

### New Talent

French rock and roll and Twist top star Johnny Halliday has been taken over from French Philips by German Philips. Ernst Verch will produce his first German titles with the artist in Berlin. Two Twists, entitled "Ja, der Elefant" (Well, the Elephant) and "Aber nur mit mir" (But Only With Me), will be cut in February.

Scandinavian recording star Anita Lindblom will make German recordings for Philips in February, one of the titles being her current Scandinavian smash hit "Sant ar livet," Swedish version of "You Can Have Her."

## HOLLAND

### Ingmann Due in Holland for Work

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

Well-known Danish guitarist Jorgen Ingmann is coming to Holland at the end of February to do TV and radio work.

Also expected at the end of this month is Dorothy ("Roaring '20's") Provine, who has achieved much success in the Low Countries. . . . Famous pianist Artur Schnabel is giving a concert in the Amsterdam Concertgebouw February 13.

### Distribution

Harmonia Mundi, one of the im-

portant German labels in the classical field, is being represented by Rood L.C. . . . Since January 1 Siemens Holland L.C. has begun distribution of Command Records.

Dutch teen-age group John Lammers En Zijn Skyliners flew to Berlin to record for Telefunken, the German version of "Twist a Night." In England, John's English version is doing very well. Another requested hot record of Rood L.C. is "Midnight in Moscow" by Jan Burgers' New Orleans Syncopaters.

## HUNGARY

### Kodaly Message To U. S. Dealers

By PAUL GYONGY  
Derekutca 6, Budapest 1

Hungary's great composer Zoltan Kodaly, fully recovered from his serious illness in late 1960, will celebrate his 80th birthday in December. Great festivities are planned. The composer has prepared a special message to reach U. S. record dealers through BMW's columns.

This outstanding figure of classical music had his new symphony presented at the 1961 Schweizerische Festspielwoche at Luzern, conducted by Ferenc Fricsey. This new work was hailed as outstanding. Deutsche Grammophon Gesellschaft plans the recording of the symphony in the near future.

Kodaly has been commissioned for a new symphonic work by the London Symphony Orchestra to celebrate its 60th anniversary in 1963. He is also working on a violin concerto for his friend Yehudi Menuhin.

Professor Kodaly has asked that the following personal message be relayed to U. S. disk dealers:

"In the Music Educators Journal of November-December 1961, page 34, President Kennedy says: 'As an American I have the greatest possible pride in the work that is being done in dozens of schools stretching across the U. S. A.; schools where devoted teachers are studying with interested young men and women, and opening up the whole new horizon of serious music.'

"Should these words of President Kennedy not encourage the record dealers of the U. S. A. to help to open these new horizons? We hope they will, and to this task I wish you every possible success.

"Cordially yours,  
"Zoltan Kodaly."

### USSR

Concerning "Midnight in Moscow," this European-U. S. hit will not yield a single dollar in performing rights to the composer, who happens to be one of the top composers in the operetta, film and pop field of the USSR, Mr. Szolovjev-Szedoj.

## ITALY

### 44 Singers in San Remo Test

By MARIO DE LUIGI  
Via Carducci 6—Milano

The 12th annual San Remo Festival will take place on February 8, 9 and 10. Some 32 songs will be presented in two versions with two different orchestras directed by Angelini and Ferrio, and 44 singers will vie for honors. Renato Tagliani is presenting the show which will be staged by Mario Mattoli. Comedians Tognazzi and Vianello are assigned to the laugh department.

### Publishers

"Bambina Bambina" (published by Flaminia) has been given to

Chappell, New York, for both U. S. and Canada, and to Metronom, Belgrade, for Yugoslavia. "Montecarlo" (published by Tiber) goes to Essex Music, Ltd., London, for British Empire and Ireland. "Un'anima tra le mani" (published by Tiber) will be published in U. S. A. and Canada by Personality Productions, New York. "Cercami" (published by Successo) has been given to Musikverlag Solami, Munchen, for Germany.

### New Labels

Distribution for Liberty records in Italy will be assumed by HMV-Columbia-Marconiphone. Until now Liberty has appeared under the London label distributed by Decca Dischi Italia.

## JAPAN

### Master Exchange With Asahi Firm

By J. FUKUNISHI  
108 Kakinokizaka, Tokyo

M. Kanishi, president of Nippon Westminster Records which represents Pye, Disneyland, Elite, Palette and others, consummated a deal with Asahi Sonopress, affiliate of French Sonorama, to exchange masters. As the first step, Westminster will release 45 singles of Palette masters not yet released to Asahi for issue on Sonorama, while Asahi leases some of French Vega masters to Westminster for release as regular 12" LP's. Asahi has recently signed Barclay, Vega, Ricordi and other labels. Due to high prices of regular LP's in Japan, all kinds of less expensive records are selling tremendously well.

### Victor Scene

M. Momose, vice-president of Nippon Victor, disclosed the company's projects for 1962. He said Victor sold about \$9,500,000 worth records during 1961, but aims at achieving a target of \$11,700,000 sales this year. Matsushita Electric Company ("National"), which owns Nippon Victor, bought Teichiku Records (affiliate of Decca) last autumn. Japanese record production during 1961 indicates a gain of 40 per cent over the preceding year, and he feels this trend will continue. Firm is building a second plant in Yamato, Kanagawa Prefecture, which is expected to be completed in April. Total production capacity will be between 2,000,000 and 2,700,000 records per month. Nippon Victor has plans to construct a larger studio with modern equipment near Meiji Shrine Park before 1964, when the Olympic Games are held in Tokyo. Firm is also considering entering the manufacture of juke boxes with the help of a machine manufacturing company.

## NORWAY

### Home-Grown Lass Entering Top 10

By ESPEN ERIKSEN  
Verdens Gang, Akersgaten 34, Oslo

Young Norwegian songstress Grynet (pronounced Grinnett) Molvig entered the local charts this week as a sole representative for the domestic record production, and at the same time A-S Nera, the diskery that takes care of RCA in Norway, got their fourth entry among the Top 10.

RCA has not been too well represented on the VG-charts (except for the Elvis releases) since the summer of 1960 when suddenly Elvis Presley, Rocco Granata, Jim Reeves and Don Gibson hit the top.

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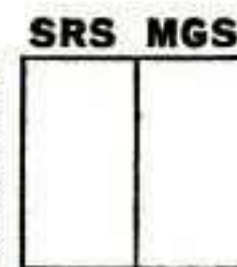
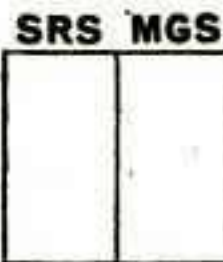


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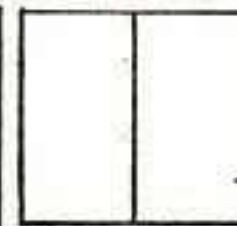
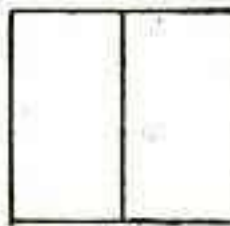
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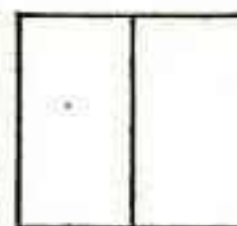
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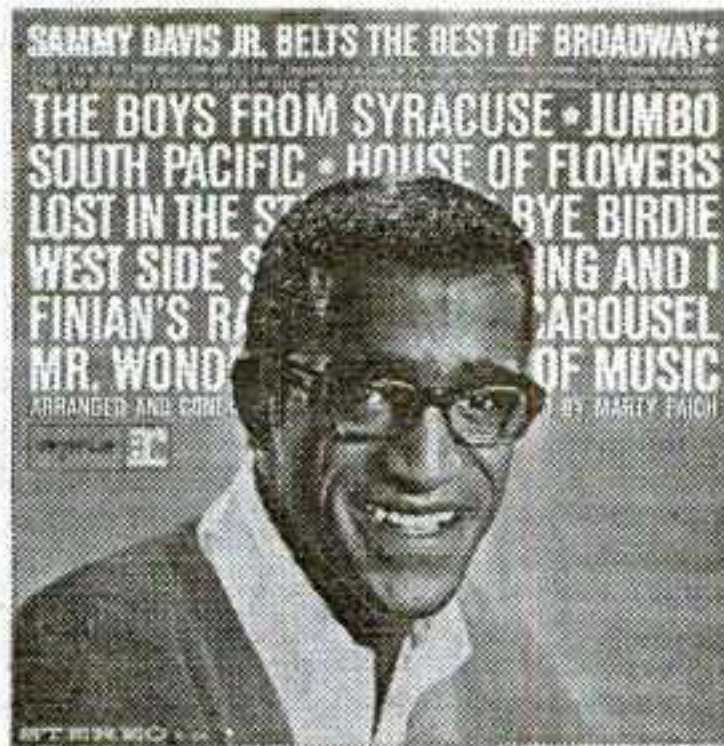
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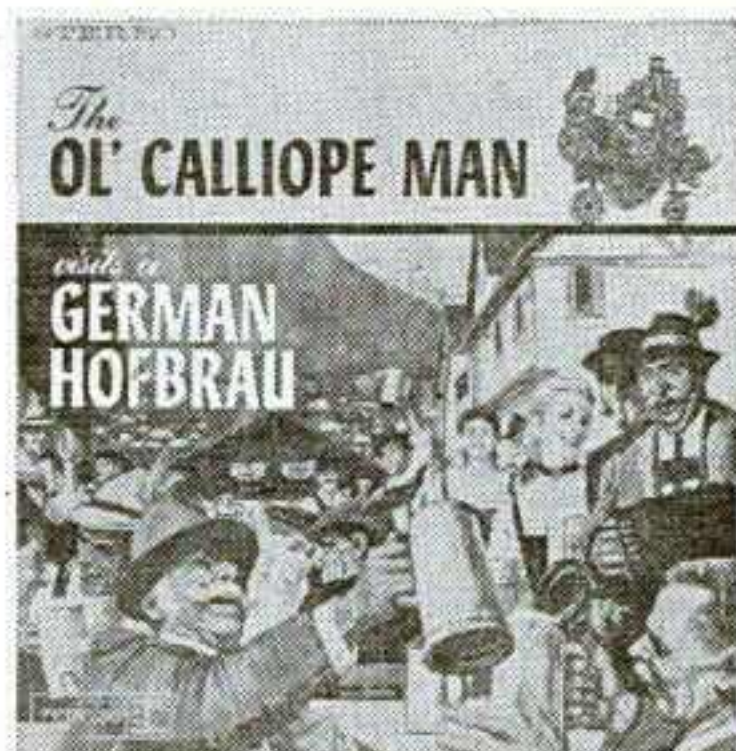
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# ALBUM REVIEWS

## Pop

### PAUL ANKA SINGS HIS BIG 15 (VOL. 3)

ABC-Paramount ABC-409 (Stereo & Monaural)—Paul Anka's third album of the "Big 15" should be another winner for the lad. The set includes recently released singles as well as a flock of items that haven't been released by Anka previously. Old sides include "The Fools Hall of Fame," "Kissin' on the Phone" and "Far From the Lights of Town." Newies are "Cry," "All of Me" and "Send for Me," all of which Anka hands solid performances over good backing. Strong wax, for the teens and young adult crowd.

### PERSUASIVE PERCUSSION VOL. 4

Enoch Light and the Command All Stars. Command RS 830SD (Stereo)—Another volume in one of the most eminently successful series in the history of the LP business. The big percussion ensemble again turns to a brace of familiar standards and hands them highly distinctive percussion-accented performances in the handsome stereo dressing which has become a Command trademark. Some of the better bands include "Hello Young Lover," "New Kind of Love" and "Can't Do Enough for My Baby," an Enoch Light original.

### TWIST WITH THE STARS

Various Artists. Mercury SR 60687 (Stereo & Monaural)—Mercury's stable of top pop artists all team up on this new set to turn out a twisting romp. All good dance wax, started by Patti Page singing "The Twist," and followed by such artists as Brook Benton, Quincy Jones, the Platters, Richard Haymen, Clyde McPhatter, Tom and Jerry and Damita Jo. Salable fare.

## Jazz

### ERIC DOLPHY AT THE FIVE SPOT

Booker Little, Mal Waldron, Richard Davis, Eddie Blackwell. Prestige NJ 8260—Eric Dolphy, accompanied solidly by the late Booker Little on trumpet and Mal Waldron on piano, has a very exciting album here, and one that should interest all modern jazz fans. Dolphy's work on alto and bass clarinet is intense and provocative, and modernists as well as the avant garde set will dig his work. There are only three tunes on the set, "Prophet" which takes up one side of the LP, "Fire Waltz" and "Bee Vamp," and they form fine frames for the soloists.

### GERRY MULLIGAN AND THE CONCERT JAZZ BAND ON TOUR

Guest soloist Zoot Sims. Verve V-8438 (Stereo & Monaural)—Mulligan and featured soloist Zoot Sims take most of the play on this one and top-notch blowing it is. The baritone saxist leader shows his own beautiful sense of harmony and construction on the set and Sims' tenor sax is magnificently evident everywhere. The set which was recorded live catches some great Sims improvisations, especially on the booting reconstruction of "Love Me or Leave Me" called "Apple Core" and on the ballad "Come Rain or Come Shine." There's top work from the band, too, all of which makes for a most exciting jazz LP.

### BREAKFAST AT TIFFANY'S

Eddie Harris. Vee Jay LP 3027—Another unique and highly individual LP from Eddie Harris, his third on Vee-Jay. "Moon River" is given a soft yet swinging treatment by the tenor saxist and it has pulled a bit of action on singles release. The rest of the tunes from the picture are handled with expertness. Among the better titles are "Hub Caps and Tail Lights," "The Big Big Blowout," "Latin Go Lightly" and the bluesy "Loose Caboose." Vibes and trombones have been added to some tracks and there is much good piano on the set.

## Low Priced Pop

### LIVING STRINGS PLAY THE WALTZ YOU SAVED FOR ME AND OTHER FAVORITE WALTZES

RCA Camden CAL 690 (Stereo & Monaural)—Here's another top-notch low-price album from the Living Strings. The set is composed entirely of standards done in three-quarter time by an orchestra heavy-laden with strings. The interpretations are relaxed and restful. A few of the representative titles are "What'll I Do," "Three o'Clock in the Morning" and "La Golondrina."

## Classical

### DUETS

Victoria de Los Angeles, Dietrich Fischer-Dieskau; Gerald Moore, piano. Angel 35963—A perfect blend of talent with Victoria de Los Angeles and Dietrich Fischer-Dieskau offering sensitive and expressive songs of Haydn, J. C. Bach, Beethoven, Schubert, Tchaikovsky and others. A rare recording treat for fans of both artists as well as collectors of concert music.

### NANCY WILSON-CANNONBALL ADDERLEY

Capitol ST 1657—The combination of Cannonball Adderley and jazz thrush Nancy Wilson makes this a potent album, that could sell pop as well as to the jazz crowd. Cannonball blows with his usual vigorous style and enthusiasm, both alone and with Miss Wilson, aided by Brother Nat. His best tracks are "Teaneck" and "One Man's Dream." Nancy Wilson shows off her listenable vocal touch on "Never Will I Marry" and "The Masquerade Is Over," among others. Good wax here with an attractive cover to boot.

## Folk

### BIG BILL BROONZY SINGS FOLK SONGS

Folkways FA 2328—This recording contains some of the last sides made by Big Bill prior to his death in 1958. Others are from a concert, some of which include banjoist Pete Seeger. None have been issued before and they show off the style, the voice and the feeling that belonged to Big Bill, a legend in his own time. Here are vital recordings of "This Train," "Alberta," "John Henry," and other blues and gospel songs.

### BOB GROSSMAN

Electra EKL 215—Here's a bright, new folk artist who is destined to go places. The boy has a strong voice and a fine sense of the dramatic. This set, recorded before an audience at the Buddha in Oklahoma City, sparkles with wit and the dynamic quality breeds pure excitement. He accompanies himself on guitar of which he is complete master. Playing of the instrument does much to heighten excitement. Any number of tracks on the set display his high quality talent but "Abdula Abulbul Amir," "The Fox," "Viva La Quince Brigada," "Whoa Back Buck" and "Noah" are top examples of his talents. An artist to watch.

## Folk Blues

### EMPTY BED BLUES

Josh White. Elektra EKL 211—Another excellent album from Josh White. The grand veteran performer approaches each blues as if he were singing it for the first time although a good many of the tracks are venerable tunes that have long been in the White repertoire. The plaintive and yet humorous voice of the artist moves with sureness through "Backwater Blues," the title tune, "Bottle Up and Go," "Paul and Silas" and he is joined by his son Josh Junior for "That Suits Me." These are just a few of the 10 fine tracks here.

(Continued on page 34)

## \*\*\*\* STRONG SALES POTENTIAL

\*\*\*\* LENA ON THE BLUE SIDE  
 Lena Horne. RCA Victor LSP 2465 (Stereo & Monaural)—Miss Horne deserts her typical night club material live sound as found on two recent outings, in favor of a deep blue mood, with strings and a smart rhythm combo making a pleasant substitute for the more brassy club-type backings. The tunes are done with great taste and heart, the fans will find the program a compelling one. Material includes "It's a Lonesome Old Town" (Ben Bernie's old theme), "I'm Through With Love," "What'll I Do" and "As You Desire Me." Solid wax with a cover to match.

\*\*\*\* HUGO WINTERHALTER GOES HAWAIIAN  
 RCA Victor LSP 2417 (Stereo & Monaural)—Here's a nice hunk of soft mood wax, keyed to music of the Islands. The maestro leads a full ork complement with strings, horns, woodwinds and drums all giving voice to the flavorful tunes like "My Isle of Golden Dreams," "Now Is the Hour," "Hawaiian Wedding Song," etc. Throughout, a strummed ukulele is heard, giving the production a native touch despite the distinctly mainland arrangements. Listenable programming.

\*\*\*\* EDDIE FISHER'S GREATEST HITS  
 RCA Victor LSP 2504 (Stereo & Monaural)—If you don't mind the old-fashioned arrangements, this album of a flock of Eddie Fisher hits in electronically reprocessed stereo sound is highly listenable and packed with nostalgia. The jockeys should play this package over and over for their "Yesterday's Hits" shows spinning such tunes as "Anytime," "Oh! My Pa Pa," "I'm Yours," "Lady of Spain" and "Wish You Were Here." Pop music collectors should grab this Fisher package.

\*\*\*\* LATIN-ESQUE  
 Esquivel and His Ork. RCA Victor LSA 2418 (Stereo)—Latin rhythms, smartly arranged for stereo, and played with style by the Esquivel ork, set this album apart from the usual run of Latin items. Actually this is a pop package that should have strong appeal to fans of the catchy Latin rhythms, and should also appeal to sound bugs. Tunes include "Las Raspa," "La Paloma," "Carioca" and "Jungle Drums."

\*\*\*\* MONTENEGRO IN ITALY  
 Time S-2051—This is a top mood music and international set. Sweeping Hugo Montenegro strings are effectively coupled with singing, shouting and general carrying on in the Italian language. There is a high festival feeling and sound to this LP. Among the titles are "Ah Marie," "Funiculi, Funicula" and "Arrivederci Roma."

\*\*\*\* SOFT GUITARS  
 Mr. Guitars and Mr. Y. Time S-2052—Pleasant guitar work here by Don Arnone and Mr. "Y." over bass and harp backing, on a collection of melodic standards. Tunes include "Where or When," "More Than You Know," "Skylark" and "Imagination." Soft, attractive guitar sounds should make this a good mood or background album item for many consumers. Cover is eye-catching, too.

\*\*\*\* COOKIN' WITH THE MIRACLES  
 Tamla TM 223—The Miracles have cooked up quite a stew of good, swinging tunes here, with the fem lead in solid form, just as she was on their hit single, "Everybody's

(Continued on page 34)

# ANTHONY NEWLEY



YES! WE HAVE NO BANANAS 45-9512 LONDON RECORDS

THE MANY FACES OF NEWLEY'S TALENT ARE DISPLAYED IN THESE 2 GREAT LP'S



TONY  
 Yes! We Have No Bananas; You're Free; I Was Never Kissed Before; Pop Goes The Weasel; others.  
 Mo. LL3252 St. PS244



LOVE IS A NOW AND THEN THING  
 The Thrill is Gone; Speak Low; It's The Talk Of The Town; Gone With The Wind; others. Mono LL3156

# The Latest From These Two



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

# SINGLES REVIEWS

**Pop**

**ROY ORBISON**



**DREAM BABY (HOW LONG MUST I DREAM)** (Combine, BMI) (2:36)—**THE ACTRESS** (Acuff-Rose, BMI) (2:35)—Two fine sides by Roy Orbison that could rise swiftly on the charts. "Dream Baby" is a bright rhythm effort sparked by a lively arrangement. "The Actress" is a tender ballad handled soulfully by the chanter.  
**Monument 456**

**THE LETTERMEN**



**COME BACK SILLY GIRL** (Aldon, BMI) (2:23)—A persuasive piece of material and a winning reading of the moody ballad by the Lettermen make this a potent disk. Good wax for the teen and young adult set. Flip is "A Song for Young Love" (American, BMI) (2:50).  
**Capitol 4699**

**JOHNNY BURNETTE**



**CLOWN SHOES** (Metric, BMI) (2:26)—An impassioned performance of a story of a broken love affair by Johnny Burnette, ably supported by the chorus and ork arrangement. A first-rate side for the market. Flip is "The Way I Am" (Glo-Mac, BMI) (1:58).  
**Liberty 55416**

**ANN-MARGRET**



**WHAT AM I SUPPOSED TO DO** (Pamper, BMI) (2:45)  
**LET'S STOP KIDDING EACH OTHER** (Tree, BMI) (2:10)—The attractive thrush sells the ballad "What Am I Supposed to Do" in an appealing singing and talking style that could make the disk a big one for her. On the flip she comes through with a cheery reading of a bright novelty.  
**RCA Victor 7986**

**JOHN D. LOUDERMILK**



**THOU SHALT NOT STEAL** (Acuff-Rose, BMI) (2:00)—**MISTER JONES** (Acuff-Rose, BMI) (1:56)—John Loudermilk could become a chartmaker again with these two interesting sides. First side is a catchy rhythm rocker in the r.&r. groove, with a captivating beat. Flip is a teen slanted side about love and marriage. Both are strong.  
**RCA Victor 7993**

**THE FLEETWOODS**



**BILLY OLD BUDDY** (Arch, BMI) (2:35)—A tender ballad concerning a best friend and the girl friend is told simply and touchingly here by the Fleetwoods, over simple ork backing. Good wax. Flip is "Trouble" (Metric, BMI) (1:53).  
**Dolton 49**

**THE CHIPMUNKS**



**THE ALVIN TWIST** (Monarch, ASCAP) (2:38)—It had to happen. Alvin is twisting and he tells all about it on this happy Twist disking that should go over solidly with the Chipmunks' young followers. Aimed especially at the under-10 set. Flip is "I Wish I Could Speak French" (Monarach, ASCAP) (2:46).  
**Liberty 55424**

**JOYCE DAVIS**



**MOMENTS** (Titanic, BMI) (2:10)—The tune now making noise via the Jennell Hawkins disking is handed a stylish reading by the young thrush over strong support. This version has a real chance. Flip is "Superman" (Wemar, BMI) (2:27).  
**United Artists 425**

**CHRIS MONTEZ**



**ALL YOU HAD TO DO (WAS TELL ME)** (Sherman-DeVorzon, BMI) (2:10)—A clever hunk of teen-slanted material, neatly wailed by Montez. She should have told him about his rival, he claims. Good message and a solid beat. Watch it. Flip is "Love Me" (Sherman-DeVorzon, BMI) (2:14).  
**Monogram 500**

**BEN AND BEA**



**GEE BABY** (Ace, BMI) (2:39)—A strong effort by the new duo. The pair shout out the message in harmony against a strong, gospel-styled piano and a pounding series of drum breaks. Has a good chance. Flip is "Let the Good Times Roll" (Aladdin & Atlantic, BMI) (2:07).  
**Philips 40000**

**JERRY BUTLER**



**ISLE OF SIRENS** (Conrad, BMI) (2:32)—Butler is back with an interesting, slightly offbeat chunk of material. It's exotic, with an ear-catching light percussion backing and Butler handles it with much feeling. This can get a lot of play. Flip is "Chi Town" (Conrad, BMI) (2:22).  
**Vee Jay 426**

**Country & Western**

**FARON YOUNG**



**THREE DAYS** (Pamper, BMI) (2:24)—**I LET IT SLIP AWAY** (Tree, BMI) (2:58)—Two strong sides. Young handles the top side, a catchy tune, with warmth. Flip is a ballad with a sad message, also done with much appeal. Both get fine arrangements and both have pop strength as well.  
**Capitol 4696**

**BILL ANDERSON**



**GET A LITTLE DIRT ON YOUR HANDS** (Tree-Champion, BMI) (2:47)—**DOWN CAME THE RAIN** (Tree, BMI) (2:44)—Anderson turns in a strong tale full of philosophy and lessons of life. It's done with great sincerity. The flip is a moving story of a broken love affair, done with equal warmth. Either way here.  
**Decca 31358**

**FRANKIE MILLER**



**THE PICTURE AT ST. HELENE** (Starday-Warden, BMI) (2:32)—Miller the "Blackland Farmer," chanter, has a strong entry here in the tale of a man who paints an angelic picture of a lass gone wrong. Watch it. Flip is "Gotta Win My Baby Back Again" (Starday, BMI) (2:32).  
**Starday 577**

★★★★  
**STRONG SALES POTENTIAL**

**DON COSTA AND HIS ORK**

★★★★ Flamenco Guitar — COLUMBIA 42307—Don Costa bows on the label with a fullsome and exciting performance of a rhythmic Latin side that shows off listenable instrumental work, with Spanish guitar lead. (Mills, ASCAP) (2:32)

★★★★ Sugar Blues — The old Clyde McCoy theme is handed a very attractive rendition here by the Costa crew, with a trumpet lead taking the first chorus. The band swings it neatly, too. (Pickwick, ASCAP) (2:05)

**JERRY VALE**

★★★★ Who Knows—COLUMBIA 42304—From the forthcoming Broadway musical "I Can Get It for You Wholesale," comes this pretty ballad, which Vale hands a very good reading, aided by a good arrangement. Should get spins on the strength of the show's buildup. (Florence, ASCAP) (2:27)

★★★★ If Ever I Would Leave You—This is a new cutting of the fine tune from the Lerner and Loewe Broadway musical "Camelot." Vale hands it a professional reading, over tender backing. Worth spins. (Chappell, ASCAP) (2:58)

**TEMPTATIONS**

★★★★ Check Yourself—MIRACLE 12—

A slow and throbbing, triplet-backed opening, bounces into a hard-driving rhythm chant by the group. Lead hands it a strong performance. Side should be watched. (Jobette, BMI) (2:30)

★★★★ Your Wonderful Love—The lead man again shines in the tender ballad performance. Group lends a persuasive, repetitive backing. Another good effort. (Jobette, BMI) (2:37)

**MITCH MILLER**

★★★★ Happy Whistlin' Blues (Instrumental)—COLUMBIA 42305—The Miller gang whistle the tune in chorus, followed by a la la la chorus without lyrics. It's the familiar Miller sing-along sound with accordion, rhythm and chorus. Most infectious side. (Dymor, ASCAP) (2:20)

★★★★ Happy Whistlin' Blues (Vocal)—The chorus sings a complete lyric on this side, as against the whistled chorus on the flip. Pretty tune was written by Bob Allen, and either side merits play. (Dymor, ASCAP) (2:42)

**GLEN CAMPBELL**

★★★★ The Miracle of Love — CREST 1096—Fine backing of good material sung with feeling by the lad make this a good sounding disk. Side is done in a semi-Latin

tempo with strong string backing and femme vocal chorus. (American, BMI) (1:54)

★★★★ Once More—Campbell has a lovely ballad to sing here and does a meaningful job of it. Soft strings and vocal chorus backing add to the effectiveness of the side. (American, BMI) (2:25)

**JIMMY BREEDLOVE**

★★★★ Anytime You Want Me—OKEH 7145—Bright, swinging performance of a happy rocker by Jimmy Breedlove over listenable support by the large ork. A side with a chance for action. (Legion, BMI) (2:07)

★★★★ My Guardian Angel — Listenable side by the chanter, this time in the smoother ballad groove. Flip has the power though. (Aberbach, BMI) (2:55)

**CLYDE McPHATTER**

★★★★ Lover Please—MERCURY 71941—A snappy rhythm number with a hand-clapping beat. McPhatter shouts out the message in fine style. Good dance number, with upward modulations that help it build. (Lyn-Lou, BMI) (1:52)

★★★★ Forget About the Past—A mighty pretty plaint by McPhatter in a slow, insinuating tempo. The chanter sounds good and the chorus works in neatly. Two nice sides. (Polimac, BMI) (2:29)

**ANTHONY NEWLEY**

★★★★ Yes! We Have No Bananas—LONDON 9512—The classy British chanter, who  
*(Continued on page 39)*

**SINGLES REVIEW POLICY**

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

**SPOTLIGHT WINNERS** are judged to have the strongest sales potential of all singles reviewed during the week and are picked to hit the top 50 of the Hot 100 chart. **FOUR-STAR** singles are those with strong sales potential. All Spotlights and Four-Star records have been heard and evaluated by the full Reviewing Panel and descriptive reviews are published for these.

**THREE-STAR** records, having moderate sales potential, are listed thereafter; these frequently will be of interest for disk jockey programming. Other records, with limited sales potential, are listed following the Three-Star records.

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

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

# RONNIE ALDRICH AND HIS TWO PIANOS



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Breaking All Over

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A Hit for Billy!

"ALL I WANT TO DO IS CRY"

**Billy Bland** OT #1114

Chart Bound!

"WHEN I FALL IN LOVE"

**Arthur Prysock** OT #1115

Breaking in Baltimore-Washington!

"SEVEN WONDERS OF THE WORLD"

**The Keytones** OT #1041

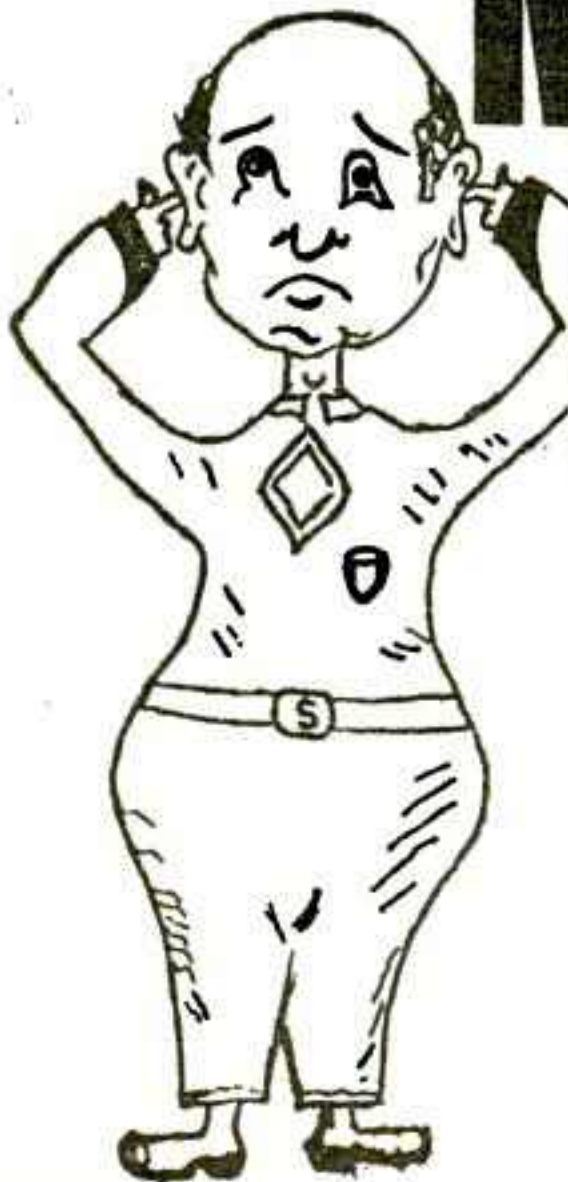
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# "BIG MOUTH BILL"

*Yak Yak Yak*



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**PHIL McLEAN**

No. 108

**VERSATILE**

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The pick of the new releases:

## SPOTLIGHT ALBUMS OF THE WEEK

Strongest sales potential of all albums reviewed this week.

Continued from page 32

### Low Price Religious

#### THE KEY TO THE KINGDOM



**Blackwood Brothers Quartet.** RCA Camden CAL 618—The Blackwood Brothers are represented here with a fine collection of inspirational melodies. The boys raise their collective voices in praise of the Lord on a variety of top material. "I'm Feelin' Fine," "Peace Like a River," "There Is a God" and "Wonderful Love" are a few of the edifying titles.

### Comedy

#### FACE THE FUNNIES



**Various Artists.** Capitol T 1694—Freberg, one of the cleverest funny men around, has recently been on the album charts and is a familiar fixture with his numerous commercials on the air right now. This album features some of the really biting parodies of radio shows, aired in his own CBS series in the summer of 1957. He works with a talented cast which he calls the world's "motleyest little theater group." Many episodes here with titles like "Face the Funnies" (a panel show); "Gaza Strip Revue," "Rock Around Romeo and Juliet," etc.

#### MIDNIGHT IN MOSCOW



**Kenny Ball and His Jazzmen.** Kapp KL 1276—British "trad" trumpet man Ball has his first album here and a natural follow-up to the current single disk, "Midnight in Moscow." The set features a flock of items in the traditional groove, like "Tin Roof Blues," "Yes She Do, No She Don't," "High Society," plus dixies versions of "American Patrol," "My Mother's Eyes," etc. Good programming wax.

## SPECIAL MERIT ALBUMS

### Folk

#### DEAR COMPANION



**Bonnie Dobson.** Prestige 13031 — A sweet-voiced lass whose interpretations express sincerity and conviction. The choice of music gives wide range to her abilities, including songs of diverse origin, such as English, Canadian, U. S., French, Yugoslavian and Czech, as well as an original. Broadcasters and dealers should take note of this disk as possibly presaging an important career in the folk area.

play. The bluesy "In the Alley" is another top item.

\*\*\*\* **LET IT ROLL**  
Ernestine Allen. Tru-Sound 15004—Deejays who can spare seven minutes will be interested in the title track of this LP, an exciting, no-holds-barred version of the tune which the singer made famous a few years back as vocalist with the Lucky Millinder ork. Her comeback disks after retirement to raise a family should project Ernestine Allen back into the disk picture. She also does a raunchy version of "Mean and Evil," a knowing "Love for Sale," and a very effective "Miss Allen's Blues." Strong assist from King Curtis' sax and rhythm backing.

### SPECIALTY LP'S

\*\*\*\* **STRONG SALES POTENTIAL**

### COUNTRY & WESTERN

\*\*\*\* **A SLICE OF LIFE**  
Porter Wagoner. RCA Victor LPM 2447 (Stereo & Monaural)—Some smart arrangements and material on this set by Porter Wagoner. There's a good share of weepers, naturally, which the lad sings with feeling. The backing is very much in the pop-country groove with top credits for this going to Chet Atkins and the Anita Kerr singers. "My Name Is Mud," "Sugarfoot Rag," "Cryin' Loud," "Uncle Pen" and "Misery Loves Company" are all top tracks from the set.

### \*\*\*\* OPRY STAR SPOTLIGHT ON COWBOY COPAS

**STARDAY SLP 157**—One of the star performers of the "Grand Ole Opry" is given the spotlight treatment on this album of country tunes associated with the other stars of this idiom. There is the bouncy "Sleepy-Eyed John" (Johnny Horton); "Loose Talk" (Buck Owens and Rose Maddox); "Wings of a Dove" (Ferlin Husky) and "Twenty-Four Hours" (Ray Price), among others. Strong merchandise for the primarily country marts, though some pop fans will like it, too.

### INTERNATIONAL

#### \*\*\*\* A LOS TOROS-A SUNDAY AFTERNOON AT THE BULL RING IN MADRID

**Banda Taurina.** Columbia EX 5068—With the great number of collections of bullfight music on the market, it takes an unusual one to make a dent today. However, this disk qualifies. The stirring quality of the band, the colorful selections (embracing many which are not in the usual collection), and the "live" quality of the sound, all place this among the top albums of this type.

#### \*\*\*\* BEST-LOVED FRENCH SONGS

**Martial Singher.** Vanguard VSD 2104 (Stereo & Monaural)—This is a good set for fans of French songs. The collection includes "Aupres de ma Blonde," "La Madelon," "Freres Jacques," "Malbrough" and "Tout va tres bien." They are handled with skill by Martial Singher, accompanied by the chorus and ork of Anton Paulik.

### LATIN AMERICAN

\*\*\*\* **MARIA DE LOURDES CON MARIACHI**  
Columbia EX 5067—The singer's voice (Continued on page 39)

### LP REVIEW POLICY

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## Reviews of New Albums

Continued from page 32

Gotta Pay Some Dues." The bluesy, gospelish flavor is heard on a brace of items like "Ain't It Baby," "Broken Hearted," "I Can't Believe" and the standard, "Embraceable You." Good wax for the fans.

\*\*\* **MODERATE SALES POTENTIAL**

\*\*\*\* **HARVARD IN SONG**  
Harvard Glee Club. Carillon LP 118

\*\*\*\* **100TH ANNIVERSARY**  
Yale Glee Club. Carillon LP 120

\*\*\*\* **INSTRUMENTAL SOUNDS OF THE OLDIES**  
The Admirals. Valmor LP 80

### JAZZ LP'S

\*\*\*\* **STRONG SALES POTENTIAL**

\*\*\*\* **EVERYTHING'S MELLOW**  
Clark Terry—A masterful set from Clark Terry here. Alternating between flugelhorn and trumpet, Terry plays an assortment of standards and originals with wit, charm and feeling. His soft, distinctive sound is perfectly suited to a number of neglected ballads which make up the greater part of this set. One of the originals, however, "The Simple Waltz" is the set standout. It's a medium tempo tune that should get a good bit of jazz juke box and deejay

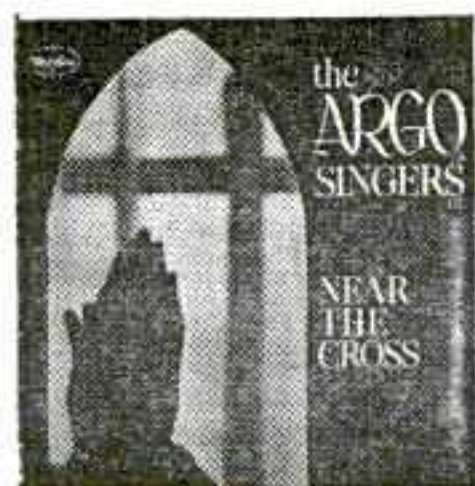




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| LP 101 DANCEABLE DIXIELAND—<br>Dave Remington                    | LP 1012 MEMPHIS SLIM AT THE<br>GATE OF HORN   | LP 1028 DEE CLARK   | LP 4000* MASTER OF THE WORLD—<br>Music of Les Baxter                                   | LP 5007 JESUS IS WAITING—<br>The Highway QCs   |
| LP 1001 CRAZY LITTLE MAMA—<br>The El Dorados                     | LP 1015* BILL HENDERSON   | LP 1029 JERRY BUTLER  | LP 6000 ALAKAZAM—<br>Albert Harris and Ian Free-<br>bairn-Smith Conduct the 100<br>Men | LP 5008 WILL THE CIRCLE BE UN-<br>BROKEN—The Staples Sing-<br>ers  |
| LP 1002 GOODNITE, IT'S TIME TO<br>GO—The Spaniels                | LP 1019 YOU'RE LOOKING GOOD—<br>Dee Clark   | LP 1030* AT BREAK OF DAY—<br>Sarah McLawler & Richard<br>Otto   | SPIRITUAL AND SACRED:  | LP 5009 GOD WILL TAKE CARE OF<br>YOU—The Harmonizing Four  |
| LP 1003* WE BRING YOU LOVE—<br>Sarah McLawler & Richard<br>Otto  | LP 1020 THE BLUES—<br>Jimmy Reed, Gene Allison,<br>Roscoe Gordon, John Lee<br>Hooker, etc.                            | LP 1031* BILL HENDERSON   | LP 5000 UNCLOUDY DAY—<br>The Staples Singers   | LP 5010 THE LORD WILL MAKE THE<br>WAY—Maceo Woods  |
| LP 1004 I'M JIMMY REED   | LP 1021 TEEN DELIGHTS—<br>Dee Clark, Wade Flemmons,<br>Flamingos, Moonglows,<br>Spaniels, El Dorados, Jerry<br>Butler | LP 1032 STEPIN FECHIT IN PERSON   | LP 5001 AMAZING GRACE—<br>Maceo Woods at the Organ                                     | LP 5011 WONDERFUL—<br>Back Home Choir of the<br>Greater Harvest Church of<br>New Jersey  |
| LP 1006* WE BRING YOU SWING—<br>Sarah McLawler & Richard<br>Otto | LP 1022 FOUND LOVE—<br>Jimmy Reed   | LP 1033* THE FOLK LORE OF JOHN<br>LEE HOOKER  | LP 5002 HARMONIZING FOUR   | LP 5014 SWING LOW—<br>The Staples Singers  |
| LP 1007 I'M JOHN LEE HOOKER                                      | LP 1023 TRAVELIN'—<br>John Lee Hooker   | LP 1034 LOVE ME—<br>Jerry Butler  | LP 5003 SWAN SILVERTONE<br>SINGERS   | LP 5016 SUNDAY MORNING—<br>Featuring the Staples Sing-<br>ers, Harmonizing Four, Swan<br>Silvertones, Highway QCs,<br>Maceo Woods, Sid McCoy |
| LP 1008 ROCKIN' WITH REED—<br>Jimmy Reed                         | LP 1024 THE SPANIELS  | LP 1036 TEEN DELIGHTS—<br>Vol. II, Dee Clark, Rosie and<br>Originals, The Pips, Jerry<br>Butler, Jimmy Reed, Sandy<br>Nelson, Preston Epps, Eddie<br>Harris, etc. | LP 5004 THE ORIGINAL FIVE BLIND<br>BOYS  |  |
| LP 1009 GENE ALLISON   | LP 1025 NOW APPEARING—<br>Jimmy Reed  | LP 1037 HOLD ON . . . IT'S DEE<br>CLARK   | LP 5005 THE HIGHWAY QCs  |  |

CHOOSE FROM THESE TOP **VEE JAY** JAZZ ALBUMS

**BUY 5 / GET ONE FREE!** (All Mono or Stereo Jazz \$4.98 List)

- |   |   |  |   |  |
|---|---|--|---|--|
| LP 1005* THE SWINGIN'EST—<br>Benny Green, Gene Ammons,<br>Frank Wess, Nat Adderley,<br>etc. | LP 3005* FANTASTIC FRANK<br>STROZIER    | LP 3009* DIXIE ON THE ROCKS—<br>Dave Remington | LP 3013* YOUNG LIONS—<br>Lee Morgan, Bobby Tim-<br>mons, Wayne Shorter, Al<br>Heath, Louis Hayes, Frank<br>Strozier, Bob Cranshaw | LP 3017* EDDIE HIGGINS   |
| LP 1013* WALTER PERKINS' MJT+3  | LP 3006* INTRODUCING WAYNE<br>SHORTER   | LP 3010* LOUIS HAYES                           | LP 3014* MJT+3—JAZZ   | LP 3022* WYNTON KELLY  |
| LP 1014* GO—<br>Paul Chambers   | LP 3007* HERE'S LEE MORGAN              | LP 3011* KELLY AT MIDNITE—<br>Wynton Kelly     | LP 3015* EXPOOBIDENT—<br>Lee Morgan   | LP 3025* MIGHTY LIKE A ROSE—<br>Eddie (Exodus) Harris  |
| LP 3004* KELLY GREAT—<br>Wynton Kelly   | LP 3008* MAKE EVERYBODY HAPPY—<br>MJT+3 | LP 3012* 1st BASSMAN—<br>Paul Chambers         | LP 3016* EXODUS TO JAZZ—<br>Eddie Harris  | LP 3026* SUMMIT MEETING—<br>Featuring Cannonball Ad-<br>derley, Art Blakey, Lee Mor-<br>gan, Eddie Harris, Y. Lateef,<br>Paul Chambers |

**SPECIAL: \$5.95 RETAIL\*\***

LP 1035\*

This special 2-pocket Best-Seller  
Will Retail \$5.98

\*\*Program Discount Does Not Apply

\*AVAILABLE  
STEREO AND MONO

And **VEE JAY** Has Single Hits, Too!

Now Exclusively On **VEE JAY**

**"NIGHT OWL"** THE DUKAYS  
vee jay 430

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His Biggest Yet!

<b>"ISLE OF SIRENS"</b> JERRY BUTLER vee jay 426	<b>"DANCE PARTY"</b> THE TABS vee jay 418	<b>"DUKE OF EARL"</b> vee jay 416
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Contact Your Vee Jay  
Distributor Immediately!

RECORDS 1449 S. Michigan, Chicago 5



**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.

**KENNY BALL  
(Kapp)**

**NAMES:** Kenny Ball's Jazz Band consists of Johnny Bennett, trombone; Dave Jones, clarinet; Colin Bates, piano; Vic Pitts, bass; Ron Bowden, drums, and Diz Disley, banjo. **BACKGROUND:** Kenny Ball and His Jazz Band are a British recording group, waxing in Britain on the Pye label. Ball formed his ensemble in December, 1958. After a period of intensive rehearsal, they made their successful debut at a British resort.



The group scored well and soon was playing dates for BBC radio and TV and at various jazz spots in Europe. British recording star, Lonnie Donegan, heard the boys while they were at a TV audition and, enthused with their performance, brought the band to the attention of Pye Records, which signed them to a recording contract.

**LATEST SINGLE:** Released in the U. S. exclusively on the Kapp label, Kenny Ball and His Jazz Band currently have a hot platter tagged "Midnight in Moscow." The side is a smash and moves this week into the No. 47 slot on the Hot 100 as a Star Performer.

**THE IKETTES  
(Atco)**



**NAMES:** Alice Faye, Robbie Johnson, Josse Armstead.

**BACKGROUND:** The group was originally formed to provide the background singing for the vocal duo, Ike and Tina Turner. The Ikettes toured extensively with the Ike and Tina Turner revue and on a one-nighter were called upon to do a tune of their own. Their performance was received most favorably, and from then on the song became a feature number in the show. The tune was "I'm Blue (The Gong-Gong Song)." Because of the enthusiastic reception the girls received, Ike Turner was convinced that they should record the tune. Atco Records bought the disk and the Ikettes had a hit on their first record.

**LATEST SINGLE:** "I'm Blue (The Gong-Gong Song)" is the hot chart item, moving up steadily to capture the No. 28 slot this week on the Hot 100.

**DeKoven Pulls  
With Unusual  
Classical Show**

NEW YORK—Broadcasters who think that classical music is simply classical music would get a fight from a classical deejay billed merely as DeKoven, whose shows are now aired by some 40 stations across the nation, including two in New York City.

DeKoven coined the word "Barococo" to describe the music deriving from the combined Baroque-Rococo period, roughly between 1600 and 1800, which is what he plays on his shows.

In fact, his programs seem to depend almost as much upon the projection of his potent personality as upon the music he plays, for he waxes colorfully rhapsodic about the O.T.W. ("out of this world") records he espouses. He is just as vigorous in condemning music which he regards as phony, un-musical or gimmicky. It is this cheer-leader enthusiasm which seems to have attracted throngs of listeners who previously wouldn't have known Vivaldi from Webern.

Arising out of his programming has been the formation of a national "Barococo Society," which now is offering, without charge, tapes of the DeKoven shows to radio stations, on a regular basis of 13, 26, 39 and 52-week cycles. The shows run 55 minutes or one hour. The Society is headquartered at 119 West 57 Street, in New York. DeKoven is understood to be especially interested in making the tapes of his shows available free to stations which do not ordinarily

**Newsletter Details  
Classical Artists**

NEW YORK — Disk jockeys hosting classical music shows should take advantage of Columbia Records' elaborate newsletter put together expressively for them and produced monthly by R. Peter Munves, marketing director of Columbia Masterworks. Over 30 pages, the package, broken into four parts, contains detailed information about new Masterworks releases.

The covering letter, Section One, is a chatty wrap-up of what the deejay can expect in the new release, capsules of the album reviews, and news of how various stations are featuring Columbia artists. The second part, and the bulk of the newsletter, is a complete discography of each artist's album with complete information on the music, composer and artists, in addition to the timing of each movement or band.

"February Birthday Salutes to Composers and Columbia Masterworks Artists" is the title of the third section. Munves lists here the dates, a brief biography and complete discography of each artist or composer, plus suggested programming tips for any particular holidays falling within the coming month.

The last part is "Artists on Tour." This is a calendar, by artist, of the date, city and place of each personal appearance scheduled for a Columbia Masterworks artist in the coming month.

program much classical music, feeling that they can make a unique island within a station's log.

**PROGRAMMING  
PANEL**

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

**THE QUESTION**

What single prediction would you make for the record-deejay fields in 1962?

**THE ANSWERS**

**JAY BOWLES  
WBIR, Knoxville**

My prediction is based on a trend that began several months before the new year. Since I am not an exponent of rock and roll music, I am happy that listenable music is again finding its place on our stations. I feel completely safe



in predicting an overwhelming return and programming of this music — including up-tempo music with a beat, the words to which—after many years—we can understand again.

**BOB BERINGER  
WMTV, Madison, Wis.**

I predict that many responsible radio stations will put more emphasis on quality programming. This will precipitate a slow but sure swing away from the shameful and irresponsible shenanigans of the last five or six years; namely, bad music, poor announcers, giveaways, slipshod news coverage and overemphasis on meaningless ratings.

**BILL GAVIN**

**Record Programmer, San Francisco**  
Predictions are usually about 50 per cent wishful thinking. With this understanding, I'll predict that radio programmers will learn to differentiate between good, honest blues and spurious imitations slanted toward an impressionable and non-discriminating teen market. If this should happen, there is a fair prospect that advertisers would accept real blues as legitimate, adult-oriented entertainment (which it is). These records are in growing demand in the stores. The conservative trend in today's radio programming must find room for them.

**Postpone Freed  
Trial Once Again**

NEW YORK — Payola trial of Alan Freed, former deejay on WINS and WABC here, has again been postponed. At a brief hearing Tuesday (30) a new trial date of March 5 was set by the court. Then, according to Assistant District Attorney Joe Stone, "We expect the case will finally take place. We are already planning to bring in several out-of-town witnesses at that time."

Meanwhile, at press time the court calendar still listed for Monday (5) similar cases involving Hal Jackson, Tommy Walker, Mel Leeds and Ronnie Grainger. These were all expected to be postponed indefinitely until the Freed case has been completed. In another case, Tommy Smalls, who pleaded guilty to payola charges last month, will be sentenced Friday (23).

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

**VOX JOX**

By JUNE BUNDY

**THIS 'N' THAT:** Station KBOX, Dallas, and the 7-Eleven Stores recently staged a "Twist-A-Thon" contest which was attended by thousands of teen-agers and adults. Emcees included KBOX deejays Jerry Clemmons, Gary Mack, Danny Preston and Bill Holley. . . . Station KITE, San Antonio, Tex., donated 2,650 records to the San Antonio Salvation Army at Christmas. The used disks are sold at low cost in local Salvation Army thrift stores, with proceeds going toward the maintenance of the Salvation Army's Men's Social Service Center. . . . Jay Bowles, WBIR, Knoxville, Tenn., needs albums for a new promotion. . . . Howard Watkins, CJSP, Leamington, Ontario, Canada, needs gospel and spiritual wax.

**GIMMIX:** The wives of deejays at WHEB, Portsmouth, N. H., took over the turntables one day last month. Each wife chose the music, read the commercials, etc., for her husband's show, while her nervous spouse operated the board. They played their favorite platters and dedicated them to friends, relatives "and any sponsors who wished to cancel." Jockey-fraus included Mrs. Howard Promer, Mrs. Ray Dunphy and Mrs. Cliff Taylor.

**FAVORITE SPONSOR:** Jerry Rice, KNUZ, Houston, hosts a "Coca-Cola Hi Fi Hop" from a different school every Friday night. Although Coca-Cola no longer picks up a co-op tag on the clubs, the local Houston bottler is paying up the entire cost of the Rice show. Ken Grant, KNUZ program director, writes "If you ever conduct a 'Greatest Sponsor' contest, I'll submit Bud Evans of the Houston Coca-Cola Bottling Company. He's popped for such prizes as a brand-new T-Bird. And has paid for such promotions as sending Rice on a one-week trail ride. He covered the expense of a team, a covered wagon, gear and meals for everyone with the wagon and a barn dance at completion of the ride. Oh, yes, and he's never taken a hiatus, not even during the summer."

**LABEL-DEEJAY PROMOTIONS**

By NIKI KALISH

**GIMMICKS FOR DEEJAYS:**

The title of the latest Jack Jones Kapp single, "Lollipops and Roses," has proved to be a natural gimmick for promotion. Bud Hayden, promotion man for Select Music Company, Kapp Records' distributor in Vancouver, Canada, presented Vancouver deejays with bouquets of roses and bunches of lollipops, to remind the deejays to spin the Jack Jones disk. . . . Capitol Records' promotion men in the Boston area thought up a honey of a gimmick in connection with chanter Jack Scott's latest single, "Grizzily Bear." A few weeks ago, Harry Mooridian sent out small stuffed bears to the Boston deejays with a note around the neck saying "Watch out for my big daddy Grizzily Bear—Jack Scott." A week later, Capitol's Al Coury sent out a jar of honey to the jockeys with the message, "Honey for a Hit—Grizzily Bear" by Jack Scott.

**COMPANY OFFERS NOV-ELTY:** Radar Records announced last week that its first new single releases of the new year would be mailed to deejays in specially designed envelopes made of imported Italian paper. The company be-

lieves it is the first to offer the deejays, station librarians and program directors relief from the boredom of opening conventional envelopes, in addition to calling attention to its product, of course.

**WILLIAMS' LP PRIZES:** Columbia Records' recording star, Andy Williams, last week captured much air time through a week-long radio contest on WSB, Atlanta. The station awarded Andy Williams albums to persons who wrote the Columbia songster's name the most times on a post card. Grand prize was 10 albums, including Williams' latest LP titled "Danny Boy." Second, third, fourth and fifth prizes also won copies of the Williams package.

**CHARLIE DRAKE'S BOOM-ERANG:** United Artists Records' hot chart item, "My Boomerang Won't Come Back," by Charlie Drake, garnered a lot of attention recently in the Spokane area. The six deejays at Station KNEW, Spokane, asked listeners for the reason why the boomerang didn't come back, and Bob Adkins, of the Washington outlet, writes that the "Mail has averaged about 200 entries per day." Each deejay will award a boomerang as first prize.

**YESTERYEAR'S HITS**

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

**POP—5 Years Ago  
February 9, 1957**

1. Too Much, Elvis Presley, RCA Victor
2. Young Love, S. James, Capitol
3. Don't Forbid Me, Pat Boone, Dot
4. Young Love, T. Hunter, Dot
5. Singing the Blues, Guy Mitchell, Columbia
6. Banana Boat Song (Day-O), Harry Belafonte, RCA Victor
7. Moonlight Gambler, Frankie Laine, Columbia
8. Banana Boat Song, Tarriers, Glory
9. Blue Monday, Fats Domino, Imperial
10. Green Door, Jim Lowe, Dot

**POP—10 Years Ago  
February 9, 1952**

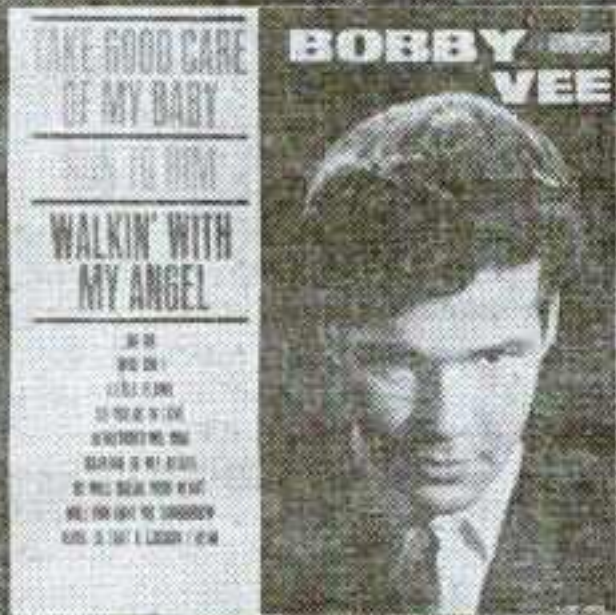
1. Cry, Johnny Ray, Okeh
2. Tell Me Why, Four Aces-A. Alberts, Decca
3. Any Time, Eddie Fisher-Hugo Winterhalter, RCA Victor
4. Little White Cloud That Cried, Johnny Ray, Okeh
5. Slow Poke, Pee Wee King, RCA Victor
6. Tiger Rag, Les Paul-Mary Ford, Capitol
7. Tell Me Why, Eddie Fisher-Hugo Winterhalter, RCA Victor
8. Bermuda, Bell Sisters, RCA Victor
9. Shrimp Boats, Jo Stafford-Paul Weston, Columbia
10. Blue Tango, Leroy Anderson, Decca

**RHYTHM & BLUES—5 Years Ago—February 9, 1957**

- Blue Monday, F. Domino, Imperial  
Love Is Strange, Micky & Sylvia, Groove  
Jim Dandy, L. Baker, Atlantic  
Since I Met You Baby, I. J. Hunter, Atlantic  
Blueberry Hill, F. Domino, Imperial

- Without Love, C. McPhatter, Atlantic  
Thousand Miles Away, Hearbeats, Rama  
Ain't Got No Home, C. Henry, Argo  
Honky Tonk (Parts I & II), B. Doggett, King  
Too Much, E. Presley, RCA Victor





**TAKE GOOD CARE OF MY BABY**  
by Bobby Vee, LRP-3211/LST-7211



**UP A LAZY RIVER**  
by Si Zentner, LRP-3216/LST-7216



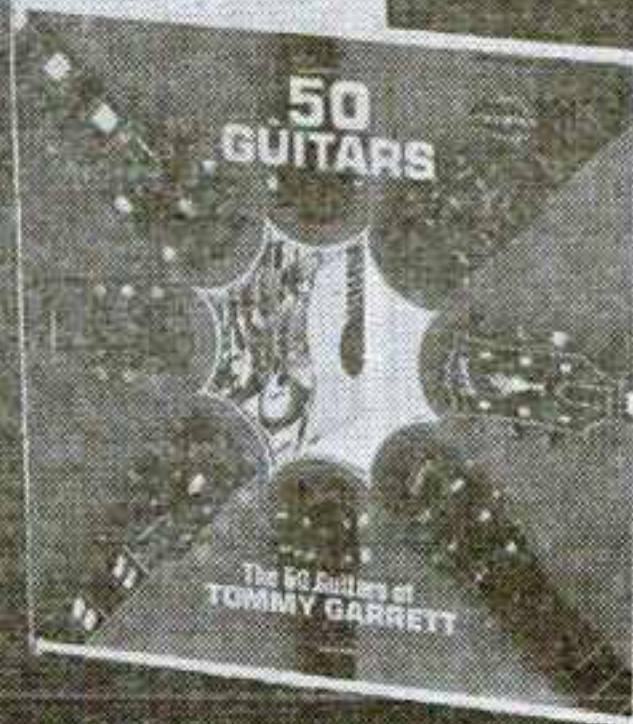
**BIG BAND PLAYS THE BIG HITS**  
by Si Zentner, LRP-3197/LST-7197



**TWIST WITH THE VENTURES**  
Dolton BLP-2010/BST-8010



**SOUL!**  
by Timi Yuro, LRP-3212/LST-7212



**50 GUITARS GO SOUTH OF THE BORDER**  
by Tommy Garrett, LMM-13005/LSS-14005



**TOWER OF STRENGTH**  
by Gene McDaniels, LRP-3215/LST-7215



**LET'S ALL SING WITH THE CHIPMUNKS**  
by David Seville and the Chipmunks, LRP-3132/LST-7132



First In The Foreground of Sound



## 59-Cent Cosmetic Premium LP's Lather Up Goody's Sales Take

NEW YORK — Premium disks, often the target of dealer attacks, turned out to be an unexpected windfall for fast-moving merchandising-minded dealers here last week. At least one, Sam Goody, was already cashing in with others expected to follow.

The LP disks in question are those produced last summer by a now defunct firm known as General Harmonics and Video, and offering Connie Francis on one set and Steve Lawrence and Eydie Gorme on another. The Francis disk was a tie-in with a cosmetic preparation known as Brylcreem. The package, containing the Francis LP with four-color cover and a package of Brylcreem attached, sold at drug counters for \$1.49.

The Lawrence-Gorme set was tied-in with Silvercream, another beauty preparation, packaged in a similar manner. The original Francis deal was arranged through permission with MGM Records, while the Lawrence-Gorme waxing came at a time when the pair had completed their contract obligations with United Artists but prior to their signing with Columbia.

Expected 2 Million  
Both premium efforts were

## Propose Bill for P.D. Tune Govt. Ownership

WASHINGTON — Legislation has again been proposed to make all public domain music in this country the property of the government as copyright owner, with royalties to be used to advance music and the arts. In this version, by Rep. Harris McDowell (D., Del.), the bill would also set up a National Arts Agency in the U. S. Office of Education.

The proposed agency would have a presidentially appointed board of 11 members to formulate policy, membership chosen from top personalities active in the arts. Some of the copyright royalties collected would be used to hold national competitions and festivals in the nation's capital.

Previous legislation proposed along these lines has never made its way past judiciary subcommittees because of the many complicated factors, both domestic and foreign, in administering such a law. One problem pointed out is the imposition of royalties for performances by schools and civic and symphonic bands which can ill afford to pay for public domain music. Also the question raises at once: Would U. S. ownership apply to foreign works in public domain played here, or just to compositions of American composers copyrighted in this country?

launched with much fanfare and expected sales of over two million for each disk within the six-week span of the premium offer.

Last week Goody acquired a substantial amount of the product for 31 cents per album and was advertising the sets in his regular ads in The New York Times for 59 cents. The "Connie Francis Sing Along" and Steve and Eydie's "It's Us Again," were each noted as a \$4.98 value.

Of interest to the dealer fraternity is the fact that, according to Goody, "There must be close to a million of those LP's stacked up in the drug company's warehouse. There are plenty for everybody."

On another merchandising gambit, Goody was busy buying up London and Capitol singles from many sources. In trade ads, he offered 15 cents per record for any single from either of these labels. "You'd be surprised how many Sinatra singles have come in this

## Jensen Reminder Ups Needle Sales

CHICAGO — Jensen Industries has developed a unique reminder system to help dealers sell more phono needles. Jensen supplies the reminder postcards to dealers who then use them to remind customers when it may be time for replacement.

When the customer purchases a needle, he fills out one of the cards with his name and address. The dealer then codes the card as to the type of needle bought and the date of purchase. Two months after acquisition of a sapphire needle and 10 months after the purchase of a diamond needle, the cards go out, noting that it may be time to replace the needle to avoid damage to records. Customer can then bring the needle in for a microscope check. Mike Remund, Jensen sales manager, reports excellent results from dealers employing the card system.

way," he remarked. "We're selling them at 29 cents and doing quite a business."

## Philbin's Bill Would Exclude Hi-Fi Component Mfrs. From Excise Tax

WASHINGTON — Tax protection for the high-fidelity manufacturer has been proposed in a bill by Rep. Philip J. Philbin (D., Mass.). He would exclude from manufacturers' excise tax these components presently enumerated in the tax code: chassis, speakers, amplifiers, phonograph mechanisms and phono record players, when produced by high-fidelity manufacturers.

The measure was introduced at the behest of the electronics industry, which has reportedly heard rumors that Internal Revenue Service would soon end exemptions previously granted to the hi-fi industry and would also make the new ex-

cises retroactive. Internal Revenue would snag the above-mentioned items by a new interpretation of the law that could include them as "actual components" or "suitable for use" in connection with radio or TV sets, phonographs or combinations. (Sec. 4141 and 4142 of the Internal Revenue Code.)

Philbin said the new tax would penalize and possibly ruin the many small manufacturers (there are close to 50 of them) who are working not only on electronic sound reproduction, but are performing vital service in space-age research. The small manufacturer is under heavy competitive pressure both

(Continued on page 46)

## 2 More Films For Mancini

NEW YORK — Henry Mancini has composed the scores for two more movies: "Experiment in Terror" and "Hatari." First picture stars Glenn Ford and Lee Remick and is set for April release. The latter movie features John Wayne and is due out in June. RCA Victor will release the sound-track sets.

Mancini's tune "Moon River" from "Breakfast at Tiffany" has been nominated for an Academy Award. His album of the score has been a best seller for months. Victor just issued his latest LP, "Combo."

## Leslie's Instant Learning Series

NEW YORK — Dealers seeking a new gambit in disk merchandising, somewhat removed from the music and comedy area, can find it with three new releases in Cy Leslie's Instant Learning LP series.

Leslie, president of Pickwick International, which also produces the Design Records lines, has bolstered his series of language teaching sets with new albums on body slimming, developing the memory and dog training.

First album features the highly advertised Vic Tanny slimming and body toning course. Next in line is a set revealing the secrets of "how to develop a super-power memory," by Harry Lorayne, author of the book of the same title; while the third entry features Miss Derry Harvey, who discusses the care and training of canines.

## V-M Debs Component Loudspeaker System

BENTON HARBOR, Mich. — V-M Corporation has introduced a new, compact speaker system, for use with component rigs. Known as the V-M Silhouette '62, the new speaker measures but 4 3/4 inches in thickness and is said to combine the best features of speaker and enclosure to provide good over-all response. The enclosure unit measures 26 3/4 inches high, 20 1/2 inches wide and 4 3/4 inches in depth. The cabinet is designed for hanging or recessing in a wall, standing on a shelf or on the floor.

## 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-phono dealers. A different price group is published in this chart each week.

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

### PHONOS LISTING BETWEEN \$81 AND \$100

Pos. This Issue	Pos. 10/30/61	Brand	% of Total Points
1	2	Magnavox	24.2
2	1	Decca	16.5
3	7	Motorola	8.7
4	6	Webcor	8.5
5	4	Capitol	8.2
6	—	Zenith	7.5
7	—	General Electric	6.1
8	4	Voice of Music (V-M)	5.6
9	3	RCA Victor	3.1
		Others	11.6

## 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.

**CAMEO-PARKWAY**—Expires February 9, 1962. Started January 8, 1962. "First Anniversary Sale." Label offers a 20 per cent cash discount on the complete Cameo catalog and 10 per cent cash discount on the complete Parkway catalog.

**MERCURY**—Expires February 15, 1962. Started January 1, 1962. Operation Gold Seal. Fifteen per cent merchandise bonus. On general catalog items (exclusive of Wing merchandise) 100 LP's or EP's purchased will allow 15 in a like category to be shipped at no charge. All merchandise purchased under Operation Gold Seal, which is represented in the new January release, will be 100 per cent exchangeable during the last 15 days in May. The rest of the product purchased under the plan will receive usual 10 per cent exchange. "F: 35d" product will be exchangeable on a dollar basis for any LP in the Mercury catalog.

**TIME**—Expires February 15, 1962. Started January 13, 1962. One album free for every six purchased on entire catalog.

**UNITED ARTISTS**—Expires February 15, 1962. Started January 8, 1962. "Sweet 16 for '62." Ten per cent discount on new releases plus entire catalog. "Silver Spotlight Series." One hundred and twenty singles which may be purchased on a one-on-five basis. All available through distributors.

**EPIC**—Expires February 16, 1962. Started January 2, 1962. Sales program offered to distributors makes available a 15 per cent discount, plus delayed billing, on the entire catalog, including new releases.

**LIBERTY-DOLTON**—Expires February 16, 1962. Started January 20, 1962. Ten per cent cash discount on new releases plus entire catalogs.

**AUDIO-FIDELITY**—Expires February 23, 1962. Started January 22, 1962. One album free for every six purchased on new releases plus catalog. In addition to extension on special price offer pre-pak deal on "Best of Dixieland" LP.

**RIVERSIDE**—Expires February 28, 1962. Started January 16, 1962. Regional distributors and dealers will receive two albums on every 10 ordered on new releases and catalog of the Riverside line and its subsidiary labels, Jazzland, Washington and Offbeat.

**KAPP-MEDALLION**—Expires March 15, 1962. Started January 15, 1962. Ten per cent discount with dating to qualified dealers on 20 new releases plus complete catalog. Contact local distributor.

**SMASH**—Expires March 16, 1962. Started February 5, 1962. Inauguration '62. Label is offering one free LP for every seven purchased on its six LP's.

**PRESTIGE**—Expires March 31, 1962. Started January 7, 1962. Two free 45 r.p.m.'s with every 10 purchased of the Prestige, Bluesville and Tru-Sound singles.

**ABC-PARAMOUNT**—Expires March 31, 1962. Started January 1, 1962. Label is offering distributors 12 1/2 per cent discount on 23 new albums, including 12 ABC-Paramount LP's, 6 Impulse, 4 Chancellor, and 1 in its new comedy series, Aristocrat.

**PRESTIGE**—Expires March 31, 1962. Started December 29, 1961. The label offers two free LP's for every 10 purchased on the International, Bluesville, Lively Arts, Anatolian, Greek and Documentary series.

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

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

## ALBUM COVER OF THE WEEK



**60 FRENCH GIRLS LES PETITES**—Les Djinns Singers, ABC-Paramount 404. A most appealing cover with a black-and-white line drawing of a Paris street scene. The lettering is in red and blue. Attractive display material.



**GERRY MULLIGAN AND THE CONCERT JAZZ BAND ON TOUR: GUEST SOLOIST ZOOT SIMS**, Verve V-6-8438. This clever and eye-catching cover by Graboff is in green and white with multi-colored lettering. The puzzle-like design is very effective. Prime display item for jazz sections.



## ● Reviews of New Albums

● Continued from page 34

and phrasing offer fine examples of the cancion ranchera or folk ballad style, and she projects and sustains this typical Mexican music far better than most female singers. The music includes several traditional favorites, such as "Guadalajara" and "Cielito Lindo." Backing by a mariachi ensemble adds to the authenticity. A good item for stores handling Latin American disks.

### ★★★★ CUCO SANCHEZ CANTA BOLEROS

Antonio Bribiesca. Columbia EX 5065—The Sanchez style, well known above as well as below the border, turns a group of standard boleros into stirring experiences. In each of the songs, Sanchez takes the unabashed emotional approach and exposes every iota of feeling in them. Latest effort of Mexico's leading singer-composer should be potent merchandise in Latin specialty shops.

### FOLK

### ★★★★ LEADBELLY SINGS FOLK SONGS

Folkways FA 2488—One of the immortals of American folk blues is represented here by 16 tracks that all collectors will want to have. He is joined on some by Woody Guthrie and on others is accompanied by Sonny Terry on harmonica. Some of the tracks that feature the great blues singer's powerful style are "Outskirts of Town," "Jean Harlow," "Fiddler's Dream," "On a Monday" and "Alabama Bound." High caliber collectors' wax.

### SPOKEN WORD

### ★★★★ ROBERT FROST

Yale Series of Recorded Poets. Carillon YP 320—This stimulating package is a program of the poet's works spoken by the author himself, before a "live" audience of faculty and students at Yale University on May 19, 1961. Of inestimable value here is Frost's charming and witty comments and anecdotes with which he prefaces each selection. A highly worthwhile investment for English literature students as well as educational institutions, and collectors of the genre in general.

### LOW PRICED RELIGIOUS

### ★★★★ IN PRAISE OF GOD

Frank Chacksfield and His Ork. Richmond S 30105 (Stereo & Monaural)—Warm and attractive performances of a collection of favorite hymns by the Frank Chacksfield ork. Tunes include "Onward Christian Soldiers," "The Old Rugged Cross," "Abide With Me" and "O God Our Help in Ages Past." At the price it's a good buy for religious fans.

### ★ ★ ★ MODERATE SALES POTENTIAL

### JAZZ

### ★★★ PITY AND SHAME

Mercy Dee Walton. Prestige BV 1039

### ★★★ RAMBLIN' WITH MOSE ALLISON

Prestige PR 7215

### ★★★ MAKIN' OUT

John Wright. Prestige PR 7212

### FOLK

### ★★★ WOODY GUTHRIE SINGS FOLK SONGS

Folkways FA 2483

### ★★★ SONGS OF TEXAS

Tex-Ian Boys. Folkways FH 5328

### ★★★ THE THREE SISTERS

Peggy, Barbara and Penny Seeger. Prestige 13029

### RHYTHM & BLUES

### ★★★ TROUBLE AN' BLUES

Sidney Maiden. Prestige BV 1035

### INTERNATIONAL

### ★★★ MI CORAZON CANTA

Enrique Guzman. Columbia EX 5066

### SPIRITUAL

### ★★★ FROM THE CRADLE TO THE CROSS

Lee Russell. Steeple-Tone 8122

### POPULAR EP

### ★★★ ALL THE WORLD IS LONELY NOW; NO ONE TO LOVE ME; I'LL NEVER FORGET; WORRIES

Danny Harrison. Starlite EP 23

### CLASSICAL

### ★★★ SCARLATTI: MESSA DI SANTA CECILIA

Utah Symphony Orch. (Abravanel). Vanguard 5044 (Stereo & Monaural)

### ★★★ LOVE'S OLD SWEET SONGS

Eleanor Steber. Stand SLP 413

### ★★★ ACCORDIORAMA

Hohner Accordion Symphony Orch. (Wurthner). Vanguard VSD 2105 (Stereo & Monaural)

### ★★★ THE VIRTUOSO GUITAR

Karl Scheit, Wiener Solisten (Botcher). Vanguard BGS 5043 (Stereo & Monaural)

### ★★★ NIRVANA-SYMPHONIE

Toshio Mayuzumi. Time S 8004

### LIMITED SALES POTENTIAL

### POPULAR EP

### I NEVER GET ENOUGH OF YOU; LOVE ME; MOTHER NATURE'S MUSIC; YOU MEAN THE WORLD TO ME

Various Artists. Air EP 5044

### SAFE HARBOR BABY; GODDESS OF LOVE; SONGS OF THE EVERGLADES; YOUR PETRIFIED HEART

Various Artists. Air EP 5057

### I'M THINE; MOONLIGHT IN

## ● Reviews of New Singles

● Continued from page 33

recently had action here with "Pop Goes the Weasel," has another swinging and smart, jazz-oriented reading of this oldie. Interesting wax that should appeal to the hippies. Solid band backing, too. (Skidmore, ASCAP) (2:26)

★★★★ When Your Lover Has Gone—The lad is in another setting with this pleasant ballad reading. Here, he gets a string backing. Flip is stronger. (Remick, ASCAP) (2:40)

### AKI ALEONG

★★★★ Magic Lover Man — REPRISE 20050—A most unusual and catchy effort is handled with spirit by Aleong and femme group behind him who sing the title enthusiastically. This could happen. Watch it. (Pan World-Ding Dong, BMI) (2:25)

★★★★ How Long?—Interesting new ballad is sung stylishly here by the chanter over good backing by the band. Lad has two good sides here although the flip has a slight edge. (4-Star, BMI) (2:35)

### SDOMENICO MODUGNO

★★★★ La Novia (The Wedding)—DECCA 31359—The big European hit receives a solid reading by the Italian chanter over stylish support by the ork. An outstanding performance that could earn plenty of air play. Watch it. (Regent, BMI)

★★★★ Se Dio Vorra—Smack hunk of material penned by the chanter receives a strong vocal here. This side is good, too, but the flip has the edge. (BIEM, ASCAP)

### ACKER BILK

★★★★ Clelito Lindo—ATCO 6217—Acker Bilk turns in a warm reading of the familiar evergreen on clarinet here, backed by a large string ork. Good instrumental wax. (Hollis, BMI) (2:25)

★★★★ Stranger on the Shore—Tender ballad receives a good instrumental performance by Bilk to add up to two good sides. Worth programming. (Mellin, BMI) (2:52)

### ERNIE K-DOE

★★★★ Popeye Joe — MINIT 641 — The Ernie K-Doe recording of the Popeye is a bright, swinging side with a good vocal by the chanter. The rhythm is catchy and right in the teen groove. With the dance getting national action this version should catch coins, too. (Minit, BMI) (2:32)

★★★★ Come On Home—Chanter sells this item neatly over good pounding support by the ork. It could get spins, but flip is stronger. (Minit, BMI) (2:19)

### BIG BO

★★★★ Big Bo's Twist—DUCHESS 1013—A rocking instrumental with a world of brass and beat. Gutsy stuff. Side could pull coins. (Seg-Way, BMI) (2:44)

★★★★ Hully Gully, Now — A rocker, blues-based, with plenty of authentic folk quality. Likely to get action, for it has a fresh sound. Watch it. (Seg-Way, BMI) (2:33)

### RIC LANGE

★★★★ I Didn't Know—PLAZE 501—An infectious side. The boy sings well enough, and the backing which features strong rhythm and a chirping femme chorus makes for a good teen dance item. (Weiden & Weiss, BMI) (2:23)

★★★★ When You're in My Arms—Soft country and gospel backing adds much to the boy's vocal on this side. Tune is a rockaballad that has persuasive lyric and backing, besides the combo is handled by a femme chorus. (Weiden & Weiss, BMI) (1:59)

### THE FOUR VOICES

★★★★ M-I-N-E, Mine—MR. PEACOCK 106—The somewhat familiar item gets an intriguing rock treatment here. The boys sing with convictions and the backing swings. (Monument, BMI) (2:04)

★★★★ Lovely One—A lovely rockaballad is sung by the group here. The boys sing nicely against a very attractive backing that includes voices, harmonica and trilling piano. (Hollis, BMI) (2:23)

### LITTLE STEVE

★★★★ I See a Star—GUYDEN 2060—High-pitched lead brings a fresh sound to this rocker. (Jamie, BMI) (1:59)

★★★ The Letter—(Jamie, BMI) (2:11)

### RAYBURN ANTHONY

★★★★ How Well I Know—SUN 373—Anthony sings this with a robust baritone,

HONOLULU; BEAUTIFUL DREAMS; OH DEAREST  
Various Artists. Air EP 5036

### FOLK

SONGS OF THE WEST  
Dave Fredrickson. Folkways FH 5259

backed by a chick chorus. Tune is country-oriented; arrangement uses horns. (Tree, BMI) (2:07)

★★★ Big Dream—(Hi Lo, BMI) (2:14)

### PAUL GALLIS

★★★★ Boogie Twist—HEARTBEAT 5—Twist instrumental has some good brassy touches and a rocking beat. (Keith, ASCAP) (2:03)

★★★ Cha-Cha Twist — Shaprio-Bernstein (2:23)

### DONEL AUSTIN

★★★★ Till I See the Sun—ALON 9002—There's a big sound to this one. Chanter, backed by horns and a rolling rhythm, really belts out the lyric. (JARB, BMI) (2:26)

★★★ Infatuation—(JARB, BMI) (2:25)

### DICK LORY

★★★★ The Pain Is Here — LIBERTY 55415—This rockaballad gets a strong reading from Lory. The rhythm has a Latin touch and the lyric is somewhat in the weeper category. Strings and broad vocal backing are also very much in evidence. (Camarillo, BMI) (2:10)

★★★ Handsome Guy — (Metric, BMI) (2:15)

### T. PARKER GIBBS ORK

★★★★ Singapore Sling — FELSTED 8639—This has a mixture of many things. First off there's the tom-tom drumming, then there's a touch of Continental bounce with vocal chorus and some solo harmonica work. All done at a bouncy middle tempo. (Studio, BMI) (2:20)

★★★ Green Bamboo—(Studio, BMI) (1:51)

### PRENTICE MORELAND

★★★★ Teacher Drives Me Crazy—CHALLENGE 9134—Another rocker that's teen slanted with a light touch. The lad is obviously smitten with his teacher. Strong guitar and combo support. (4-Star Sales, BMI) (1:55)

★★★ Holy Mack'rel—(Twist, BMI) (2:10)

### CREWCUTS

★★★★ Electric Chair—WHALE 507—On (Continued on page 40)

DJ's—Send For This One!

# "WALKING CANE"

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FOR INVENTORY AND PROGRAMMING

TOP LP'S BY CATEGORY

To help dealers buy and control and properly display inventory, and to help broadcasters program, the 200 Best Selling LP's are herewith listed by type of material and arranged alphabetically. The same 200 LP's are listed in order of sales strength on the cardboard insert. Those LP's listed in bold face and capital letters are on the chart nine weeks or less.

VOCAL LP's

Title (Label) (Stereo) Mono Top LP Rank

Male Vocalists

- Paul Anka Sings His Big 15 (ABC)..... 44
- Belafonte at Carnegie Hall (RCA).....(38) 51
- **BIG BAD JOHN (COL)**.....(40) 25
- **CHUBBY CHECKER/BOBBY RYDELL (CAMEO)**... 8
- Come Swing With Me (Cap)..... 53
- Dance Till a Quarter to Three (LeGrand).....139
- Bobby Darin Story (Atco).....130
- **DO THE TWIST (ATL)**..... 17
- **DOIN' THE TWIST AT THE PEPPERMINT LOUNGE (ROU)** .....(15) 2
- For Twisters Only (Park)..... 9
- Heavenly (Col)..... 57
- Hell Bent for Leather (Col).....113
- Buddy Holly Story (Cor)..... 96
- Hymns (Cap).....111
- **HYMNS AT HOME (CAP)**..... 118
- I Remember Tommy (Rep).....(13) 19
- Johnny's Greatest Hits (Col)..... 30
- Jump Up Calypso (RCA).....(28) 39
- Let's Twist Again (Park)..... 12
- Moody River (Dot).....147
- Nice 'N' Easy (Cap).....146
- Portrait of Johnny (Col).....(12) 34
- Jimmy Reed at Carnegie Hall (V-J)..... 66
- Rick Is 21 (Imp).....115
- Runaround Sue (Laurie)..... 23
- **TAKE GOOD CARE OF MY BABY (LIB)**.....114
- Twist (Park)..... 6
- **TWIST WITH BOBBY DARIN (ATCO)**..... 63
- Whole Lotta Frankie (Chan)..... 81
- **YOUR TWIST PARTY (PARK)**..... 3

Female Vocalists

- All the Way (Dec)..... 97
- Joan Baez, Vol. II (Van)..... 18
- Basin St. East Proudly Presents Miss Peggy Lee (Cap).....148
- Connie's Greatest Hits (MGM).....100
- **ELLA IN HOLLYWOOD (VERVE)**.....(46) 103
- Judy at Carnegie Hall (Cap).....(6) 13
- Never on Sunday (MGM)..... 24
- Roaring 20's (WB).....116
- **SEPTEMBER IN THE RAIN (MERC)**..... 85
- This Little Boy of Mine (Ever)..... 94

Duos and Groups

- **BROTHERS FOUR SONG BOOK (COL)**..... 77
- Encore of Golden Hits (MERC)..... 89
- Four Preps on Campus (Cap).....129
- From the Hungry i (Cap)..... 70
- Gain' Places (Cap).....126
- Here We Go Again (Cap).....107
- Highwaymen (UA).....142
- Kingston Trio (Cap).....125
- Kingston Trio Close Up (Cap).....(42) 32
- **LET'S ALL SING WITH THE CHIPMUNKS (LIB)**..... 88
- **LION SLEEPS TONIGHT (RCA)**..... 60
- **SING OUT! (RCA)**.....119
- Slightly Fabulous Limelinters (RCA).....(20) 48
- Tonight in Person (RCA)..... 68
- **TWIST WITH THE VENTURES (DOLT)**..... 31

Choruses

- Fireside Sing Along With Mitch (Col)..... 71
- Folk Song Sing Along With Mitch (Col).....108
- Happy Times Sing Along With Mitch (Col).....132
- Holiday Sing Along With Mitch (Col).....(9) 5
- Memories Sing Along With Mitch (Col).....109
- More Sing Along With Mitch (Col)..... 99
- Party Sing Along With Mitch (Col).....149
- Saturday Night Sing Along With Mitch (Col).....106
- Sentimental Sing Along With Mitch (Col)..... 87
- Sing Along With Mitch (Col).....(29) 22
- Still More Sing Along With Mitch (Col)..... 76
- TV Sing Along With Mitch (Col).....(33) 56
- Your Request Sing Along With Mitch (Col).....(32) 36

Mixed Voices

- **MURRAY THE "K'S" BLASTS FROM THE PAST (CHESS)**..... 26
- Murray the "K's" Sing Along With the Original Golden Gassers (Rou).....135
- Oldies But Goodies, Vol. I (OS)..... 28
- Oldies But Goodies, Vol. III (OS)..... 37
- Sixty Years of Music America Loves Best, Vol. III (RCA).....133

CLASSICAL & SEMI-CLASSICAL LP's

- **MY FAVORITE CHOPIN (RCA)**.....120
- Rodgers: Victory at Sea, Vol. III (RCA).....(43) 122

INSTRUMENTAL LP's

Mood and Dance

- Berlin Melody (Dot).....(34) 101
- **BIG BAND PLAYS BIG HITS (LIB)**.....138
- Calcutta (Dot)..... 65

Title (Label) (Stereo) Mono Top LP Rank

- Ebb Tide & Other Instrumental Favorites (Dec) ..(27) 95
- **FERRANTE & TEICHER, LOVE THEMES (UA)**.....(39) 140
- **GOLDEN PIANO HITS (UA)**.....(49) 150
- Golden Waltzes (Dot)..... 58
- Italia Mia (Lon).....110
- **LET THERE BE DRUMS (IMP)**.....(21) 11
- **LET'S TWIST HER (HI)**..... 55
- Mexico (Monu)..... 59
- **MOON RIVER (DOT)**.....(14) 33
- New Piano in Town (RCA)..... 69
- Orange Blossom Special & Wheels (Dot).....141
- Somebody Loves Me (Col).....(31) 84
- **SONGS OF PRAISE (LON)**..... 83
- **SONGS OF THE FABULOUS 50'S (KAPP)**.....128
- Stars for a Summer Night (Col).....(19) 78
- **TWISTIN' IN HIGH SOCIETY (EPIC)**.....(37) 78
- **ROGER WILLIAMS' GREATEST HITS (KAPP)**.....121
- Yellow Bird (Dot).....(22) 93
- Yellow Bird (Life).....123

Jazz

- **BEST OF THE DUKES OF DIXIELAND (AF)**.....(26) 127
- Miles Davis, in Person Friday Night at the Blackhawk, San Francisco, Vol. I (Col).....144
- Exodus to Jazz (V-J).....143
- **PETE FOUNTAIN—AL HIRT—BOURBON STREET (COR)**.....(41) 98
- Genius After Hours (Atl).....117
- Genius of Ray Charles (Atl).....131
- Genius Plus Soul Equals Jazz (Impulse).....145
- **HORN A-PLenty (RCA)**.....(25) 50
- **TIME FURTHER OUT (COL)**.....(8) 15
- Time Out (Col).....52
- What'd I Say (Atl).....

Percussion and Sound

- **EXOTIC PERCUSSION (LON)**.....(50) 117
- Melody and Percussion for Two Pianos (Lon).....(47) 131
- Pass in Review (Lon).....(35) 145
- Persuasive Percussion, Vol. I (Com).....(16) 15
- Stereo 35/MM (Com).....(3)

SHOW MUSIC

Original Cast

- Camelot (Col).....(5) 10
- Carnival (MGM)..... 79
- Fiorello (Cap).....137
- Flower Drum Song (Col)..... 72
- **HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING (RCA)**.....(45) 27
- **KEAN (COL)**..... 91
- Milk and Honey (RCA).....(48) 16
- My Fair Lady (Col).....(36) 29
- Sail Away (Cap)..... 75
- Sound of Music (Col).....(4) 7
- South Pacific (Col).....49
- West Side Story (Col).....(18) 21

Sound Track

- **BABES IN TOYLAND (VISTA)**..... 82
- Ben-Hur (MGM).....102
- Blue Hawaii (RCA).....(2) 1
- Exodus (RCA).....(30) 62
- **FLOWER DRUM SONG (DEC)**.....(23) 38
- G. I. Blues (RCA).....105
- King of Kings (MGM).....(11) 43
- Never on Sunday (UA)..... 46
- South Pacific (RCA).....(24) 47
- West Side Story (Col).....(7) 14

Music From Musicals, Films and TV

- Breakfast at Tiffany's (RCA).....(1) 4
- Film Encores (Lon).....124
- Great Motion Picture Themes (UA).....(17) 45
- Music From Exodus & Other Great Themes (Lon).....104
- West Side Story (Cap).....(44) 61
- **WEST SIDE STORY (UA)**.....(10) 35

COMEDY LP's

- Ain't That Weird? (RCA)..... 73
- Behind the Button-Down Mind of Bob Newhart (WB) 42
- Button-Down Mind of Bob Newhart (WB)..... 41
- Button-Down Mind Strikes Back (WB)..... 64
- Here's Jonathan (Verve).....112
- Jose Jimenez at the Hungry i (Kapp)..... 80
- **JOSE JIMENEZ IN ORBIT/BILL DANA ON EARTH (KAPP)**..... 90
- **JOSE JIMENEZ, THE SUBMARINE OFFICER (KAPP)**.....136
- Knockers Up (Jub)..... 20
- Moms Mabley at the Playboy Club (Chess)..... 74
- Moms Mabley at the UN (Chess)..... 54
- A Personal Appearance (Verve)..... 67
- Sinsational (Jub)..... 86
- Songs for Sinners (Jub).....134
- **RUSTY WARREN BOUNCES BACK (JUB)**..... 40
- **WOODY WOODBURY'S SALOONATICS (STEREODD)**..... 92

BILLBOARD MUSIC WEEK EASY LISTENING

This Last From this week's Hot 100 Weeks on Hot 100

- 1 1 CAN'T HELP FALLING IN LOVE, Elvis Presley, RCA Victor 7968 .....10
- 2 2 A LITTLE BITTY TEAR, Burl Ives, Decca 31330 ..... 8
- 3 4 COTTON FIELDS, Highwaymen, United Artists 370 .....11
- 4 3 WHEN I FALL IN LOVE, Lettermen, Capitol 4658 .....12
- 5 5 MOON RIVER, Henry Mancini, RCA Victor 7916 .....18
- 6 10 CAJUN QUEEN, Jimmy Dean, Columbia 42282 ..... 3
- 7 12 TO A SLEEPING BEAUTY, Jimmy Dean, Columbia 42282 ..... 4
- 8 7 DEAR IVAN, Jimmy Dean, Columbia 42259 ..... 6
- 9 11 GO ON HOME, Patti Page, Mercury 71906 ..... 7
- 10 — MIDNIGHT IN MOSCOW, Kenny Ball, Kapp 442 ..... 2
- 11 14 CHATTANOOGA CHOO CHOO, Floyd Cramer, RCA Victor 7978 ..... 4
- 12 15 I'LL SEE YOU IN MY DREAMS, Pat Boone, Dot 16312 ..... 3
- 13 9 POCKETFUL OF MIRACLES, Frank Sinatra, Reprise 20040 ..... 8
- 14 17 AFRIKAAN BEAT, Bert Kaempfert, Decca 31350 ..... 4
- 15 16 HAPPY JOSE, Jack Ross, Dot 16302 ..... 5
- 16 20 SHE'S GOT YOU, Patsy Cline, Decca 31354 ..... 3
- 17 6 WHEN THE BOY IN YOUR ARMS, Connie Francis, MGM 13051.....12
- 18 8 SMALL SAD SAM, Phil McLean, Versatile 107 .....10
- 19 — WHERE HAVE ALL THE FLOWERS GONE, Kingston Trio, Capitol 4671..... 4
- 20 — DON'T BREAK THE HEART THAT LOVES YOU, Connie Francis, MGM 13059..... 1

Reviews of New Singles

Continued from page 39

- the order of "16 Tons," this side is sung nicely by the lead with simple backing featuring guitar, bongos and the rest of the vocal group. Story is one of those tragedy saga songs about the boy who goes wrong. (Wanessa, BMI) (2:54)
- ★★★ Twistin' All Around the World—(Wanessa, BMI) (2:20)
- JOHNNIE MORISETTE  
★★★ Meet Me at the Twistin' Place—SAR 126—A breezy little ditty, written by the label's owner, Sam Cooke, and Morisette hands it a neat, relaxed reading over a catchy but simple rhythm backing. Has a chance. (Kags, BMI) (2:45)
- ★★★ Anytime, Anyplace, Anywhere — (Crawford, ASCAP) (2:28)
- THE FOUR EVERS  
★★★★ You Belong to Me—COLUMBIA 42303—Quartet's good vocal is backed by a solid instrumental arrangement. Side has a good sound. (Ridgeway, BMI) (2:25)
- ★★★ Such a Good Night for Dreaming—(Aldon, BMI) (2:30)
- AL ALLEN  
★★★★ The Drag — RADIANT 1506—Largely instrumental, the side is a good blues, done by a band. Allen contributes spoken chunks of dialog as the drag strip hero, whose chick is doing the drag (a dance) with another driver. Good teen wax. (Sherman-DeVorzon, BMI) (2:30)
- ★★★ Dreamin' — (Sherman - DeVorzon, BMI) (2:05)
- WOODY HERMAN QUARTET  
★★★★ Rose Rose—PHILIPS 40003—A strong program wax here. Herman's fine, sub-tone clarinet is heard in good form against a solid rhythm backing on the familiar tune. For good music stations. (Miller, ASCAP) (2:10)
- ★★★ Sing Low, Sweet Clarinet—(Spanka, BMI) (3:10)
- CLYDE KING  
★★★★ The Boys in My Life—PHILIPS 40001—An attractive femme harmony sound comes across well here on a neat rockabil-lad done against piano triplets. Pleasant wax that could stir spins. (Biacron, BMI) (2:45)
- ★★★ Promises—(Biacron, BMI) (2:15)
- FRANCIS BAY  
★★★★ Paradise—PHILIPS 40002—An attractive ork reading of the standard, set to a Latin tempo. Side features a good arrangement, highlighting brass and sweeping fiddles. (Feist, ASCAP) (2:15)
- ★★★ Zumba—(Southern, ASCAP) (2:20)
- PHIL McLEAN  
★★★★ Big Mouth Bill—VERSATILE 108—The WNEW newscaster, who got much action with "Small Sad Sam," has another talking side with chorus here that could also get action. It's also based somewhat on "Big Bad John." Can get spins. (R.F.D., ASCAP) (2:08)
- ★★★ Come With Us—(R.F.D., ASCAP) (2:24)
- JACKIE LEE  
★★★★ Do the New Hully Gully—SURE 1738—Bright treatment of a solid rocker in the hully gully rhythm spotlighting Lee's wild organ work and a driving horn lead. Could grab some action. (Aqua, ASCAP) (2:30)
- ★★★ Patricia—(Peer Int'l, BMI) (2:10)
- ALLAN CHASE  
★★★★ Twelve o'Clock and All Is Love—CINEMA 102—Ballad that might appeal to the teens is handled with some feeling by Allan Chase over good support. Worth exposure. (Joy, ASCAP) (2:54)
- ★★★★ I Live Each Day—(Silver Screen, BMI) (2:40)
- NANA MOUSKOURI  
★★★★ The White Rose of Athens—RIVERSIDE 4513—This record, a smash in Germany, features a striking vocal by Nana Mouskouri, over Continental backing by the ork. Side could get a lot of action here.

(Continued on page 42)

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





# NEW ARRIVALS FROM RCA CAMDEN

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# THE NATION'S TOP TUNES

# HONOR ROLL OF HITS

TRADE MARK REG.

FOR WEEK ENDING FEBRUARY 10

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

This Week	Last Week	Tune	Composer-Publisher	Weeks on Chart
1	1	PEPPERMINT TWIST	By Joey Dee-Henry Glovers—Published by Impact-Ware (BMI)	10
2	2	THE TWIST	By Hank Ballard—Published by Jay & Cee-Armo (BMI)	27
3	3	CAN'T HELP FALLING IN LOVE	By Weiss-Peretti-Creatore—Published by Gladys (ASCAP)	8
4	9	DUKE OF EARL	By Williams-Edwards-Dixon—Published by Conrad (BMI)	3
5	5	I KNOW	By Barbara George—Published by Saturn-At Last (BMI)	7
6	4	NORMAN	By John D. Loudermilk—Published by Acuff-Rose (BMI)	5
7	6	THE WANDERER	By E. Maresca—Published by Schwartz-Disal (ASCAP)	6
8	12	A LITTLE BITTY TEAR	By Hank Cochran—Published by Pamper (BMI)	6
9	7	BABY IT'S YOU	By Mack David-Barney Williams-Bert Bacharach—Published by Dolfi (ASCAP)	5
10	8	THE LION SLEEPS TONIGHT	By Weiss-Peretti-Creatore—Published by Folkways (BMI)	10
11	13	DEAR LADY TWIST	By Guida—Published by Pepe (BMI)	4
12	15	BREAK IT TO ME GENTLY	By Lampert-Seneca—Published by Northern (ASCAP)	4
13	19	COTTON FIELDS	By Dave Fisher—Published by Westside (BMI)	5
14	11	RUN TO HIM	By Keller-Goffin—Published by Aldon (BMI)	12
15	23	CRYING IN THE RAIN	By Greenfield-King—Published by Aldon (BMI)	2
16	20	IRRESISTIBLE YOU	By Kasha-Dixon—Published by Lloyd & Logan (BMI)	4
17	14	TOWN WITHOUT PITY	By D. Tiomkin-N. Washington—Published by United Artists (ASCAP)	6
18	16	WHEN I FALL IN LOVE	By Victor Young-Edward Heyman—Published by Northern (ASCAP)	9
19	17	WALK ON BY	By Hayes—Published by Lowery (BMI)	11
20	28	LETTER FULL OF TEARS	By Don Covay—Published by Betalbin (BMI)	2
21	21	MOON RIVER	By Mancini-Mercer—Published by Famous (ASCAP)	13
22	30	SHE'S EVERYTHING	By Lapham—Published by Alan K (BMI)	2
23	—	HEY! BABY	By Cobb-Channel—Published by LeBill (BMI)	1
24	10	HAPPY BIRTHDAY, SWEET SIXTEEN	By H. Greenfield-N Sedaka—Published by Aldon (BMI)	11
25	—	CHIP CHIP	By Barry-Crofford-Resnick—Published by Trinity & Glo-Mac (BMI)	1
26	—	SMOKY PLACES	By Abner Spector—Published by Annie-Earl & Sun Flower (ASCAP)	1
27	27	SHADRACK	By Robert MacGimsey—Published by Fisher (ASCAP)	2
28	25	IF YOU GOTTA MAKE A FOOL OF SOMEBODY	By Rudy Clark—Published by Good Songs (BMI)	6
29	—	TUFF	By Cannon—Published by Jec (BMI)	1
30	26	TWIST-HER	By B. Black—Published by Jec (BMI)	3

### RECORDINGS AVAILABLE

(Best Selling Record Listed in Bold Face)

- 1. PEPPERMINT TWIST** — Joey Dee and the Starlites, Roulette 4401.
- 2. THE TWIST** — Chubby Checker, Parkway 811; Hank Ballard and the Midnighters, King 5171; Little Sisters, Parkway 815; Ernie Freeman, Imperial 5793; Billy Wade, Operators 2003.
- 3. CAN'T HELP FALLING IN LOVE** — Four Esquires, Terrace 7502; Elvis Presley, RCA Victor 7968; Keely Smith, Dot 16298.
- 4. DUKE OF EARL** — Gene (Duke of Earl) Chandler, Vee Jay 416; Timmy Reynolds, Operators 2008.
- 5. I KNOW** — Barbara George, AFO 362.
- 6. NORMAN** — Sue Thompson, Hickory 1159.
- 7. THE WANDERER** — Dion, Laurie 3115.
- 8. A LITTLE BITTY TEAR** — Burl Ives, Decca 31336; Wanda Jackson, Capitol 4681.
- 9. BABY IT'S YOU** — Shrelles, Scepter 1227.
- 10. THE LION SLEEPS TONIGHT** — Tokens, RCA Victor 7954.
- 11. DEAR LADY TWIST** — Gary (U. S.) Bonds, LeGrand 1015; Timmy Reynolds, Operators 2007.
- 12. BREAK IT TO ME GENTLY** — Brenda Lee, Decca 31348; Sandy Lynn, Operators 2007.
- 13. COTTON FIELDS** — Highwaymen, United Artists 370.
- 14. RUN TO HIM** — Bobby Vee, Liberty 55388.
- 15. CRYING IN THE RAIN** — Everly Bros., Warner Bros. 5250.
- 16. IRRESISTIBLE YOU** — Bobby Darin, Atco 6214.
- 17. TOWN WITHOUT PITY** — Gene Pitney, Muscor 1009.
- 18. WHEN I FALL IN LOVE** — Lettermen, Capitol 4658.
- 19. WALK ON BY** — Leroy Van Dyke, Mercury 71834.
- 20. LETTER FULL OF TEARS** — Gladys Knight and the Pips, Fury 1054.
- 21. MOON RIVER** — Jerry Butler, Vee Jay 405; Henry Mancini, RCA Victor 7916; Fuller Brothers, Challenge 9119; Carmen Cavallaro, Decca 31304; Calvin Jackson, Reprise 10022; Richard Hayman, Mercury 71869; Hollyridge Strings, Capitol 4631; Mantovani, London 2021; Jane Morgan, Kapp 431; Eddie Harris, Vee Jay 420.
- 22. SHE'S EVERYTHING** — Ral Donner, Gone 5121.
- 23. HEY! BABY** — Bruce Channel, Smash 1731.
- 24. HAPPY BIRTHDAY, SWEET SIXTEEN** — Nell Sedaka, RCA Victor 7957.
- 25. CHIP CHIP** — Gene McDaniels, Liberty 55405.
- 26. SMOKY PLACES** — Corsairs, Tuff 3030.
- 27. SHADRACK** — Brook Benton, Mercury 71912.
- 28. IF YOU GOTTA MAKE A FOOL OF SOMEBODY** — James Ray, Caprice 110.
- 29. TUFF** — Ace Cannon, Hi 2040.
- 30. TWIST-HER** — Bill Black's Combo, Hi 2042.

## Reviews of New Singles

Continued from page 40

Good for unusual programming. (Peter Schaeffer, BMI) (2:56)  
 ★★ Addio — (Peter Schaeffer, BMI) (2:50)

**RAY ADAMS**  
 ★★ (Hear My Song) Violetta—LAURIE 3118—Attractive performance of the oldie, now a European hit, by Ray Adams, the Scandinavian warbler. Backing swings, too. Could grab a lot of action. (2:24)  
 ★★ You Belong to My Heart—(Peer, Int'l, BMI) (2:17)

### ★ ★ ★ MODERATE SALES POTENTIAL

**TWO BROTHERS**  
 ★★ Blue Monday (Commodore, BMI) (2:14)—★★★ Never Again (Travis, BMI) (2:35). IMPERIAL 5810

**FREDDIE HOUSTON**  
 ★★ Willing to Try (Sylvia, BMI) (2:29)  
 ★★ Everybody's Got a Right (Sylvia, BMI) (2:24). CAPTAIN 692

**THE PASTEL SIX**  
 ★★ Wino Stomp (Downey, BMI) (2:13)—★★★ Twitchin' (Downey, BMI) (1:57). DOWNEY 101

**DENNIS BELL**  
 ★★ The Girl Who Lives Next Door (Travis, BMI) (2:20) — ★★ Just Couldn't Look Anymore (Post, ASCAP) (2:10). IMPERIAL 5808

**WILBERT HARRISON**  
 ★★ Let's Stick Together (Fast, BMI) (2:55)—★★★ Kansas City Twist (Fast, BMI) (2:00). FURY 1059

**CARL BENWARE**  
 ★★ Just a Moment, Linda (Atrplay, BMI) (3:15)—★★★ The "Lovebug" Itch (Atrplay, BMI) (2:30). FINE 659

**LITTLE MOJO**  
 ★★ Something On Your Mind (Mercedes, BMI) (2:59)—★★★ Mojo Theme (Blue Indigo, BMI) (2:36). INDIGO 139

**THE CLASSIC IV**  
 ★★ Island of Paradise (Marchester, BMI) (2:20)—★★★ What Will I Do (Marchester, BMI) (2:25). TWIST 1001

**JAY DARROW**  
 ★★ The Body-O Twist (Annabelle, BMI) (1:42) — ★★ The Ballad of a Teen-Age Prayer (Annabelle-Moonlight, BMI) (2:41). ORIGINAL SOUND 19

**THE SURFMEN**  
 ★★ Paradise Cove (Dolly Bee, BMI) (2:15)—★★★ The Ghost Hop (Dolly Bee, BMI) (1:55). TITAN 1723

**ROYAL TEENS**  
 ★★ Short Short Twist (Admiration-Figure, BMI) (2:26)—★★★ Royal Twist (Sweeteen, BMI) (2:14). ALLNEW 1415

**J. J. BARNES**  
 ★★ Won't You Let Me Know (Brohun, BMI) (2:41)—★★★ My Love Came Tumbling Down (Brohun, BMI) (2:13). RICH 1737

**THE DEVRONS**  
 ★★ Battle Hymn (Reil-Tom-Pol, BMI) (1:39) — ★★ Brand X (Reil-Tom-Pol, BMI) (1:33). LOTUS 902

**CHUCK FAYNE**  
 ★★ For the Birds (American, BMI) (2:21)—★★★ Tokyo Stomp (American, BMI) (2:20). CREST 1094

**HUMMINGBIRDS**  
 ★★ My Ship (Chappell, ASCAP) (2:15)  
 ★★ You and Me (Katy, BMI) (2:43). CANNON 4600

**RUSTY RICHARDS**  
 ★★ Wet Streets (Riverside, ASCAP) (2:10)—★★★ Foreign Love Affair (Riverside, ASCAP) (1:49). SHASTA 167

**TONY ROMA**  
 ★★ No Power in the Universe (Post, ASCAP) (2:35) — ★★ Heaven (Post, ASCAP) (2:32). MGM 13056

**JIM AND DAN BOWLIN**  
 ★★ Lessons of Love (1:58)—★★★ Misery (1:46). d-HAVEN 6893

**MARK WAYNE**  
 ★★ See-Saw (Arc, BMI) (2:25)—★★★ Tell Me It's a Lie (R.G.A., BMI) (2:45). WARNER BROS 5256

**JIMMY KNIGHT**  
 ★★ Flyin' High (Parts I & II) (Ethel BERT, ASCAP). TOP ROCK 7037-8

**THE ESCORTS**  
 ★★ Gloria (Benell, BMI) (2:15)  
 ★★ Seven Wonders of the World (Maureen, BMI) (2:50). CORAL 62302

**CAROL CHANNING**  
 ★★ The Biggest Square Cut Diamond in New York (2:53) — ★★ Lorelei's Party (1:47). CAEDMON 1148

**LADA EDMUND**  
 ★★ The Answer (Embassy, BMI) (2:42) — ★★ Foxy (Debmaz, ASCAP) (2:43). CHANCELLOR 1094

**THE CRENSHAW**  
 ★★ He's Got the Whole World in His

Hands (Granite, ASCAP) (1:58)—★★★ Moonlight in Vermont (Goldsen, ASCAP) (2:08). WARNER BROS. 5254

**NAT WRIGHT**  
 ★★ Stay (TH I Find a Way) (Real, ASCAP) (2:21)—★★★ Don't Pass Me By (Sylvia, BMI) (2:30). CAPTAIN 691

**THE RENAULTS**  
 ★★ March to Eternity (Ralph's, BMI) (2:13)—★★★ Rockin' With Joe (Ralph's, BMI) (2:50). BRYTE 306

**BARRY MCGUIRE**  
 ★★ Cindy and Johnny (Nasta, BMI) (2:30)—★★★ I've Got a Sweetheart (Nasta, BMI) (2:24). MOSAIC 100

**MCKINLEY MITCHELL**  
 ★★ No Love (Like My Love) (Sylvia, BMI) (2:35)—★★★ The Town I Live In (Sylvia, BMI) (2:40). ONE-DERFUL 2030

**JACKIE AND THE STARLITES**  
 ★★ I'm Coming Home (Fast, BMI) (2:22)—★★★ I Found Out Too Late (Fast, BMI) (2:35). FURY 1057

**DALE MURRAY**  
 ★★ I'm Comin' Over (Congo, BMI) (2:10) — ★★ Her Slave (Congo, BMI) (2:42). VIRGINIA 104

**THE RAINBOWS**  
 ★★ Ole Man's Twist (Conquest, ASCAP) (2:10) — ★★ Straight Ahead (Saxon, BMI) (2:08). MGM 13058

**YANCEY ELLIS**  
 ★★ Moon of Gold (Lizann, BMI) (2:05)—★★★ Take My Love (Lizann, BMI) (2:07). NAME 8

**BOBBY VERNE**  
 ★★ Oh Lonesome Me (Acuff-Rose, BMI) (2:36)—★★★ Red Hot Car (Les Kangas, BMI) (2:32). HOLIDAY 101

**PHIL FOSTER**  
 ★★ Shuckle Twist (Cris Cross, BMI) (2:15)—★★★ Velvet (Cris Cross, BMI) (2:07). KEYNOTE 502

**BEVERLY MAE WILSON AND MAPES SISTERS**  
 ★★ Lonesome Girl (Anthony, ASCAP) (2:09)—★★★ Till I Met You (Anthony, ASCAP) (2:14). IMPACT 11

**BOB BRAUN**  
 ★★ Till Death Do Us Part (Karolyn, ASCAP) — ★★ So It Goes (Karolyn, ASCAP). DECCA 31355

**EMBERGLOWS**  
 ★★ Make Up Your Mind (Nathaniel, BMI) (2:00) — ★ Sentimental Reasons (Leeds, ASCAP) (2:25). AMAZON 1005

**THE VOLCANOES**  
 ★★ Shotgun (Shadows, BMI) (2:11)—★★★ Stardust (Mills, ASCAP) (2:41). EPIC 9490

**TRUSTIN HOWARD**  
 ★★ Battle of Las Vegas (Balladeer, ASCAP) (2:22)—★★★ Aladdin's Lamp (Commander, ASCAP) (2:24). ACCLAIM 1012

**JIMMY CURTISS**  
 ★★ You Got What I Like (Trinity, BMI) (1:57)—★★★ Five Smooth Stones (Trinity, BMI) (2:00)

**VIRGIL HOLMES**  
 ★★ I'll Never Ask (Conley, ASCAP) (2:45)—★★★ The Midnight Roll (Saturday, ASCAP) (2:20). WARNER BROS. 5258

**CLIFF GLEAVES**  
 ★★ Hold Back the Dawn (Meadowlark, ASCAP) (2:03) — ★★ Timber (Meadowlark, ASCAP) (2:08)

**SHIRLEY FABARES**  
 ★★ Johnny Angel (Post, ASCAP) (2:16)—★★★ Where's It Gonna Get Me? (Post, ASCAP) (2:10). COLPIX 621

**GINO MESCOLO ORK**  
 ★★ Splendida (Italamerica, ASCAP) (3:23)—★★★ Amor (Ariston) (3:15)

**TITO RODRIGUEZ AND HIS ORK**  
 ★★ Taboo (Southern, ASCAP) (2:51)  
 ★★ Latin Twist (E. B. Marks, BMI) (2:21). UNITED ARTISTS 419

**(BIG) AL DOWNING**  
 ★★ The Story of My Life (Famous, ASCAP) (2:35)—★★★ I'd Love to Be Loved (Caldwell-Kansoma, BMI) (2:18). KANSOMA 01

**MARVIN GAYE**  
 ★★ I'm Yours, You're Mine (Jobette, BMI) (2:54)—★★★ Sandman (Maorris, ASCAP) (2:32). TAMLA 54055.

**HANNAH DEAN**  
 ★★ Without Your Love (Wilhelmina, BMI) (2:34)—★★★ Open Sesame (Fairway-Jat, BMI) (2:15). Columbia 42291 (33).

**STEVE ROSSI**  
 ★★ Angela Mia (DeSylva, Brown & Henderson, ASCAP) (2:19)—★★★ Bluebird of Happiness (Harms, ASCAP), (3:12) ABC-PARAMOUNT 10297

**THELMA CARPENTER**  
 ★★ I'll String Along With You (Wilmark, ASCAP) (1:56)—★★★ Don't Worry About Me (Mills, ASCAP) (2:11). CORAL 62303.

**GINNY ZEE**  
 ★★ You Can't Imagine (Progressive, BMI) (2:25)—★★★ Bibby Baby (Progressive, BMI) (2:23). ATCO 6218.

(Continued on page 44)

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**WANTED—DJ, STRONG ON COMMERCIALS,** by stations in pleasant Midwest college city. Pay scale according to experience and ability. Send background, references and tape and state your real salary requirements without exaggeration. Box 150, The Billboard, 199 W. Randolph St., Chicago, Ill.

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more will LIVE the more you GIVE

HEART FUND



Reviews of New Singles

Continued from page 42

PERSUADERS

\*\*\* Arabella (Jones, BMI) (2:16)—\*\*\* Viva El Matador (Highbridge, BMI) (3:00). CARLTON 568

BUDDY WALKER

\*\*\* Standing on the Mountain (Gulf Stream, BMI) (2:15)—\*\* Too Young (For Now) (Azalea Trail, BMI) (2:40). SANDY 1033

\*\*\* STRONG SALES POTENTIAL

INTERNATIONAL

EILEEN DONAGHY

\*\*\* If You're Irish Come Into the Parlour—EPIC 9497—Eileen Donaghy, one of Ireland's top stars, sells the fine Irish oldie with a lilt and a charm that should make her a favorite here, too. Side is from the lass' latest LP. (Leeds, ASCAP) (1:42)

\*\*\* Hannigan's Hooley—Novelty effort receives a bright and warm performance from Miss Donaghy, aided by the chorus and ork. Both sides should do well in Irish locations. (Box & Cox, ASCAP) (1:48)

SPIRITUAL

\*\*\* On the Battle Field—JVB 5006—Carlo Turner is a moving singer and he does a strong job here with a sincere gospel item, supported closely by the large chorus. (JVB, BMI) (4:00)

\*\*\* My Mother Bowed and She Prayed for Me—Carlo Turner hands the spiritual effort a meaningful performance, over large chorus backing. He builds the tune all the way and ends with much emotion. Good for the market. (JVB, BMI) (4:10)

COUNTRY & WESTERN

ERNEST TUBB

\*\*\* Go to Sleep Conscience (Don't Hurt Me This Time)—DECCA 31357—He's slipping around with some one else's girl and he tells the story with his usual feeling over simply and traditional backing. A side that could grab lots of country action. (Tubb, BMI) (2:32)

\*\*\* I Never Could Say No—He gave her everything he could and now she's leaving him, is the theme of this touching weeper. Solid wax by Tubb for the country marts. (Pamper, BMI) (2:38)

C&W FOUR STAR

BILL MACK

\*\*\* Your Letter's Overdue — MGM 13055—Bill Mack sells this bouncy country ditty with style over good chorus and ork support. Worth exposure in the market. (Glad, BMI) (2:10)

\*\*\* Adding to My Misery — Tender weeper is performed capably here by the chanter, backed by the band in the traditional style. Two good sides. (Glad, BMI) (2:22)

LATIN AMERICAN

WILLIAM GONZALEZ

\*\*\* Los Leones Duermen (The Lion Sleeps Tonight)—ALLEGRE 3078—Spanish version of the Tokens' big hit could also be big hit in the Latin market. Gonzalez sells it neatly and the group backs him in the manner of the Tokens. (Folkways, BMI)

\*\*\* Ven, Tuerce Bien (Let's Twist Again) —(Kalman, ASCAP)

RHYTHM & BLUES

EDDIE (BLUES MAN) KIRKLAND

\*\*\* Train Done Gone—TRU-SOUND 409—Solid performance here on a train blues, on which the backing creates a lot of excitement. A side that could get strong r.&b. action. (Prestige, BMI) (2:30)

\*\*\* Something's Gone Wrong in My Life —(Prestige, BMI) (2:50)

\*\*\* MODERATE SALES POTENTIAL

COUNTRY & WESTERN

CHARLIE WAGONER

\*\*\* Just Like Before (Linco, BMI)

Bradley in New Offices

NASHVILLE — Owen Bradley, who recently disposed of his recording studios here to Columbia Records for a figure reported in excess of \$300,000, has moved into new offices at 1808 West End Building, 1202 West End Avenue here, where he will continue to serve as Decca Records representative for this area, assisted by his associate, Harry Silverstein.

(2:10) — \*\* Dying Love (Linco, BMI) (2:25). LINCO 502

THE SINGING CHEROKEE

\*\*\* Losing You (Briarcliff, BMI)—\*\* You'll Just Waste Your Life (Brave, BMI). LAS VEGAS 1045-6

BOBBY HODGE

\*\*\* Sitting on Top of the World (James E. Kirchstern, BMI) (2:30)—\*\* So Easy to Love (James E. Kirchstern, BMI) (2:30)

RAY GODFREY

\*\*\* Let's Move to the City (Yonah, BMI) (1:45) — \*\* Wait, Weep and Wonder (Yonah, BMI) (2:14) PEACH 757

R. G. MILLS

\*\*\* Big Lonely House (Razorback, BMI) (2:09)—\*\*\* Jack Pot for the Blues (Debbie, BMI) (1:57) RAZORBACK 114

CALVIN BOLES

\*\*\* If You've Got a Lot of Dough (Briarcliff, BMI) (1:48)—\*\* Everybody But Me (Briarcliff, BMI) (2:12). YUCCA 141

FRED LEWIS

\*\*\* Four Footed Mule (Yonah, BMI) (2:22)—\*\*\* Too Many Faults (Yonah, BMI) (1:46). PEACH 750

LIMITED SALES POTENTIAL

POPULAR

PAUL HUFFMAN

Little Things Like This (Slim Willet Songs, BMI) (2:02)—Red Roses in Her Hair (Slim Willet Songs, BMI) (2:38) WINSTON 1060

JIM GAYLORD

I'll See You in My Dreams (Felst, ASCAP) (2:32) — You're Nobody Till Somebody Loves You (Southern, ASCAP) (2:32). STACY 929

LEE JAMES

Mescalero (McGinty, ASCAP) (2:18)—The Stranger (McGinty, ASCAP) (2:47). PLEDGE 103

SANDETTIS

Cutting Silhouettes (Singing River) (2:00) — Without You (Singing River) (2:02). SMOKEY 109

TEEN-BEATS

Live Like a King (Cholly, BMI) (2:25)—Mystified (Cholly, BMI) (2:50). STRIP 102

JILL DONNER

More Than Just Friends (Winslow, ASCAP) (2:02)—Just a Year (Winslow, ASCAP) (2:14). RONNIE 1041

JEFF REYNOLDS

Just a Hobo (Active, ASCAP) (2:40)—I'm Just a Lonely Dairy Boy (Active, ASCAP) (2:20). AIR 5054

BEN TATE

Soldier Boy (Winslow, ASCAP) (1:57)—What is Love? (Winslow, ASCAP) (2:59). RONNIE 1040

HASKIL ADKINS

She's Mine (Active, BMI) (1:43)—Chicken Walk (Active, ASCAP) (1:50). AIR 5045

SONNY MARSHALL

Bubble Gum Betty (Active, ASCAP) (2:43)—Instantly (Active, ASCAP) (1:18). AIR 5060

KRIS ARDEN

Goodbye Goodbye Dr. Dooley (McGinty, ASCAP) (3:12)—This I Know (McGinty, ASCAP) (2:51). ROXIE 311

GEORGE WYLE

Something to Sing About (Densue, BMI) (2:03)—Look for the Silver Lining (T. B. Harms, ASCAP) (1:53). DENNY 342

THE TEXAS SOUNDS

Clyde's Glide (Karden, BMI) (2:45)—Backtrack to San Antone (Karden, BMI) (2:21) SOUND TEX 611201A-B

BOBBY LEE

It Takes Breaks (James E. Kirchstern, BMI) (2:00)—Connie (James E. Kirchstern, BMI) (2:17) CUCA 1065

COUNTRY & WESTERN

ROY FISHER

Troubles (Andrade, BMI) (2:05)—Where Did Girls Come From (Andrade, BMI) (2:10). NEW ENGLAND 1005

LEFTY COMBS

It Hurt Me More (Tee, BMI)—The Pain Run's Silent (Backwoods, BMI). ALVIC 6982

CECIL RAYBORN

You're the One (Gulf Stream) (2:45)—Don't Sweet Talk Me (Gulf Stream).

GALE DAVIS

Blue Heartaches (Les Kangas, BMI) (2:45)—Rock to the Moon (Les Kangas, BMI) (1:40). HOLIDAY 102

Schuster Tops Levy Pubs

NEW YORK — Wally Schuster has been appointed general professional manager of the music firms of Morris Levy, president of Roulette and the Planetary - Patricia publishing enterprises. The appointment covers the last two-named firms, which are ASCAP-affiliated, and Frost Music, a BMI affiliate.

BILLBOARD MUSIC WEEK HOT C & W SIDES

Table with columns: This Week, Last Week, TITLE, ARTIST, LABEL & NUMBER, Weeks on Chart. Lists top 30 singles including 'Walk On By', 'Lonesome Number One', 'Losing Your Love', etc.

German Stereo Showing Slow Upward Surge

HAMBURG — Sales of stereo records are slowly increasing in West Germany, although lagging far behind stereo sales in the United States. At the moment stereo accounts for between 15 and 20 per cent of all phonograph records sold in Germany. An increase to 25 per cent and possibly as high as 30 per cent is forecast for 1962. The proportion of LP stereo to hi-fi records in production of Deutsche Grammophon has increased to 35 per cent and of Electrola to 30 per cent. There is a surge of stereo into Germany from the U. S. and Britain. Teldec (Telefunken-Decca-RCA) reports that half of the records in its stereo catalog are from Decca and 30 per cent from RCA. Some 40 per cent of Teldec's

turnover of classical LP's are stereo records. The stereo splash in the U. S. and Britain has helped overcome skepticism in this country that stereo might be merely a "half-way house" to an entirely new system of recording and projecting music. The German diskeries and record player manufacturers have been backing and filling about going stereo. Meantime, the swelling stream of stereo records arriving in this country from the U. S. and Britain has forced the domestic trade to step up stereo production. German electronic producers appear convinced now that stereo is here to stay for the foreseeable future. Stereo record players, as well as AM radios, are getting major production attention. Sales of stereo record players have jumped 35 per cent in the last year. As stereo record player ownership increases, diskeries are correspondingly hiking production. The home record player stereo demand is almost entirely for classical music. However, the reverse is the case, of course, with phonographs, and it is the juke box which has turned in the most en-

(Continued on page 54)







# FOLK TALENT & TUNES

By BILL SACHS

Webb Pierce's newest Decca release, "Alla My Love" and "You Are My Life," looks like another two-sider for the wandering boy. Three weeks

**SMASHING!**  
**"Surfer's Stomp"**  
**THE MAR-KETTS**  
 #55401  
 (In California Union #501)

**LIBERTY**

**A TWO-SIDED SMASH!**  
**ADAM WADE**  
**"IT'S GOOD TO HAVE YOU BACK WITH ME"**  
**"HOW ARE THINGS IN LOVERS LANE"**  
 Coed 565  
**COED**  
 RECORDS  
 1619 Broadway  
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**"IF YOU JUST WOULD SAID GOODBYE"**

**WALKIN' WILLIE**  
**RSVP 113**  
DISTRIBUTED NATIONALLY BY RUST RECORDS INC., NEW YORK CITY

**VONNAIR SISTERS**  
**"Goodbye to Toyland"**  
 b/w  
**"I Don't Wanna Play in Your Yard"**  
 Vista F-390

**Heading for #1**  
**JOEY DEE and The Starlites**  
**HEY, LET'S TWIST**  
 and  
**ROLY POLY**  
 R-4408  
**ROULETTE RECORDS**  
 1631 Broadway N. Y. C., N. Y.

**BOOMING SINGLE!**  
**"MY BOOMERANG WON'T COME BACK"**  
**CHARLEY DRAKE**  
 UA 398  
**UNITED ARTISTS RECORDS**  
 729 SEVENTH AVE. • NEW YORK 19, N.Y.

after "Love" and "Life" were released, sales reportedly doubled those of his previous release, "Walking the Streets" and "How Do You Talk to a Baby." Alla My Love" also is reported to be getting good pop reaction in Chicago, Detroit, Atlanta and Memphis. . . . A new c.&w. talent show made its bow January 27 at the Rosewood Theater, Memphis, and will be a regular Saturday night feature henceforth. Billed as "Cotton Town Jubilee," the show is promoted by Gene Williams, of KWAM Radio, Memphis, which also airs the proceedings. The seg will feature local c.&w. talent, as well as acts from "Grand Ole Opry." James O'Gwyn headlined the initial performance. Assisting on the producing end are Jim Wells and Rich Shea.

Chuck and Tompal Glaser, who record with Hank Snow, have launched their own publishing firm, Glaser Publications, with offices at 146 Seventh Avenue North, Nashville. . . . Peanuts Montgomery, bass player with the Willis Brothers' combo and brother of Melba Montgomery, of Roy Acuff and His Smoky Mountain Boys, has re-entered the hospital for what promises to be a lengthy stay. Mail will reach him at 914 North Royal Street, Florence, Ala. . . . Danny and Joanne Harrison, of Man, W. Va., have formed their own label and music publishing firm. New label is Deneba Records, and the affiliate will be known as Jo-Dan Music, Inc. Initial release on the new label will be by a new country singer, Jackie Stollings, of Logan, W. Va.

Yodlin' Kenny Roberts, of WWVA's "World's Original Jamboree," Wheeling, W. Va., did a guest shot Saturday (3) on "Main Street Jamboree," new Saturday night country-style show in Welland, Ont., with Jack Kingston and his group of Station CHOW, that city. On Monday (5) Kenny started a series of shows for the Massey-Ferguson people, which will keep him occupied, Monday through Friday, in Wisconsin and Illinois for the next five weeks. This Saturday (10) Roberts plays a show and

dance for the employees of a supermarket chain in Grand Rapids, Mich., and Sunday (11) appears with the Sunshine Boys at the Palace Pier, Toronto. From there he heads back to Wisconsin and returns to the WWVA jamboree February 17. . . . Tex and Joy Clark, of Bryte Records, Newbury, Ohio, report that their country music jamboree presented each Saturday night at the Eclair Theater, 7604 St. Clark Avenue, Cleveland, in co-operation with the American Folk Musicians' Association, is now working with live broadcasts and is offering 15-minute radio tapes free on a lease basis to all country music stations. Bryte recording artists Bobby Boyle, Lenny Wright and the Carolina Travelers and Coney Carver and the Pennsylvania Mountain Boys will have their own 15-minute segs, the Clarks say.

Lawton Williams, country music artist and deejay and assistant manager of KCUL, c.&w. outlet for Dallas-Fort Worth, has been engaged as co-producer of "Big D Jamboree," Dallas, by "Big D" producers Ed McLemore and Ed Watt. A package lined up for February 24 will feature Rose Maddox, Buck Owens, Billy Deaton and Charlie Walker. The 9-9:30 p.m. portion of "Big D," featuring the headliners, is emceed by Williams and rebroadcast on 50,000-watt KCUL the following Saturday afternoon at 5 p.m. The other portions of "Big D" are emceed by Horace Logan, Al Turner and Joe Bill. "Big D" Talent Agency, Dallas, headed by Ed Watt, is now handling the personal appearances on Williams.

Charlie Walker, Columbia Records artist and deejay on KENS Radio, San Antonio, received Statewide acclaim in Austin, Tex., January 23, when a resolution was introduced in the Texas Legislature honoring him for his "continuing success and popularity" as a native son of the Lone Star State. Walker appeared in person before the House of Representatives of the 57th Legislature to accept a copy of the resolution. The resolution cited Walker for his being rated for the 10th consecutive year as "one of the top 10 c.&w. deejays in the nation." The resolution continued: ". . . Charlie Walker arranged for the first performance of country and western music in Japan and in

1946 was the first person to broadcast this kind of music from a Tokyo radio station." Following the presentation, Charlie was called upon to sing some of his tunes. Following his appearance before the House, Walker was ushered into the governor's reception room, where he was presented with an honorary commission as an admiral in the Texas Navy by Gov. Price McDaniel.

A near-capacity crowd greeted country music artists Don Gibson, LeRoy Van Dyke, Wilma Lee and Stoney Cooper, Lester Flatt and Earl Scruggs and June Carter at

## Philbin's Bill

Continued from page 38

from large firms at home and from increasing imports from abroad, Philbin pointed out. The congressman said that a look into early issues of High Fidelity magazine (a sister publication to *BMW*) shows that many fine names in the ranks of small electronics manufacturers have vanished.

This segment of the electronics industry has been responsible for the "unprecedented advance in sound reproduction" which has, in turn, sparked widespread interest in quality reproduction of music from records, tape and FM radio throughout the country, the Massachusetts congressman pointed out.

Technically, Philbin said articles enumerated in his bill for tax exclusion should not be lumped in with the taxable component listings in the revenue code because the hi-fi items are "by their very nature" of such type and quality as to preclude inclusion or use with the radio, TV and phono apparatus listed as subject to tax. A series of IRS rulings has thus far recognized the special status of hi-fi manufacture, but these may now be rescinded, Philbin said.

The new bill would exclude from tax the above-mentioned items and leave only "cabinets, tubes, power supply units and antennae of the built-in type," in the IRS listing of taxable components.

the Coliseum, Charlotte, N. C., last Saturday (27). Show was booked by Hubert Long Talent, Nashville. . . . "Grand Ole Opry" talent bookings, arranged by "Opry" manager Ott Devine, stack up as follows: Wilma Lee and Stoney Cooper, Bristol, Tenn., February 8; George Hamilton IV, Orlando, Fla., February 7-8; Kansas City, Mo., 28-March 3; Bobby Lord, Las Vegas, Nev., February 13-25; Ernest Tubb, San Diego, Calif., February 6; Olympia, Wash., 9; Portland, Ore., 10; Lewiston, Idaho, 11; Lynnwood, Wash., 14; Bremerton, Wash., 15; Sumas, Wash., 16; Renton, Wash., 17; Tacoma, Wash., 18; Salt Lake City, Utah, 23, and Pueblo, Calif., 25; Jim Reeves, Vancouver, B. C., February 19-March 5.

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**JERRY LEE LEWIS**  
**"I'VE BEEN TWISTIN'"**  
 b/w  
**"RAMBLIN' ROSE"**  
 Sun #467  
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Mills  
**HIT, REMINDERS**  
**ARETHA DOES IT AGAIN!**  
**"I SURRENDER DEAR"**  
**ARETHA FRANKLIN**  
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**"LIKE YOU ARE"**  
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 1483 NORTH VINE STREET  
 HOLLYWOOD 28, CALIF.  
 HO. 9-2239



**EUROPEAN  
NEWS BRIEFS**

**'Discretion' Is Locating Key**

STUTT GART, West Germany—The Baden-Wurttemberg Superior Court had just handed down a decision permitting the operator to use "sound business discretion" in placing machines at locations. German operators have been plagued by squabbles with locations over the precise type of equipment to be sited. The court's decision involved an operator who withdrew a prestige box from a location which consistently produced collections too low to justify the particular box. The operator replaced the prime equipment with a less desirable box geared to location collections. The location claimed breach of contract and sued. The court decided that an operating contract permits the operator to use reasonable discretion in his selection of equipment, and that if the operator removes a machine for technical reasons, he is entitled to a reasonable period to make replacement.

**Fast Shuffle From New Unit**

MUNICH—The Federal Patent Office has issued a patent for a coin machine which shuffles playing cards. It is designed for European coffee houses and taverns and British pubs, which have a permanent cards-playing clientele. The machine, invented by a retired civil servant, quickly and silently shuffles the deck, which is inserted in one opening and emerges from another. The inventor was inspired by the delays and bickering in his own daily tavern card sessions with cronies. The machine guarantees a fast shuffle—with all cards returned to the deck.

**Caravelle Is in World Drive**

PARIS—The film juke box Telebox Caravelle has opened a world export drive aimed at giving the new box a commanding lead in the export trade over the rival Cinebox and Scopitone. Caravelle is seeking distributors on a world-wide basis. The company announced that inquiries should be addressed to the C.I.F.A. Corporation, 72 Boulevard du Montparnasse, Paris 14e. Caravelle's rivals are moving similarly to entrench themselves in the global trade, primarily the United States. Caravelle offers 28 selections of sound color film. It is fully automatic, high

*(Continued on page 50)*

**NSM Opens World  
Promo for Fanfare**

By OMER ANDERSON ..

BINGEN, West Germany — N.S.M., West Germany's largest German-owned coin machine producer, is opening a vigorous world export drive for its new Fanfare Silver juke box.

N.S.M. hopes to make heavy inroads into the foreign market positions of American manufacturers by promoting Fanfare Silver as a technically superior box costing only a fraction of the price of a U. S. prestige box.

The Bingen producer, which boasts Europe's newest and biggest plant at this picture postcard setting of the juncture of the Rhine and Moselle rivers, has mapped a meticulous sales campaign aimed at displacing reconditioned American equipment on the world market.

**U. S. Quality**

Studies show that foreign purchasers, given the price option of buying a new German box or a reconditioned U. S. prestige box, invariably chose the reconditioned American box, a tribute to U. S. craftsmanship and quality control as well as chrome glitter.

In the past the Germans have not been able to convince export customers that new German equipment was a hands-down superior buy to U. S. reconditioned equipment.

Analysis indicates that if this critical area of sales resistance can be eliminated, German export sales might be expected to jump 20 per cent or more overnight.

No German box yet introduced into the export trade has had such clear-cut technical and styling superiority as to dazzle foreign buyers and overshadow U. S. reconditioned equipment.

**Major Effort**

Fanfare Silver is a major effort in this direction. The N.S.M. box, which has just been introduced to the domestic trade, has superior styling and impressive technical innovations. N.S.M.'s Gert W. Schulze, West Germany's "Mr. Coin Machine," is fond of comparing his firm's Fanfare model to U. S. prestige boxes in terms of the "Volkswagen and Cadillac."

Never before has Schulze been so certain his plant has a product to compare with the Volkswagen—with all this implied in the battle for export markets.

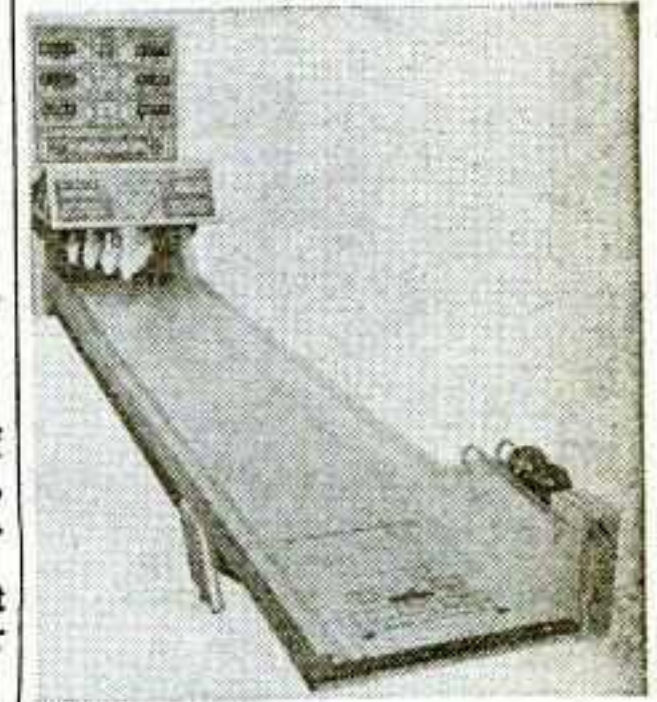
Fanfare Silver is produced in two stereo and hi-fi versions—the conventional floor box and a new combination box, which can be operated either as a wall box (by removing it from the chassis) or as a floor box.

**Operator Option**

N.S.M. claims there is nothing like this two-in-one model on the world market. It is designed for operating flexibility: it gives the

*(Continued on page 56)*

**Holiday Unit  
Has 7-Way  
Bowler Play**



**UNITED'S HOLIDAY BOWLER**

CHICAGO — United's new Holiday bowler features seven ways to play including a new bonus game where players can earn extra points in each frame in addition to the regular score.

Holiday is similar to United's Crystal shuffle alley introduced several weeks ago.

The bonus score feature allows the player to transfer the "bonus" score at the end of the game, at which time he shoots an extra 11th frame. If he gets a strike, he gets the full bonus transferred to his score; if he gets a spare, he receives a half-bonus.

Other games on Holiday—just as on Crystal—are Regulation, All

*(Continued on page 53)*

**Disk Firms, Pool Table Mfr., Vending  
Company First to Confirm MOA Space**

CHICAGO — Three record companies, a pool table manufacturer and a vending machine distributor were the first to sign the dotted line as exhibitors for Music Operators of America's spring convention at the Morrison Hotel here.

E. R. Ratajack, managing director, said that applications to exhibitors started to go out last

week and are still being mailed. Dot, Capitol and MGM are the three record companies who have already confirmed space with a written contract. Others are Valley Sales and Logan Distributing Company, Midwest bulk vending distributor and manufacturer's representative for the Du Grenier vending line.

**New Policy**

Ratajack said that MOA was adopting a new policy of not releasing exhibitor names until signed contracts have actually been received.

Big question in the trade of course is whether all five juke box manufacturers will exhibit at the convention. For the past two years, only United and AMI (through A C Automatic Service) were in the show.

Ratajack declined to comment, saying it was too early since the juke box manufacturers hadn't even received their exhibit applications at press time.

**No Change**

Thinking in the trade, however, is that there has been little change in the thinking of Seeburg, Wurlitzer and Rock-Ola and that the three firms will probably not come in the show.

An increase in record companies, however, is expected—based, no doubt, on the revival of interest by such firms in the juke box industry as a whole.

Other exhibitors will be from ranks of amusement game, kiddie ride, background music, vending and miscellaneous supplier categories.

**Around 60**

Traditionally, MOA has attracted in the neighborhood of some 60

exhibitors to its annual conclave. Last year, the figure dipped, but it is expected to go up again this year. Returning the convention to the more centrally located Chicago location is but one reason. Another is an aggressive campaign toward getting exhibitors now being waged by the association.

This could be the first year that operators get a look at foreign equipment at the convention. Several overseas firms—among them amusement game, juke box and record manufacturers—have indicated interest in the show and Ratajack had previously indicated he would make every effort to encourage their participation.

The move would certainly be in keeping with the increased interest and influence that overseas and American firms in the coin machine and record industries have had on each other.

**Warn of Prosecution  
For Under-18 Play**

NEW ALBANY, Ind.—A 1959 city ordinance which prohibits the use of pinball machines by youngsters under 18, will have its initial test in prosecution unless game equipment is removed from local premises, Police Chief Asa Wilson said last week.

The ordinance bans the use of the machines to juveniles under 18 even when the devices are for amusement only. Location owners are also subject to prosecution when they countenance the use of the equipment by teen-agers under that age.

**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.

THE WANDERER AND THE MAJESTIC	DION Laurie 3115
IRRESISTIBLE YOU AND MULTIPLICATION	BOBBY DARIN Atco 6214
CAJUN QUEEN AND TO A SLEEPING BEAUTY	JIMMY DEAN Columbia 42282
CHATTANOOGA CHOO CHOO AND LET'S GO	FLOYD CRAMER RCA Victor 7978
I'LL SEE YOU IN MY DREAMS AND PICTURES IN THE FIRE	PAT BOONE Dot 16312
AFRIKAAN BEAT AND ECHO IN THE NIGHT	BERT KAEMPFFERT Decca 31350
SHE'S GOT YOU AND STRANGE	PATSY CLINE Decca 31354
ROUGH LOVER AND I SURRENDER DEAR	ARETHA FRANKLIN Columbia 42266
IT'S GOOD TO HAVE YOU BACK WITH ME AND HOW ARE THINGS IN LOVER'S LANE	ADAM WADE Coed 565

**Expert Play  
Brings Last  
Joker Laugh**

CHICAGO — Williams' new Jolly Joker pinball game features an "add-a-ball" feature with the player being able to earn extra balls in a variety of ways.

Spelling the word "J-O-K-E-R" lights up a center moving target to score extra balls. Hitting the target also lights up one Joker light at the bottom of the playfield.

Each time all the Joker lights are lit, the player receives an additional ball. High score is also adjustable for extra ball.

Jolly Joker has rollover buttons, targets, bottom side rollover lanes to spot letters to spell "Joker."

A colorful Joker-themed design decorates the backglass and playfield. The game comes with Williams' familiar Plastikote playfield, and has a slug rejector and locked cash box. Coin mechanism can be set for nickel or dime play.



# Eppy-Guggenheim Disclose New Distribution Blueprint

NEW YORK — Eppy-Guggenheim's blueprint for its new warehouse distribution set-up was dis-

closed this week by Bob Guggenheim, secretary and sales manager.

Guggenheim and George Eppy, president of the firm, recently completed a nation-wide trip explaining the new charm merchandising concept to bulk vending operators. The plan replaces the historical distributor network with factory warehouses in strategic cities. Each warehouse set-up will be managed by a local bulk vending firm, with

the local outlet, in effect, acting as a broker.

### Standard Prices

Pricing policies will be altered radically. Instead of basing prices on quantities of each item purchased and on distributor discounts, the price per thousand will be the same to any operator, whether he buys 1,000 of one item or 100,000 of the same item.

Guggenheim emphasized that the established prices will be based on the highest discounts previously offered, and in some cases the prices will be lower than previously offered highest discounts.

He explained that distribution savings accruing from the warehouse system enable the manufacturer to lower its general price structure.

### Greater Variety

Another advantage offered by the warehouse system, said Guggenheim, is that warehouse will be able to offer greater charm varieties in stock as compared with that formerly offered by the firm's distributors.

Guggenheim pointed out that, under the new system, the smaller operator will not be at a competitive disadvantage with the larger

operator. He also said that the lower prices will enable operators to increase their charm ratio to ball gum and the quality of the charm items without spending additional money.

A pilot warehouse operation has been set up in Chicago under the management of King & Company. By the end of this week, additional warehouses are expected to be operating in Atlanta (H. B. Hutchinson), Baltimore (Parkway Vending Corporation), New York (Northwestern Sales & Service), Philadelphia (Rake Coin Machine Exchange), Dallas (Graff Vending Supply Company) and Houston (Star Vending Supply Company).

Guggenheim added that the firm is in the process of lining up a West Coast warehouse outlet.

### Distribution Studied

The new Eppy-Guggenheim distribution system was conceived after a study of the problems which arose from previous distribution methods, Guggenheim said.

He explained that large operators would often demand and get the same discounts received by distributors, cutting into distributor sales and handicapping the smaller operator. Guggenheim feels that the new system will enable all operators to buy at uniformly lower prices, with competition based on service and efficiency.

Guggenheim's outline of the new distribution pattern followed a partially inaccurate report published last week and released by a source not connected with the factory.



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1,000 Legger Cricket  
4" Worm, Fish, etc.

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President 2-2900

## Western Vending Ops Fiercely Debate License Reduction Plans

LOS ANGELES—The matter of whether the Western Vending Machine Operators Association should seek reduction of per machine license or retail business license was hotly debated at the regular monthly dinner meeting held Tuesday night (30) in the Nikabob Restaurant here.

The meeting was conducted by President Daniel F. Lally with Leo Weiner, a past president, reporting for Eugene Zola, tax representative, who could not attend because of illness.

In his report, Weiner asked for a policy on future action as to what municipalities to contact for reductions. The discussion brought out that the operator members were for a retail business license. Lew Feldman, a supplier, urged that reduced per machine tax licenses be sought. He said that the retail business license would work a hardship on the small operators.

### Gold's Position

Aaron Gold, a part-time operator who identified himself as having a "small route," briefly discussed his plight. He took the view

that he would be benefited by operating under a retail business license.

The discussion as to which course was better was highlighted by Phil Sreden, head of Western Vending Machine Servicing Company, one of the largest in the area, arguing for the retail license, Feldman contested the move, talking in defense of the per machine tax.

Supporters of the business license suggested that the larger operators could co-operate with the small operators in areas where the latter did not have sufficient machines to warrant handling them under this method of fee fixing.

Lally's suggestion that the association meet twice monthly was voted down.

Stanley Caban of Santa Monica was voted into the membership. The members also welcomed back Frank Biro, who retired from the industry about five years ago, and attended with his son, Bob.

Next meeting of the association will be at the Nikabob on February 27. Dinner is at 7 with the meeting at 8.

## MANDELL GUARANTEED USED MACHINES

N.W. Model 49, 1c or 5c	\$14.50
N.W. Deluxe 1c or 5c Comb	12.00
N.W. 10-Column 1c Tab Gum Machine	18.00
N.W. Model #33 1c Porc. Converter for 100 ct. B.G.	6.50
Silver King 1c B.G. or Mds.	8.50
ABT Gums	30.00
Mills 1c Tab Gum	12.00
Model #33 Peanut, 1c	6.50

### MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Queen, Red	.64
Pistachio Nuts, Jumbo Queen, White	.57
Pistachio Nuts, Large Tulip	.62
Pistachio Nuts, Vendor's Mix	.55
Pistachio Nuts, Sheik, Red	.50
Cashew, Whole	.70
Cashew, Butts	.40
Peanuts, Jumbo	.45
Spanish	.35
Mixed Nuts	.57
Baby Chicks	.32
Rainbow Peanuts	.32
Bridge Mix	.32
Boston Baked Beans	.32
Jelly Beans	.38
Licorice Gems	.38
M & M, 500 ct.	.47
Hershey's	.47

Rain-Bio Gum, 72 ct.	.32
Milk-ette, 100 ct., per 100	.35
Rain-Bio Ball Gum, 140 ct., 170 ct., 210 ct.	.32
Rain-Bio Ball Gum, 100 ct.	.34
300 lb. minimum prepaid on all Rain-Bio Ball Gum.	
Adams Gum, all flavors, 100 ct.	.45
Wrigley's Gum, all flavors, 100 ct.	.48
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Largest and finest assortment of quality diamond and colored jewels.  
All rings pronged—not glued.

75% GIRLS' & 25% BOYS' 46 STYLES & DESIGNS. \$28.25 PER M

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SURE LOCK, the perfect capsule. Patent No. 2762411. Outstanding Items. Send \$2.50 and receive 100 quality filled capsules. Contains our complete line.

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### Ban Machines to Halt Teen Smoking

GAYLORD, Minn.—The city council here has voted to ban cigarette machines in an effort to cut teen-agers' smoking. The council will not issue licenses for cigarette vending machines, Mayor Clarence Sohre said.

There have been 10 such machines here. Gaylord, which is 70 miles southwest of Minneapolis, has a population of 1,631.

Sohre said the ban was backed by school authorities and had the council's unanimous consent.

"I consider it on a trial basis," he said. "If the ban doesn't seem to help any, it may be lifted."

#### A Special Pre-Convention Bonus to

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## Elevator Landings Prove Good Locations During Slow Periods

DULUTH, Minn.—Keeping a machine on a low-volume location is better than taking it out of service during the winter, according to Arne Bjorum, bulk vendor here.

Bjorum operates more than 250 gum, peanut, and charm-vending machines in this Northern Minnesota iron ore shipping area. Like most other operators, he has capitalized to the full on shopping centers, and downtown shopping areas with outdoor installations with two, four, and six machines on a single stand.

Unlike other operators, however, he has an exceptionally short summer, inasmuch as the bleak Minnesota winter starts early and ends late, making it impossible to leave machines outside.

Temperatures of 15 below zero for weeks on end are not unusual in Duluth, and have been low enough to crack the globes of the machines left outdoors, as well as making the coin mechanism inoperative.

#### Outside Locations

At least half of Bjorum's locations are outside which means that he must pick up more than 125 machines as soon as the first snow forecast comes

along in mid-September or early October. Until a year ago, the Minnesota operator formerly stored all of his machines in a rented garage, where an electric heater kept the temperature above the freezing point through the cold snaps.

Around a year ago, however, the Minnesota operator mentioned his predicament to a friend who owned an eight-story business building in downtown Duluth. The building owner, sympathetic, asked Bjorum why he did not install one at every elevator landing on every floor of the building.

He immediately saw the possibilities, particularly where passengers using the elevators would have a minute or two on hand before passing the elevators, and would be likely to use up the time dropping a penny or nickel in for gum or peanuts. Because of the small number of children in business buildings or any kind Bjorum surmised no market for charms of any sort.

This original installation worked out so well that the Minnesota operator developed the same sort of contact with operators of a dozen business buildings in Duluth and Superior, Wis., which have stored around half of his formerly-stored machines.

## W. German Court Opens Fraud Case Against Epstein and Frank

MUNICH—The Munich district court has opened the trial of Max Epstein and Gaston Frank on charges of defrauding 340 tavern proprietors of one million marks (\$250,000) through the sale of

peanut and gum bulk vending machines.

It is the largest bulk vending case ever tried by a postwar German court. The trial is expected to continue six weeks. Some 150 witnesses have been called.

Epstein, 30, a salesman, is a German-Canadian who with Frank, a Canadian from Ottawa, founded the "Vendomatic International GmbH," a corporation dealing in bulk vending machines.

#### Lofty Claims

The Vendomatic letterhead listed the firm as a "global" business with "branches" in New York, Toronto, London, Rome, Vienna, and "many other cities around the world."

In reality, however, "Vendomatic" existed solely on paper.

According to charges, Epstein and Frank bought up antiquated equipment for 260 marks (\$65) per machine and sold the machines for 800 marks (\$200) to locations. Each location was "guaranteed" annual turnover of 15,000 marks (\$3,750) from five machines.

In fact, it is charged, the machines were out of operation most of the time and grossed at the most 330 marks (\$75) per machine. Epstein and Frank established their "firm" in 1958.

Epstein was extradited from Rome, where he took up residence after abandoning "Vendomatic International." State Attorney Wilhelm Metzger accused Epstein of promising purchasers of his vintage venders "a financially secure future," and advising them to be "as sly as a fox to seize the opportunity to become rich."

Epstein made a fetish of selling his ancient machines "only to the highest-type businessman." He demanded "personal history" statements, certificate that the sales prospect had no police record and was judged by his district police station to be an upright citizen, and three passport photographs.

#### Victims Impressed

This show of probity deeply impressed the innkeepers he fleeced, according to Metzger. Victims were made to feel they were being admitted to an exclusive organization, and in effect were being permitted to get rich quick because of their sterling character.

The trial highlights, as have a number of similar cases recently, the strange attraction coin machines hold for the average German, who tends to regard them as infallible avenues to overnight wealth.

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Bubble Ball Gum, 140, 170 & 210 ct. & Giant Size . . . 28 1/2¢ lb.  
Chicle Ball Gum, 130 ct. . . 36 1/2¢ lb.  
Clor-o-Vend Ball Gum . . . 41 1/2¢ lb.  
Clor-o-Vend Chicks 320 ct. 41 1/2¢ lb.  
Chicle Chicks, 320 & 520 ct. 37 1/2¢ lb.  
Bubble Chicks, 320 & 520 ct. . . 29 1/2¢ lb.  
Tab (short stick), 100 ct. . . 38¢ box  
5-Stick Gum, 100 packs . . . \$1.90  
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	Pack	Per
	Lbs.	Lb.
Cashews, 450 ct., whole	30	45
Mixed Nuts	30	55
Spanish Peanuts	30	31
Virginia Split Peanuts	30	35
Rainbow Peanuts (Candy)	30	28
Boston Baked Beans	30	28
Licorice Lozenges	30	28
Confection Mix	30	28
Jumbo Pistachios, Red	30	72
Medium Pistachios, Red	30	60
Small Pistachios, Red	30	53
Leaflets (M&M Style Candy)	25	27
Teeny Jelly Beans	30	25
Candy Corn	30	25
Hersheyettes	25	47
Chicle Base Cub Chicks 520	30	42
Chicle Base Cub Chicks 320	30	42
Rainbow Tabby-Lets 520	30	32
Sugarc Peps (Bulk Candy)	24	40
Maltettes (Ball Style, 100 Ct.)	15	35

**BALL GUM VARIETIES**

	Pack	Per
	Lbs.	Lb.
140-170-210 Rainbio Gum	25	31
Rainbio 100's Centuries, Ass'd.	18	34
Colors—Grape, Cherry	18	38
3 Place Rack With 100's	25	41
Rainbio 1/4 Chicle 140	25	32
Cherry 210 Count	25	32

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N.W. Model 49, 1¢ or 5¢ Bulk	\$13.50
N.W. Model 49, 1¢ Ball Gum	13.50
Silver King, 1¢ or 5¢ Bulk	8.50
Victor Universals, 5¢ Bulk	8.50
Victor Toppers, 1¢ Bulk	8.50
Acorns, 1¢ or 5¢ Bulk	11.00
Silver King 5¢ Hot Nut	13.50
Ajax 5¢-10¢ 3-Col. Bulk	39.50
Premier 1¢ Card Vendors	14.50
2-Col. 5¢-10¢ Stamp (Folder)	15.00
Master 1¢-5¢ Bulk Vendor	10.00
Model V 1¢ Ball Gum	7.50
N.W. Super 60's, like new	14.95
N.W. 10-Col. Tab w/removable drums	21.50

SEND FOR NEW CATALOG. 1/3 DEPOSIT ON ALL ORDERS, BALANCE C.O.D. SEND PAYMENT IN FULL ON ALL ORDERS UNDER \$20.00.

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# Canteen Sales Rise 8%

CHICAGO — Automatic Canteen Company of America's first quarter preliminary figures indicate a sales increase of 8 per cent over a year ago with Frederick L. Schuster, board chairman, predicting the trend will continue.

Writing in the company's 1961 annual report mailed to its nearly 20,000 shareholders, Schuster said the "outlook for the coming year is excellent."

Schuster said that two major areas which give great promise of becoming increasingly profitable

are Canteen's acquisition of music and vending distributors in key cities throughout the nation and the establishment of the firm's Countervend Service industrial feeding development.

## Juke Box

The music and vending distributor acquisitions referred to Canteen's acquisition — through A C Automatic Services, Inc., the firm's equipment sales, service and development division headed by Joel Kleiman—of the following coin machine distributors: Trimount

Automatic on the East Coast; Atlas Music and Programmed Music (background music operation) in Chicago; R. F. Jones and Company with offices throughout the West and Rocky Mountain area; and Bush International in Florida.

Said Schuster: "The acquisition of distributors of music and vending equipment gives us a group of strategically located sales and service centers which will benefit all vending operators."

"These will provide parts and servicing for all machines we produce in our manufacturing subsidiaries. . . (Rowe) vending machines, (AMI) juke boxes and background music systems, (ABT) coin mechanisms and bill changers. In addition, these same service centers will make available to operators of coin equipment various supplies and products used in day-to-day operations."

## Sales

Sales and operating income for the 1961 fiscal year were the highest in Canteen's history. Consolidated sales, rentals and other income amounted to \$190,868,256, a gain of 9.1 per cent over \$173,659,622 for fiscal 1960.

Consolidated net earnings for the year amounted to \$5,023,646, or 75 cents per share on 6,706,344 shares outstanding, compared to \$4,320,566 for fiscal 1960, or 76 cents per share on 5,693,029 outstanding.

Included in the 1961 net earnings is \$2,337,506 net profit after tax from the sale of the company's 50 per cent ownership in Commonwealth Savings and Loan Association, and \$246,820 of income due to a change in inventory processing at ABT Manufacturing

Corporation, a subsidiary acquired in 1960.

## Profit

The report pointed out that "although the profit on the sale of our interest in Commonwealth necessarily has to be reported as non-recurring income, it should be noted that no earnings from operations of the savings and loan association were reflected in the current year's earnings. We elected to sell our interest in Commonwealth because it did not fit as part of our over-all pattern of a completely integrated vending organization."

The report noted that "the decrease in consolidated net income from operations for 1961, exclusive of the net profit from sale of the company's interest in Commonwealth Savings and Loan Association, was due to several factors."

"Our business is sensitive to factory employment, and although our sales increased as a result of an increase in the number of machines on location and through the acquisition of a number of our franchised distributors (vending distributors not coin machine distributors previously referred to), we experienced lower over-all averages of sales per machine because of a decrease in number of employees and hours worked in many locations."

## Decrease

"This in turn resulted in a decrease in the net income produced per machine. This economic condition, which was general throughout the country, persisted throughout the year but appears to have improved since the end of the year."

"The introduction of the dollar

bill changer and a complete new line of equipment in our manufacturing division required an increase in our research and development expense from \$1.6 million for 1960 to \$2.5 million in 1961.

"Further expansion of our foreign operations and major changes in the distribution system for our manufactured products also placed a burden on the 1961 operations."

## Engineering

"A considerable amount of the engineering cost for 1961 was of a non-recurring nature and the amount budgeted for 1961 will approximate the expenditures for 1960. Also steps have been taken to consolidate and solidify our foreign operations in order to preclude losses in the future," the report stated.

The company also revealed expansion plans for its Scoop Products subsidiary, a major supplier of vended products and supplies whose 1960 sales volume produced over 20,000,000 units.

The plan calls for the addition of 11 or 12 items to the Scoop candy line to boost anticipated volume for the year to an estimated 50,000,000 units.

## Special Option

Canteen stockholders will also be asked to approve a proposed stock option plan for selected officers and key employees.

The plan has been approved by an executive committee of directors and will be voted on at the next shareholders meeting February 20.

The stock option plan would involve 200,000 authorized but unissued shares. The company has 15,000,000 authorized shares of which 6,753,990 are outstanding.



YOUNGSTERS PLAY with the toys donated by the West Virginia juke box operator.



COUNTY CONSTABLE Wilbur Williams watches Santa Claus hand out toys to the children.



HELPING DISTRIBUTE toys donated by John A. (Red) Wallace, prominent West Virginia juke box operator, are, left to right: Mrs. Ruby Caldwell, director of the Fayette Needy Association; C. H. Leach and Mrs. Doris Bridge.

## WALLACE'S TOY JOY FOR KIDS' XMAS

OAK HILL, W. Va. — John A. (Red) Wallace, president of the Wallace Music Company here and a director of the Music Operators of America, provided 2,000 new toys for local youngsters at a Christmas party held for the needy children of Fayette County. The toys were valued at \$3,000. The party, sponsored by the Fayette Needy Association, drew some 1,000 youngsters. A full afternoon of entertainment was provided, and many of the local civic dignitaries attended.

## EUROPEAN NEWS BRIEFS

• Continued from page 47

fidelity, and has pre-selection. Although new on the market, it is proving hotly competitive to Cinebox and Scopitone. The three boxes are finding a big market fast in Europe, where the film juke box is regarded as certain to replace in time the conventional disk box.

## More British Locations an If

LONDON—Britain has relaxed restrictions on coin machine operation. Operators now may place machines in cafes, snack bars, bistros, and restaurants without obtaining a local license. This means that in theory a large number of additional locations should materialize. Until now operators had to battle with local authorities for permission to place equipment. Such applications frequently led to protest demonstrations on the part of hostile townspeople against the location concerned. The possibility of incurring such a demonstration prompted many locations to refuse machines, however, much they might have favored them on sound business lines. Some operators and locations complain that although present regulations have been eased, there is nothing to prevent local authorities from applying subtle forms of discrimination and harassment.

## Coin Shortage Hits Berlin Ops

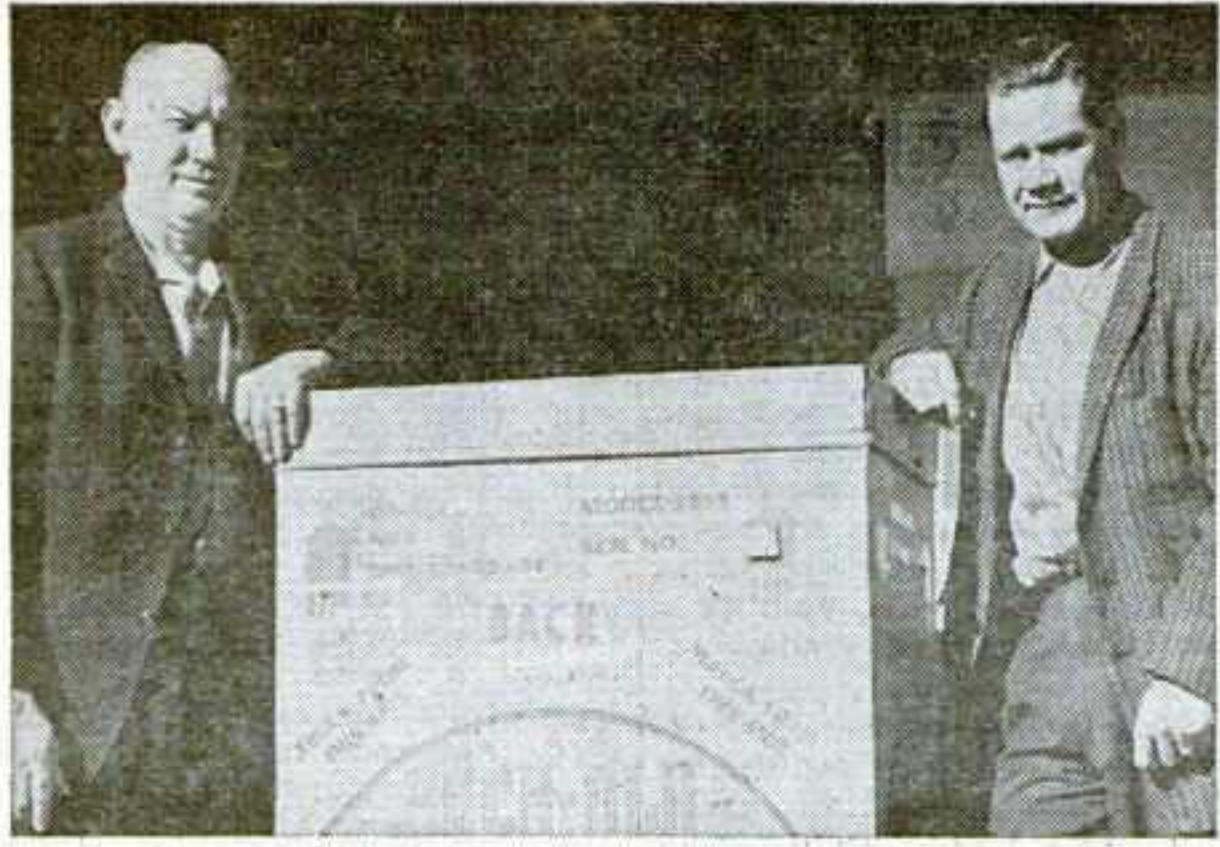
WEST BERLIN—A mysterious coin shortage is complicating the operator's life. The shortage is ascribed primarily to literally thousands of marks' worth of coins which vanished behind the "Wall of Infamy," when the Communists erected their cement and barbed-wire barrier through Berlin last August 13. The wall literally went up overnight without warning. The thousands of East Berliners and East Germans who daily cross into West Berlin were left holding the West German coins remaining from their visits. The shortage primarily involves 10-pfennig coins, which are the monetary mainstay of machine operation. The East Berlin wall has sealed off Communist Germany so hermetically that there is only a negligible trickle of West German coins and other money, most of which has gone into the family mattress.

## Fancy Fruit Games From Italy

FLORENCE, Italy—This city of painting and culture is introducing the first fruit machine to be manufactured in Western Europe. The Astor Check-Mate is produced by the firm of Bernini Osvaldo, 23 Via Pietro Colletta, Florence. Britain is viewed as a prime market for Check-Mate, but the firm also believes that a large potential market exists in Las Vegas and other Nevada points, because of the jazzy Continental styling of the Florence fruit. It is advertised as incorporating "the finest Italian precision craftsmanship—the same craftsmanship to be found in Italian racing cars." The Florence fruit expects to checkmate Japanese and Australian competition with "the most competitive prices."

(Continued on page 56)





G. M. WILKINS, Oklahoma operator, receives his free Rock-Ola Princess phonograph from Romine Hogard, Tulsa Automatic Music Company, local distributor. Wilkins was one of four lucky winners in the Rock-Ola November Grand National Sweepstakes drawing.

## Commie Ops Battle Rights Membership

• Continued from page 5

simple. The fees will be broken down, even as in a capitalist country, and each beneficiary of foreign music will have to pay his share of the royalties."

The source said Soviet phonograph operating organizations already have been warned they will have to pay foreign music royalties if the copyright convention is accepted. Red juke box operators currently are pushing a profit-making drive to justify the expansion of phonograph operation.

An official of the Polish juke box operating combine, here to negotiate for the purchase of new equipment in West Berlin, said sourly: "We are having a terrible time getting equipment. The boxes we have are mostly so old we can no longer get spare parts for them. It's insanity to saddle us with capitalist music royalties under these circumstances, and we intend opposing it all the way up and down the party line."

Soundings here revealed a sharp divergence of interest between the Red juke box men and their State music industries and composers. As the sources explained the situation:

Czechoslovakia and Romania acted more or less on their own at Rome, the State music industry in each country influencing the regime's decision. Music industries in Russia and the remainder of the Soviet satellites discern considerable possible advantage to them in adhering to a copyright convention. But they have taken no final decision.

Coinmen throughout the Red orbit are violently opposed, because, even as capitalist operators in Europe, they would have to ante up their share of the royalties.

### Lack of Influence

However, the Red coinmen are vastly inferior in influence to the Red diskeries and music publishers, who envision substantial benefits from courting the capitalist music trade.

At the moment the operators are negotiating an alliance against the copyright convention with the State radio networks and other State interests with more to lose than gain through payment of music royalties.

Under the international agreement signed at Rome, performers, recordings, broadcasts and telecasts would enjoy the same kind of safeguards that creative artists get under international copyright laws. The Rome convention dealt with the copyrighting of phonographs and tape recordings. Adherence to this convention automatically would obligate the Communist bloc to adhere to composer-author copyright conventions.

## Liability Ins. For Kiddie Ops

ALBANY, N. Y. — New York municipalities will be authorized to require kiddie ride operators to carry liability insurance if a bill introduced by Assemblyman La Fauci becomes law.

The proposed measure would "permit the governing body of any city, town or village to adopt an ordinance requiring a person operating amusement rides to be licensed and to maintain a liability insurance policy of \$50,000 minimum because of bodily injuries or death of one, and \$100,000 maximum because of bodily injury or death to two or more persons in any one accident."

Most kiddie ride operators, however, do carry insurance against personal liability.

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Say You Saw It in  
Billboard Music Week

# Dean, Brenda Lee and Connie Leading In MOA Juke Box 'Best' Nominations

• Continued from page 4

member of MOA was eligible to vote in the initial nominations.

A second vote will now be held to pick a winner in each of the three categories.

In addition to Dean's "Big Bad John," other records leading in the nominations are Lawrence Welk's "Calcutta" on Dot and Chubby Checkers' "The Twist" on Parkway.

In the best artist of the year category, Connie Francis and Brenda Lee are followed closely by Elvis Presley on RCA Victor.

In the leading record company category, Decca is followed by RCA and Columbia.

In the voting to come, MOA members will select a winner from the top three nominees in each of the three categories.

The "MOE" contest started by MOA this year, has heightened the interest among record industry traders in the juke box industry.

Several companies had already indicated such interest by announcing they would gear a substantial portion of their singles production to the juke box industry.

Lack of suitable juke box records has long been a complaint from operators. Essence of the gripe has been that although operators accounted for roughly half of the singles market, the diskeries were aiming singles programming at the other half — the teenage audience.

Operators have complained that only a portion of their locations catered to such a teenage crowd and that the large portion of tavern locations they had — all inhabited by adults — was ignored.

With this thought in mind, the "MOE" contest nomination voting to date is interesting.

The three leading records in the best juke box record of the year category represent a "middle-of-the-road" blend between adult and teenage fare.

Dean's "Big Bad John" is a rock-n-roll tune though slow enough to have adult appeal. Welk's "Calcutta" is a swinging arrangement but presented by an artist whose previous appeal has been undeniably to the geriatric set.

Chubby Checkers' "The Twist" is the only really wild one in the group, but it is hardly illogical considering the mass impact of the twist craze throughout the country — both in places of entertainment and bone clinics.

In the best artist category of the

year, Brenda Lee's primary appeal has of course been to the teenage set, but she has done several numbers that have also hit in the adult group.

Connie Francis enjoys quite a wide following — from early teen on up. Elvis Presley is an interesting case in point. Although his early work was aimed almost solely

at youngsters, his current material has been more ballad-oriented and has picked up considerable adult following.

Still in all, it is interesting that although the records and artists picked by operators have not been completely teenage oriented, they have not been completely adult oriented either.

Nor are the nominations dominated by old standards as might conceivably be expected considering the large tavern audience of the juke box industry.

What the nominations do show — if anything — is that the juke box audience is a wide and diverse one and that operators need a variety of material from a variety of artists to satisfy their need.

## Vend, Music, Games at Neb. Guild Show

CHICAGO — Music Guild of Nebraska featured exhibits and business meetings during its two-day meeting at Omaha's Sheraton-Fontenelle Hotel February 3-4.

Howard Ellis, secretary and treasurer of the group, said exhibits included vending as well as music and games. Seeburg and A. C. Automatic Services (AMI and Rowe) showed vending equipment. All of the new music machines were also on display.

Registration was Saturday (3), with dinner at 7:30 p.m. Business meetings were held Sunday (4).

Also on the program were forums and a meeting of the Cornhusker Investment Club.

## BMW CONFUSES 2 SAM STERNS

CHICAGO — The January 27 edition of BMW carried a photograph of Sam Stern, who was identified as president of Williams Electronic Industries. The picture was of the wrong Sam Stern. The other Sam Stern is president of the Amusement Machine Operators of Philadelphia. Our apologies to both of these handsome and distinguished gentlemen.



Rock-Ola's grand national sweepstakes winner, Bill Champlain (left), Garden City, Kan., operator, receives keys to his free Princess phonograph from Lou Ptacek, Bird Music Distributors, Inc., Manhattan, Kan., while Floyd Evers (center), sales manager, looks on.



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# 26 States Have Legislation Governing Location Credits

By JOSEPH KLEIN

CHICAGO—Suggesting a precedent for anti-loan legislation, 26 of the 33 States in which liquor sales are in non-governmental commerce have enacted laws either restrict-

ing or prohibiting credit to tavern operations.

In the 17 other States, the alcoholic beverages traffic is a governmental monopoly, obviating loans to premises.

While the action of the Chicago City Council by which it banned cash baits constituted legislative pioneering as far as coin machine operations are concerned, loans to liquor outlets—and credits, as well—were considered inimical to the public interest by a majority of the experts who were exploring the possibilities of post-prohibition alcoholic beverages laws 30 years ago.

### Outside Domination

That indebtedness would lead to outside domination of the liquor business and to the unsavory competitive conditions which brought about prohibition were the principal considerations which motivated the inclusion of the anti-loan provisions and credit controls in liquor laws of all but eight States.

Not inconceivable, in the opinion of legislative observers, is that the anti-loan sections of these statutes—or, at least, some of them—could be amended to cover coin machine loans also. A majority of State legislatures will meet in 1963.

Loans or credit are prohibited by the laws of Oklahoma, South Carolina, Arizona, Arkansas, Georgia, Kentucky and Kansas. They are

also prohibited in some counties in Maryland.

### 30-Day Credit

In 10 other States, tavern keepers are given 30 days to clear up credits or loans. These are Missouri, Nebraska, New Jersey, New Mexico, New York, Rhode Island, Wisconsin, Rhode Island, Connecticut, and Illinois. Indiana and Louisiana allow 15 days, Florida nine and in Delaware the creditor must have all due him by Saturday of the same week.

Massachusetts law allows 90 days for debt repayment, but in Tennessee all bills must be paid in 10 days.

Accounts are payable on the 10th of the month under New York statute while in Texas they must be met by the 10th and 25th of the month. In the District of Columbia, the creditor must be satisfied by the 15th of the month.

### No Restrictions

Nevada, North Dakota, Wyoming, Alaska, California, Colorado and Hawaii—have no restrictions on credit. In these States, therefore, the chances are that coin machine anti-loan bills would encounter more than ordinary resistance.

In a number of States, the approach to the solution of the anti-loan problem—as in Indiana, for instance—could only be made through the State Legislature. For city ordinances designed to affect the alcoholic beverages business are specifically prohibited by some State liquor laws.

The pattern of alcoholic beverages laws varies from State to State.

In some States the power of issuing and revoking licenses is vested with the State government, in others with the local officials.

Anti-loan legislation passed at the State level would supersede local ordinances and become enforceable in all communities.



THE JUKE BOX is broken into components for purposes of illustration by Jack Barabash, Rock-Ola field service engineer, during a recent school hosted by Mike Stanley of Western Distributors, Inc., Seattle.

FOR SALE MUSIC	
AMI—CONT. 200 STEREO	\$795.00
AMI—LYRIC 100 STEREO	695.00
AMI—K100A STEREO	695.00
AMI—J-120 STEREO	575.00
AMI—G-200	245.00
AMI—G-120	275.00
AMI—E-120	125.00
AMI—E-80	145.00
AMI—D-80	99.50
AMI—D-80 HIDEAWAY	125.00
ROCK-OLA 1438	195.00
ROCK-OLA 1455	295.00
ROCK-OLA 1465	345.00
WUR. 2000	245.00
WUR. 1900	345.00
WUR. 2200	395.00
SEEBURG 1006	295.00
SEEBURG V-200	245.00
SEEBURG V-200 (VL CONV.)	275.00
SEEBURG VL-200	275.00
SEEBURG 201	595.00
SEEBURG 222	695.00

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Phone: Atlantic 2-4221 Phone: North 9-7147 Phone: Dickens 3-0311  
Charlotte, N. C. Phone: FRanklin 7-1310

## 2 Japanese Firms Into Juke Boxes

TOKYO — Nippon Onkyo Seiki recently produced its first juke boxes built under the contract signed with Wurlitzer last year.

These boxes will be exported to 13 countries in the Far East through Cactus Corporation of Tokyo. The initial monthly production is said to be around 25 sets.

Tsugami Seisakusho which is affiliated with AMI also disclosed the first run of AMI juke boxes of Japanese make. The boxes will be put on the market in February or March through Tsugami's own sales network. Scheduled produc-

tion of the 100-selection box has not been revealed yet.  
An imported 100-selection juke box currently costs about \$2,000. Therefore, low-priced Japanese juke boxes will certainly encourage the music operators' business and the current number of about 2,000 boxes in use will be considerably increased within a couple of years. The future of juke box industry here looks bright.

**ONLY WURLITZER HAS THE TEN TOP TUNES**

**WANT TO BUY OR SELL A ROUTE?**  
Have BUYERS waiting. Send us full details of your route.  
Have Routes FOR SALE. Call, write or phone for details.  
We specialize in Routes of Juke Boxes, Cigarettes, Candy, Drink, Stamp, Amusement Machines anywhere in the U. S.  
We also BUY and SELL Record and Music Shops. Write full particulars to:  
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Holeah ..... 195.00  
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AMI Continental 200 ..... \$645.00  
AMI G 120 ..... 245.00  
AMI Lyric Stereo 100 ..... 515.00  
AMI H200 ..... 295.00  
Seeburg V200 ..... 180.00  
Wurlitzer 1700 ..... 195.00  
Wurlitzer 1800 ..... 265.00  
Wurlitzer 1900 ..... 345.00  
Wurlitzer 2250 ..... 415.00  
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Tel.: MElrose 5-1593 Tel.: AX 1-6969

## Wurlitzer Show Tops Past Draco Records

Denver—Mike Savio of Draco Sales Company here reported all records broken for the number of visitors at the 1962 Wurlitzer Open House held last week.

Operators who checked in to the Draco salesroom included:

Mr. and Mrs. R. L. Roy, Arvada; Roy and Don Kiser, Durango; Mr. and Mrs. Dan Woodruff, Las Animas; Leo Nigri, Bud Elliott, Elliott Music Company, Limon; Walter L. Morris, Denver; Don Akin and Dell Crandall, Continental Music, Denver; Dan and Sam Keys, Apollo Music Company, Denver; Thomas W. Bean, Denver; Ben De Garmo, Deines Music Company, Boulder; G. Doyle Wycaver, Midwest Music Company, Denver; John P. Knight, Skyline Music, Lakewood; Dolye and Regina Harrington, Rocky Mountain Music, Salida; Marion Sancetta, AAA Amusement, Denver; Mr. and Mrs. Jesse Hochstedler, Holly Amusement, Holly; Paul J. Hilst, Columbine Music, Denver; Mr. and Mrs. Howard E. Hold, H & S Music, Monte Vista; Byron E. and Bobbie Weston, Montrose Music, Montrose; I. J. Isaacson, Lafayette Amusement, Denver; Mr. and Mrs. William E. Hafner, Pueblo Music, Pueblo; Charles R. Cousins, Denver, and Marvin Wells, Citizens Savings Bank, Denver.

Also, Robert Hilderman, Denver; Mr. and Mrs. Stan Bennett, Round-Up Music, Sterling; Mrs. Dorothy Lane, Taos Paisano Music, Espanola, N. M.; Mrs. Effie Allison, Espanola, N. M., and Mr. and Mrs. Delbert Stewart, Thermopolis, Wyo.

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look to ROCK-OLA for advanced products for profit  
33 1/3 / 45 RPM Mech-O-Matic All Mechanical Intermix



## Good Business Despite Snow And Temperature at Jacobs Deb

MILWAUKEE — The recent open house at United, Inc., for the 2600 series Wurlitzer juke box

drew fair crowds, according to distributor Harry Jacobs Jr.

United, Inc., recently patched up its differences with Wurlitzer after several months of separation. The new pact between the factory and United, Inc., was signed in time to schedule a trade showing for the new model simultaneously with other Wurlitzer distributors.

"Sub-zero weather and the heavy snow accumulations hurt us during the first couple of days," said Harry Jacobs Jr. "But while we didn't have crowds of operators at any single time, traffic during the week was steady. What was most important, however, was the excellent reaction to the 2600, and the fact that we wrote a good volume of orders."

Operators and key personnel stopping in during the week, included: Andy Waterman, Wisconsin Dells; Joseph Hallada, Green Bay; Louis Albafonte, Kenosha; Robert Martin, Vogue Music and Anthony Ambrose, Kenosha; Al Felix, Oconto; Roberta Remmenga, Ripon; Donald W. Stowe, Oshkosh; Tony Koszalonski, Oshkosh; Tony Zore, Sheboygan; Stanley



**SIGNING ON THE DOTTED LINE.** Casper Sittig, left, Cap's Amusement, Racine, Wis., inspects the Wurlitzer 2600 at the United, Inc.'s, recent unveiling of the new model. Distributor Harry Jacobs Jr., right, accommodatingly holds the order pad while Sittig okays delivery.

Gerlach, Palmyra; Red Williams, Ripon; Bud Wagner and Jim Blanck, G & W Vendors, South Milwaukee; Fred Braun, Braun, Jr. and Earl Eppler, Suburban Vending, Menomonee Falls; Earl W. Schultz, Coin Machine, Inc.; Colfax and Mike Keligian, Jr., Keligian Amusements, West Allis. Also on hand were Cliff and Roger Bookmeier, Bookmeier Novelty Company, Breen Bat; Mal Malcore, Mel's Coin Machine Company, Green Bay; Casper Sittig, Cap's Amusement Company, Racine; C. S. Pierce, Pierce Music Company, Brodhead; Nate Robinson, Madison; Gary Reier, Trugar Novelties, Mukwanago; Ralph Klatt, Beaver Dam, and Tom Strong, Iron Mountain, Mich.

Local coinmen signing the roster: Les Reder, L. R. Distributing Company; James Stecher, Stecher Novelty Company; Bero Leisch; Glenn Grubb, Wisconsin Novelty Company; Joe Hillar; Edward Beck, Mitchell Novelty Company; Michael Basile, Kemo Novelty Company; William M. Zajc, Studio Phonographs; Eddie and Ronald E. Puzia, AAA Vendors; Carl Betz, P. & P. Distrib-

uting Company; Vincent Waters, and Dick Saulig, Hastings Distributing Company.

United, Inc., staffers on hand included Harry Jacobs Jr.; Erv Hoeth; Bob Harding, and Wurlitzer field service engineer, C. B. Ross.

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Rowe Full Line of Vendors  
Victor Vendors  
Oak Vendors  
Large Stock of Ball Gum  
Merchandise and Charms

### USED 5 BALLS

Williams Crossword	\$165.00
Williams Star Fire	75.00
Gottlieb Texan	425.00
Gottlieb Hi Diver	215.00
Gottlieb Rocket Ship	150.00
Gottlieb Sunshine	195.00
Gottlieb Roto Pool	150.00
Gottlieb Dancing Dolls	295.00
Gottlieb Picnic	195.00
Gottlieb Miss Annabelle	225.00
Gottlieb Sittin' Pretty	180.00
Bally Heavy Hitter	195.00

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# YES SIR!

It is time to get ready  
for

THE 12TH ANNUAL

# M.O.A. CONVENTION

AT

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Music Machine, Record, Arcade & Novelty Device, Amusement Game, Kiddie Ride, Vending And All Other Coin Operated Machines

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NORTH TONAWANDA, N. Y.—The Wurlitzer Company's sales for the last three months of 1961 were \$13,104,582, up 25 per cent from the \$10,477,538 of the same quarter a year earlier, according to R. C. Rolfing, president. Net earnings for the quarter were the highest since 1947—\$451,050, or 51 cents a share. This compares with net earnings of \$302,847, or 34 cents a share, for the same quarter a year earlier.

Sales for the last nine months of 1961 were \$29,239,708, a 10 per cent increase from a year earlier, but net earnings for the period dropped from \$547,345, or 62 cents a share, to \$410,462, or 45 cents a share.

On the basis of initial orders of the 1962 model juke boxes—introduced in December—the company feels that this year's automatic phonograph sales will top 1961 figures.

### Holiday Bowler

• Continued from page 47

Strike, All Spare, Special (formerly called Progressive), Flash and Advance.

Crystal has a modernized cabinet and comes in standard 13 and 16-foot lengths with four and eight-foot extensions. Up to six can play at one time.

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Gun Patrol	\$100
Jet Gun	100
Six Shooter	100
Silver Bullet	150
Shooting Gallery	125
Star Shooting Gallery	125
Sportland	125
Sci. Jungle Joe	100

#### KEENEY

Sportsman	\$160
Ranger	160
Air Raider	160

#### MIDWAY

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Shooting Gallery	300
Deluxe Shooting Gallery	410
Rifle Gallery, new	425

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# Withdrawal Threat by Op Group Spells Gravity of ZOA's Internal Troubles

DUSSELDORF — West Germany's Central Organization of Coin Machine Operators is having serious internal difficulties which threaten a break-up of the operator society.

The gravity of ZOA's situation came to light with a decision by the North Rhine-Westphalia Operators Association to withdraw from ZOA. It was later decided to cancel the pull-out for the time being because of the dispute with GEMA, the music copyright organization, which is trying to hike juke box royalty payments.

However, North Rhine-Westphalia operators have indicated

their intention to leave ZOA unless drastic reforms are initiated.

Here are the problems plaguing ZOA:

1. Differences among the membership over the formula to be used for determining voting representation.

2. An empty treasury.

3. Recrimination resulting from the failure of ZOA so far to produce progress in the marathon struggle against escalating music royalty payments and the amusement tax on juke boxes.

Internal dissension troubling ZOA has been manifest for some time. It appears to be increasing

steadily. The threat of the North Rhine-Westphalia operators to secede is the most serious of a chain of worrisome developments.

### Collapse Likely

Trade sources state that there is no question ZOA would collapse if the North Rhine operators deserted the national body. They form by far the most numerous—and prosperous — provincial operator association, their bailiwick including the Ruhr.

The hassle over representation is especially bitter, and if continued almost certainly will wreck the central organization. ZOA is made up of operator associations in the 11 federal German States (including West Berlin, which has the rank of a State).

At present each association has one basic vote and one supplemental vote for every 100 members. In all, ZOA has 44 votes, of which 10 are held by the Ruhr operators.

A number of the smaller State groups are attempting to have voting rules revised to give every State group an equal voice, whether the organization has "80 or 800 members."

The North Rhine operator association has rejected the proposed revision and served notice, in effect, that it will secede forthwith if the one-vote-for-one proposal is pressed.

### Financial Support

ZOA is having trouble getting adequate financial support from its members, some of whom grumble that operating costs are soaring—and the Central Organization does little, if anything, to hold them down.

The German associations have been fighting a fantastic legal battle in the courts for some six years to obtain repeal or at least substantial reductions in the amusement tax. This marathon legal struggle has proved prohibitively expensive, but the results achieved to date are meager and inconclusive.

A somewhat similar situation prevails on the music royalty front. GEMA has been escalating royalty payments, and in late 1960 entered stiff new demands. At the same time the GVL, representing performing artists, harvested a complex of court decisions giving it the right to royalties from the juke box operators.

ZOA thus is currently embattled with not only GEMA but also the GVL. The two organizations insist on separate royalty payments, and GEMA insists on an increase in the payment it is presently receiving.

### Resignations

There has been considerable controversy swirling around ZOA's board of directors, and several board members tendered their resignations.

Bavarian operators long have complained over failure of the



THE LADIES SHOOT THE BREEZE, chew the fat and in general talk about whatever it is that ladies talk about. They're Mrs. Frank Holys, Mrs. Sid Rosenfeld and Mrs. Joe Blend, and they're three of the some 200 who attended the open house thrown by Philip Moss & Company in Des Moines recently.

## German Juke Box Firms Push True Stereo Technique

Continued from page 44

couraging progress in spurring stereo acceptance in Germany.

The problem with phonographs has been to make stereo genuine—to transform it from location status symbol to solid sound.

Of late, however, German operators have been working to get the full stereo effect from boxes, and much has been accomplished to educate locations and patrons alike in appreciating the many-splendored sound of properly rendered stereo.

AMI is currently promoting its new Continental 2 juke box with the first real technical approach to stereo ever attempted in this country. The Continental 2, tabbed "Stereo-Round," is being sold as a "revolutionary technical innovation" in stereo; AMI, briefly, is selling stereo as sound and not a location gimmick.

The stereo surge is being assisted in Germany by the proliferation of record companies. The major firms are under constantly increasing pressure from mushrooming smaller firms. Where, formerly, six major diskeries shared the market, there are now no fewer than 16 firms.

Competition is severe and increasing. The small firms are forcing the pace toward stereo, hoping to capitalize on stereo's lagging position in this country as contrasted with the U. S. and Britain.

phonograph industry to take an interest in their problems, and ZOA is under heavy criticism for failure to bring manufacturer support to bear in the amusement tax and GEMA disputes.

It is significant, too, that after failing to get ZOA or manufacturer support in the GEMA disputes, Rhineland-Palatinate operators went it alone to production of non-GEMA phonograph disks.

Most trade authorities fear that if ZOA collapses, the German operator-based trade will disintegrate, and the locations take over as in Belgium.

### Repercussions

West Germany is the bellwether for the American-style operator trade in Europe. An operator disaster in this country would have wide-range repercussions throughout Europe.

Behind the present ZOA crisis is the levelling off of the German juke box boom, the transition from new box to replacement box market.

The operator trade is going through a difficult period of readjustment and consolidation, and the end result will be fewer operators controlling a great many more machines and locations. It could also be—if the Central Organization collapses—the beginning of the end of an operator-based trade in this country.

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  - ROWE AMB. 14-COL. (MAN.) ..... 195
  - SEEBURG E-1 CIGARETTE ..... 195
  - NATIONAL CIGARETTE, 11-Col. Slant. 175
  - NATIONAL CIGARETTE, 11-ML ..... 150
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  - STONER D-500 COFFEE/CHOC. .... 295

**MUSIC**

A.M.I. G-120	\$265
A.M.I. F-120	225
A.M.I. G-200	245
A.M.I. H-200	395
A.M.I. I-200	495
A.M.I. J-200	545
A.M.I. K-100	595
ROCK-OLA 1455	295
ROCK-OLA 1458	395
SEEBURG KD-200	395
SEEBURG 100-R	375
SEEBURG 100-G or W	275
WURLITZER 2000	325
WURLITZER 2200	425
WURLITZER 2300	545
UNITED UP-100	245

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## Ariz. Op Assn. in Front Money Push

PHOENIX—The newly revived Arizona Music Guild is winning its fight to establish front money here. The phonograph distributors and operators' association has been dormant for a little more than six years, following the sudden establishment of 10-cent play in 1954-1955.

Even though the switch from 5-cent to 10-cent play at that time demonstrated the importance of concerted group action, most operators suddenly found themselves too busy to attend meetings, and the organization dwindled away into an inactive memory.

Now, however, the group is back in full swing, with 24 members, who will meet twice a month during 1962, alternating the conclaves to the showrooms and offices of the members, where space permits. Officers are Dale Foster, Amusement Enterprises, president; Bill Bryant, Valiant Distributing Company, vice-president, and Johnny Hourihan, formerly of Garrison Sales Company, secretary.

### \$5 Minimum

According to Bryant, first goal of the group was to get front money, with a minimum of \$5 per week per location. He said that this figure met with little resistance, when it was explained that the money would be used to install stereo phonographs.

Members of the new group are paying dues scaled directly to the number of pieces of equipment operated. Operators of less than 15 phonographs will pay \$5 a month, and those with more than 15 will pay \$10 a month. The fund created amounting to a minimum of \$240 a month, will go into the usual channels, such as legal counselling, promotions, etc.

The 24 operators involved represent coverage of something like 90 per cent of the Arizona city's phonograph industry, as well as a large slice of the amusement machine business, and even bulk vending, a field which has been invaded by numerous phonograph operators in the past year.

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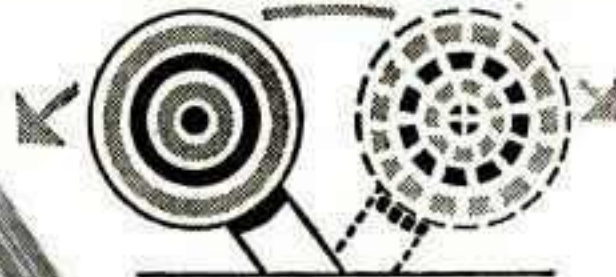


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BUY THE BEST—BUY WILLIAMS





## NSM Opens World Promotion

• Continued from page 47

operator the choice of placing it as a floor box or a wall box, as the location circumstances dictates.

This means, of course, that the operator is not compelled to stock floor and wall boxes as separate equipment categories.

Simplicity of maintenance and servicing is also stressed in the Fanfare Silver. The mechanism is designed and arranged for easy access and, wherever possible, without special equipment. Needles, for example, can be changed simply by hand in a few seconds.

Similarly, the disk magazine can be removed with a single hand movement.

### Sales Point

All of this has a subtle sales point: It enhances the box's sales appeal in the Latin American and other underdeveloped countries where maintenance is often hard to come by.

The new Fanfare has an almost entirely concealed mechanism. Disks are stacked vertically instead of on a horizontal spindle, as in the old model. And Silver's six loudspeakers (two in the box and four in the cabinet) produce unusual tonal effect.

N.S.M. manufactured some 12,000 of the old Fanfare model. The Bingen firm has developed a strong distributor organization in the principal export markets, which is now being primed for supercharged promotion of the Silver.

## EUROPEAN NEWS BRIEFS

• Continued from page 50

### Schulze Urges 20-Pfennig Coin

HANOVER—West Germany's trade is observing the 60th anniversary of the first payout machine operation in this country. There are now around 100,000 payouts in this country, which is widely credited with having model payout machine legislation. In a recent speech noting the anniversary, Gert W. Schulze, of NSM, warned that equipment costs had far outstripped the rigidly restricted return from the machines. Schulze said a readjustment was necessary, and he urged the federal government to reconsider its decision against introducing a 20-pfennig (5-cent) coin. Coin machine operation is handicapped by the lack of such a coin. Existing coins are 5, 10, and 50-pfennigs and one, two and five marks.

### Vow W. Berlin Ops Tax Break

WEST BERLIN—Operators have been promised relief from the amusement tax by the West Berlin Senate, the city's administrative section. The Senate said the critical economic situation in West Berlin justified special tax relief for the operators, and that methods were under study as to how the relief should be provided. West Berlin tax authorities have promised, furthermore, to give operators special consideration in all phases of tax collections. For their part, West Berlin operators have pledged solidarity with city officials in all aspects of the city's fight against Communist psychological and economic pressure. In this connection, operators authorized a contribution by their association to "Kuratorium Unteilbares Deutschland," a West Germany-wide organization which is campaigning for German reunification.

### OrrTronics Bows New Background Tape Set

OPELIKA, Ala.—The OrrTronic modular tape player, using a tape cartridge, has been introduced by J. Herbert Orr Enterprises here.

According to the manufacturer, the unit may be used for background music systems by juke box operators. The continuous-play cartridge provides 60 minutes of mu-

sic. Installation is made by connecting the player to a radio or hi-fi system.

Cartridges may be rented or bought from the manufacturer or from dealers.

The tape unit itself weighs 9½ pounds and dimensions are roughly 6 inches by 8 inches by 11 inches.

## PRINCESS IS STAR OF TV

CHICAGO—Rock-Ola hit the ether with its Princess via a live television show from Louisville January 24. The station had a special feature program and wanted to lend some authentic flavor with a real juke box. The Princess got the nod.

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- SHOW BOAT—FLYING CIRCUS
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BUMPER POOL,

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Now! 16 winning "tic-tac-toe" combinations!

Rollover buttons and targets select whether bumpers score "X's" or "O's".

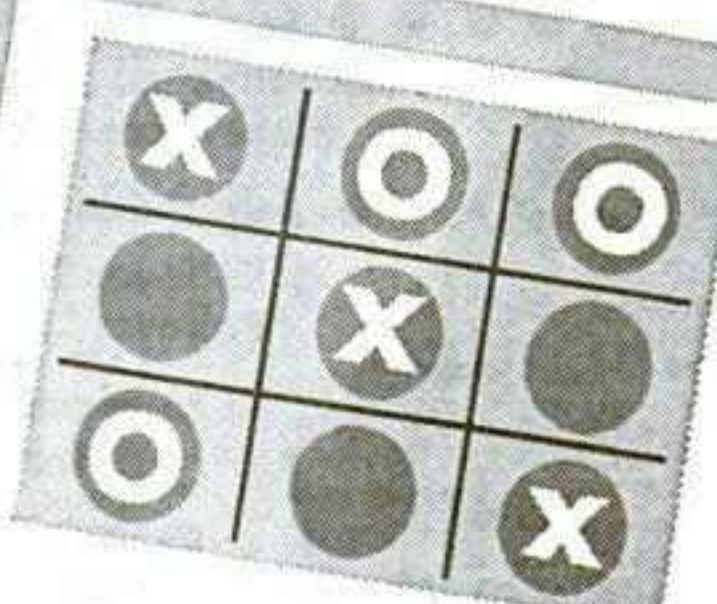
Hitting bumpers then lights "X's" or "O's" in "tic-tac-toe" panel.

GOTTLIEB'S **Egg Head**

Completing horizontal, vertical or diagonal line of "X's" or "O's" scores special and lights rollovers for additional specials.

"X's" and "O's" controlled & activated by skill play!

- Make specials by high score, too.
- Match feature
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Revolutionary "tic-tac-toe" Panel Eliminates Confusion

Either "X's" or "O's" light in exactly the same place in each square. It's cute! It's new! See your Gottlieb Distributor for a demonstration today!

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New "Hard-Cote" Finish Extends Playboard Life to an All-Time High!



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MUSIC WEEK

# COIN MACHINE INVENTORY LIST

Listed below are all actively traded juke boxes made in the last 10 years and all games made in the last five years. Figures in parentheses beside the juke box listings indicate the number of selections. Figures beside games indicate the month and year the game went into production.

**MUSIC**

**AMI**  
D-40 (40), 1951  
D-80 (80), 1951  
E-40 (40), 1953  
E-80 (80), 1953  
E-120 (120), 1953  
F-40 (40), 1954  
F-80 (80), 1954  
F-120 (120), 1954  
G-40 (40), 1955  
G-80 (80), 1955  
G-120 (120), 1955  
G-120-1 (120), 1956  
G-200 (200), 1956  
G-200-1 (200), 1956  
G-200-2 (200), 1956  
G-200-3 (200), 1956  
G-200-4 (200), 1956  
G-220-5 (200), 1956  
H-200 (200), 1956  
H-120 (120), 1956  
H-100 (100), 1956  
H-200M (100), 1957  
I-200 (200), 1957  
I-120 (120), 1957  
I-100 (100), 1957  
I-200M (200), 1958  
J-200 (200), 1958  
J-120 (120), 1958  
J-100M (100), 1958  
J-200M (200), 1959  
J-120 (120), 1959  
J-100 (100), 1959  
J-200 (200), 1959  
Current  
Continental 2-200 Stereo  
Continental 2-200 Mono  
Continental 2-100 Mono  
**ROCK-OLA**  
1436 (120), 1953  
1438 (120), 1954  
1442 (50), 1955  
1446 (120), 1955  
1448 (120), 1956  
1450 (120), 1957  
1452 (50), 1956  
1454 (120), 1957  
1455D (200), 1957  
1455S (200), 1957  
1458 (120), 1958  
1462 (50), 1958  
1465 (200), 1958  
1468 (120), 1959  
1468 Stereo (120), 1959  
1475 (200), 1959  
1475 Stereo (200), 1959  
Current  
1488 (120)  
1493 (Princess)  
1494  
1495 (200)  
**SEEBURG**  
M100B (100), 1950  
M100C (100), 1952  
100W (100), 1953

HF100G (100), 1953  
HF100R (100), 1954  
Y200 (200), 1955  
100J (100), 1955  
K200 (200), 1957  
L100 (100), 1957  
201 (200), 1958  
161 (160), 1958  
101 (100), 1958  
220 (100), 1958  
220S (100), 1959  
222DH (160), 1959  
222 (160), 1958  
222DH (160), 1959  
222DHR (160), 1959  
Current  
AY160S (160)  
AY100S (100)  
Y100M (100)  
BMS-1 (1,000, background)  
BMC (1,000 background)  
BMCA (background, audio)  
**UNITED**  
Current  
UPD 100 (Stereo)  
UPD 100 (Mono)  
**WURLITZER**  
1250 (48), 1950  
1400 (48), 1951  
1500 (104), 1952  
1500A (104), 1953  
1600A (48), 1954  
1700 (104), 1954  
1800 (104), 1955  
1900 (104), 1956  
2000 (200), 1956  
2100 (200), 1957  
2150 (200), 1957  
2250 (200), 1958  
2204 (104), 1958  
2200 (200), 1958  
2300-S (200), 1959  
2300 (200), 1959  
2304 (104), 1959  
2304-S (104), 1959  
2310 (100), 1959  
Current  
2500 (200 Stereo)  
2504 (104 Stereo)  
2510 (100 Stereo)  
(also in Mono models)  
**BOWLERS & SHUFFLES**  
**BALLY**  
ABC Bowler 7-55  
ABC Bowling Lanes  
12-56  
ABC Champion 9-57  
ABC Super-Deluxe Bowler  
9-57  
ABC Tournament 6-57  
All-Star Bowler 12-57  
All-Star Deluxe 2-58  
Bally Shuffle 1-59  
Challenger 9-59  
Club Bowler 2-59

**Deluxe Shooting Star**  
Deluxe Club Bowler 3-59  
Jumbo Bowler 9-55  
King-Pin Bowler 9-55  
Lucky Alley 8-58  
Lucky Shuffle 9-58  
Monarch 11-59  
Official Jumbo 3-60  
Pan American 6-59  
Speed Bowler 11-58  
Star Shuffle 9-58  
Strike-Bowler 11-57  
Super Bowler 1-58  
Trophy 4-58  
Current  
Bally Bowler  
**CHICAGO COIN**  
All Star Team Bowler  
11-55  
Blinker 8-55  
Bonus Score 5-55  
Bow Master 7-59  
Bowling Team 10-55  
Bull's-Eye Bowler 7-55  
Championship 11-56  
Bowling League 7-57  
Criss Cross Target 1-55  
Double Feature 12-58  
Hollywood 4-55  
King Bowler 3-59  
Lucky Strike 1-58  
Miami Shuffle 10-58  
Monte Carlo 1-59  
Player's Choice 9-58  
Princess Bowler (3/61)  
Rebound Shuffle 11-58  
Red Pin 3-59  
Rocket Ball 2-59  
Rocket Shuffle 2-58  
Rocket Shuffle Two-Player  
4-58  
Score-A-Line 9-55  
Shuffle Explorer 6-58  
Skee Roll 1-57  
Star Rocket 5-59  
Tournament Ski Bowl  
12-56  
Triple Strike 1-55  
TV Bowling League  
11-57  
Twin Bowler 10-58  
Continental Bowler  
Red Dot  
Triple Gold Pin  
**UNITED**  
Advance 6-59  
Atlas Shuffle Alley 9-58  
Bonus Bowling Alley  
3-58  
Bowling Alley 11-56  
Build-Up 5-56  
Capitol Shuffle Alley  
6-55  
Clipper 4-55  
Cyclone 10-58  
Deluxe Bowling Alley  
7-57  
Deluxe Flash 6-59

**Congress Bowler 7-55**  
6-58  
Dual Shuffle 1-59  
Duplex 11-58  
Eagle Shuffle Alley 5-58  
Flash 6-59  
4-Way 11-59  
Frolics Bowling Alley  
(6/61)  
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2 Continental Cave  
7-57  
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4 Falstaff 11-57  
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Rainbow 12-58  
2 Race Time 3-59  
4 Register 10-56  
Rocket Ship 5-58  
Roto Pool 7-58  
Royal Flush 5-57  
4 Score-Board 4-56  
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2 Sea Belles 9-56  
Silver 10-57  
Sittin' Pretty 11-58  
Straight Flush 12-57  
Straight Shooter 2-59  
Sunshine 9-58  
2 Super Circus 9-57  
4 Sweet Sioux 9-59  
Texan 5-60  
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Universe 10-59  
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(Current only)  
**FISCHER**  
Crown Imperial VIII  
Crown Imperial VII  
Imperial VI  
Coronet 6  
Coronet 7  
Crown Fiesta  
Holiday  
**IRVING KAYE**  
DeLuxe Eldorado  
DeLuxe Klub Pool  
Mark I, II, III, IV  
Satellite  
**VALLEY**  
Model 9000 (6-pocket)  
Bumper Pool  
6-Pocket Pool  
Standard 75  
DeLuxe 75  
DeLuxe 90  
**UPRIGHTS**  
**AUTO BELL**  
Circus (5/56)  
Circus Play Ball (4/59)  
Circus Wagon Wheel  
(12/58)

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Magic Mirror Horoscope  
(11/59)  
Mermald (3/60)  
**BALLY**  
Jumbo (5/59)  
**CHICAGO COIN**  
Star Rocket (5/59)  
**GAMES, INC.**  
Double Shot (4/58)  
Skeet Shoot (1/57)  
Super Hunter (6/57)  
Twin Wild Cat (7/59)  
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Current  
Tim Buc Too  
Trail Blazer  
Trail Blazer Twin  
**KEENEY**  
Big Roundup (3/59)  
Big Tent (6/57)  
Big Dipper (10/59)  
Big 3 (5/59)  
DeLuxe Big Tent (5/59)  
Criss Cross Diamond (1/60)  
Little Buckaroo (4/59)  
Red Arrow (4/60)  
Shawnee (1/59)  
Touchdown (9/59)  
Current  
Black Dragon  
DeLuxe Red Arrow  
Sweet Shawnee  
**ARCADE & NOVELTIES**  
Aqua Duck (Cons) 2-55  
Auto Photo Model 9  
Auto Photo Model 11  
Auto Test (with sound)  
(Cap) 9-56  
Auto Test (without sound)  
(Cap) 9-56  
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Bally Derby (Bally) 2-60  
Bally Targets (Bally)  
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Bang-O-Rama (Muto.) 4-57  
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Heavy Hitter (Bally) 3-59  
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(Genc) 9-57  
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Jolly Joker (Wms) 10-55  
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Jr. Auto Test (Cap) 12-58  
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King of Swat (Wms) 5-55  
Kiss-O-Meter (Exhib) 12-56  
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Gallery (Exhib) 3-55  
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Moon-Raider (Bally) 7-59  
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4-57  
Official Baseball (Wms.)  
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Twin Hockey (CC) 5-58  
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Yankee Baseball (Un) 2-59



**JACK BARABASH**, Rock-Ola field service engineer, explains the workings of the new Rock-Ola Princess to an interested pair of operators at a special session held by Western Distributors, Seattle, recently.

## Church Gives Thanks For Atlantic's Phono

**ARDSLEY, N. Y.**—Meyer Park-off, president of the Atlantic-New York Corporation, this week received a letter from the Ardsley (N. Y.) Methodist Church thanking him for a juke box donated by Atlantic to the Ardsley Teen Canteen, sponsored by the church. The letter, written by Diana Benzenberg, ATC secretary, said that many of the organization's programs were centered around the juke box and that the local teen-agers look forward to enjoying juke box music for many years to come.



**JACK MITNICK**, recently appointed sales director of All-Tech Industries, Hialeah, Fla., kiddie ride manufacturer, said that his firm will soon announce production of a new piece of coin equipment. All-Tech currently makes a line of nine rides.

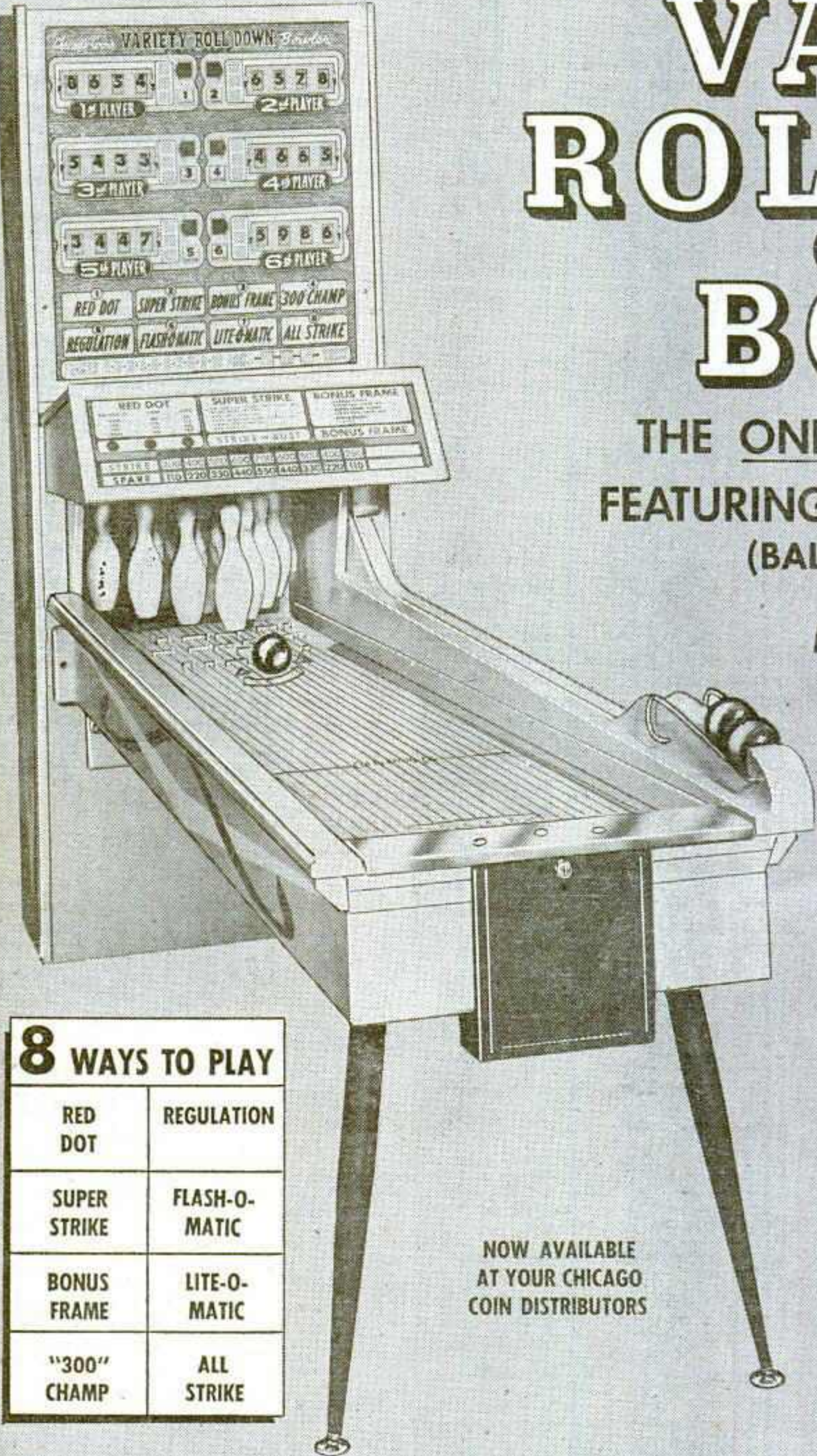


AT LAST! A Ball Bowler that fits all Locations!  
 Chicago Coin's SENSATIONAL BRAND NEW

# VARIETY ROLL DOWN (NOT A PUCK-TYPE GAME) BOWLER

THE ONLY 9½ FOOT BALL BOWLER  
 FEATURING AN "INCLINED" PLAYFIELD!  
 (BALL IS PUSHED LIKE A PUCK)

NEW EFFORTLESS TYPE OF PLAY!  
 NO STOOPING! NO THROWING!



*"Jet-Action"*  
**AUTOMATIC  
 BALL RETURN**  
 Speedy and Quiet Return of Balls Assures  
 FAST ACTION and MORE PLAY!  
 SAME BALL ACTION AS ON A REGULAR  
 BOWLER . . . Straight Ball or Hook.

**3-3 inch Hard Rubber Balls**

**8 WAYS TO PLAY**

RED DOT	REGULATION
SUPER STRIKE	FLASH-O-MATIC
BONUS FRAME	LITE-O-MATIC
"300" CHAMP	ALL STRIKE

NOW AVAILABLE  
 AT YOUR CHICAGO  
 COIN DISTRIBUTORS

• ALL STEEL CASH BOX!

• 1 to 6 CAN PLAY 10c PER PLAYER

NO ONE BUT CHICAGO COIN OFFERS SO WIDE A VARIETY OF GAMES . . .



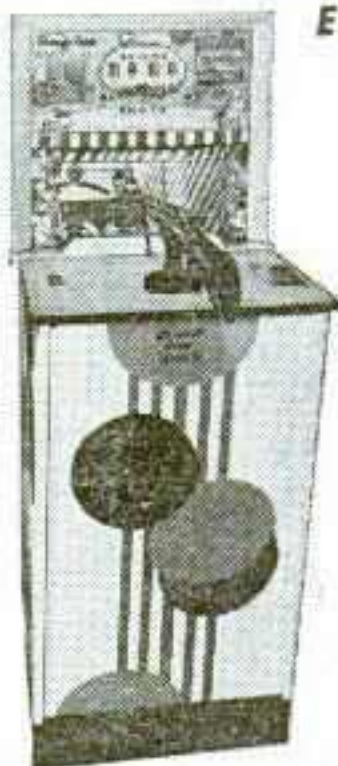
**RED • DOT**

INTRODUCING TWO OF THE NEWEST  
 AND HOTTEST PLAY FEATURES  
 EVER CREATED IN ONE GAME!

SUPER STRIKE SCORING | RED DOT SCORING

6 GAMES IN 1

6 CAN PLAY

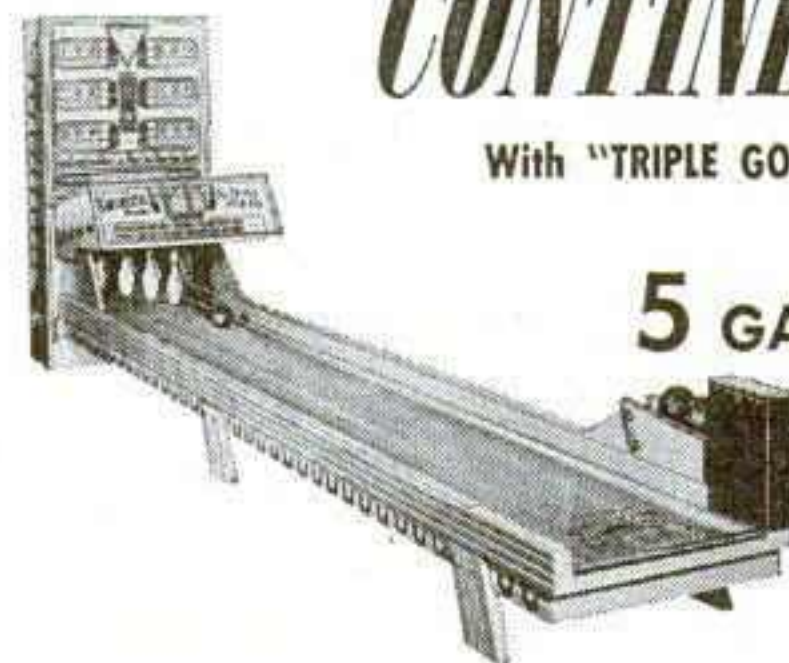


Entirely New, Long Range

**RIFLE  
 GALLERY**

IMAGINE! THIS  
 RIFLE GALLERY  
 LOOKS  
 LIKE IT'S  
 15 FEET LONG!

The players mar-  
 vel at the illusion  
 —and people flock  
 around to play it.



**CONTINENTAL**

With "TRIPLE GOLD PIN" SCORING

**5 GAMES IN 1**

TRIPLE GOLD PIN  
 FLASH-O-MATIC  
 "ALL STRIKE"  
 REGULATION  
 "300" CHAMP

*Chicago Dynamic Industries, Inc.*

1725 W. DIVERSEY BLVD. CHICAGO 14, ILLINOIS





## The handwriting's on the wall.

### Artist of the Week

#### Album Packages

#### Week of January 29—

My Heart Sings  
TONY BENNETT

(Columbia)

Greatest Hits  
GEORGE JONES

(Mercury)

#### Week of February 5—

It's De-Lovely  
LES ELGART

(Columbia)

Closeup In Swing  
ERROLL GARNER

(ABC Paramount)

It's the sign of the changing times and it stands for SEEBURG DIRECTIONAL STEREO. True  $33\frac{1}{3}$  stereo, up at listening level, and right at the phonograph. Two *adjustable* and *directional* stereo speakers—matched with the speaker system inside the cabinet—fill the location with the splendor of stereo, even without remote speakers. This is the *new* feature for 1962. Only Seeburg has it.

**SEEBURG**

**Directional stereo in  $33\frac{1}{3}$  right at the phonograph**

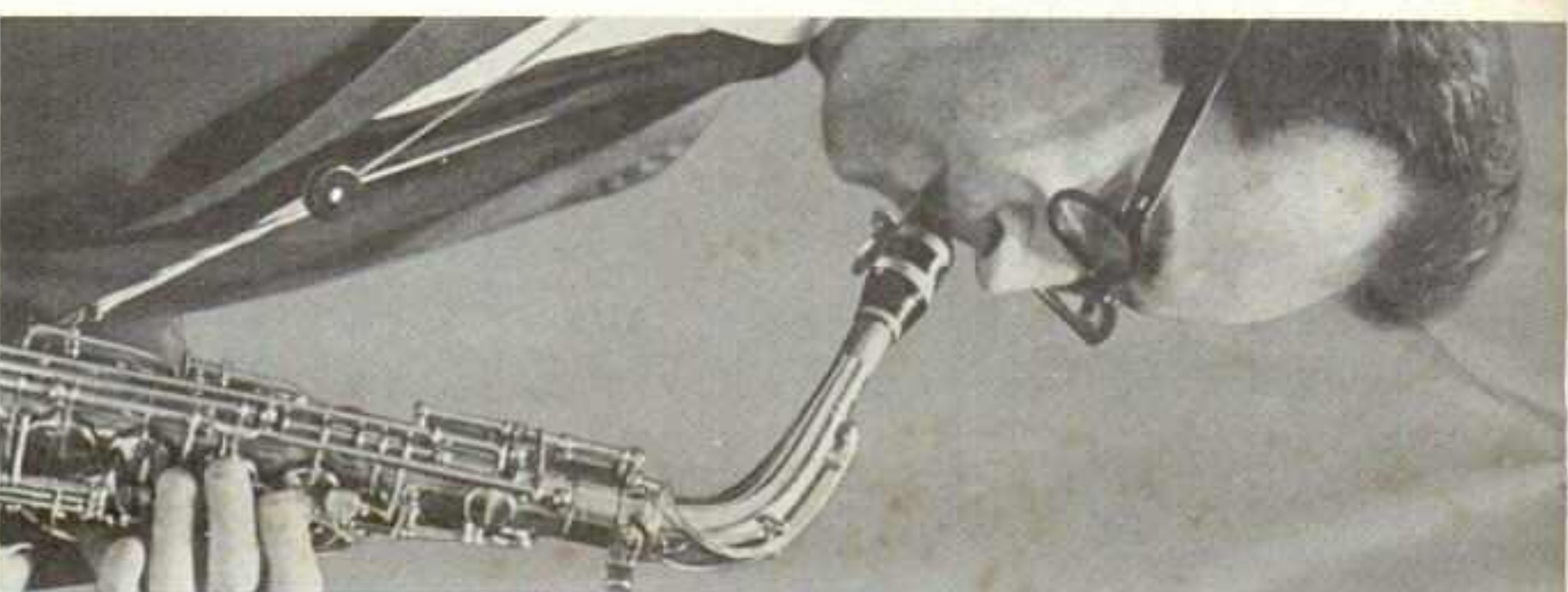
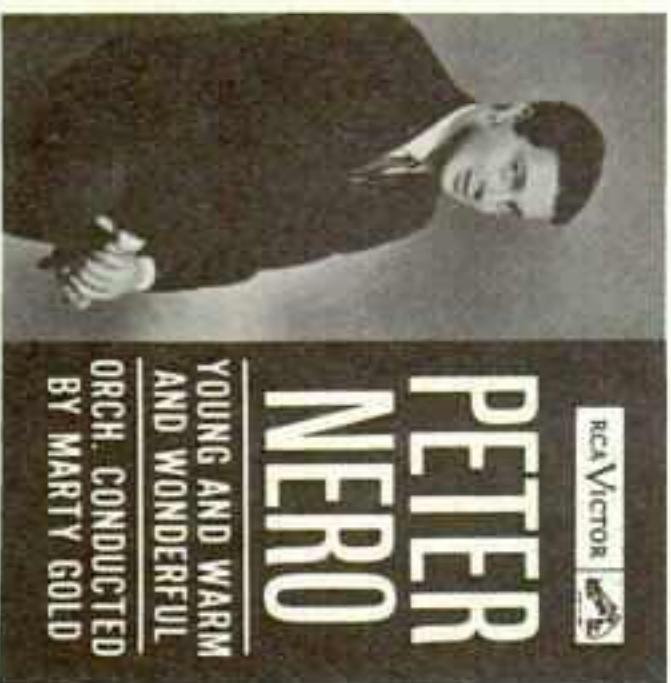
The Seeburg Sales Corporation, Chicago 22



# HOT FOR FEB.



**PETER NERO** "Young and Warm and Wonderful." Young as in "When I Fall in Love." Warm as in "Thou Swell." And wonderful as "All the Things You Are." Peter Nero's pure, potent piano portrays famous standards. Add another hit album to your Nero shelf! LPM/LSP-2484



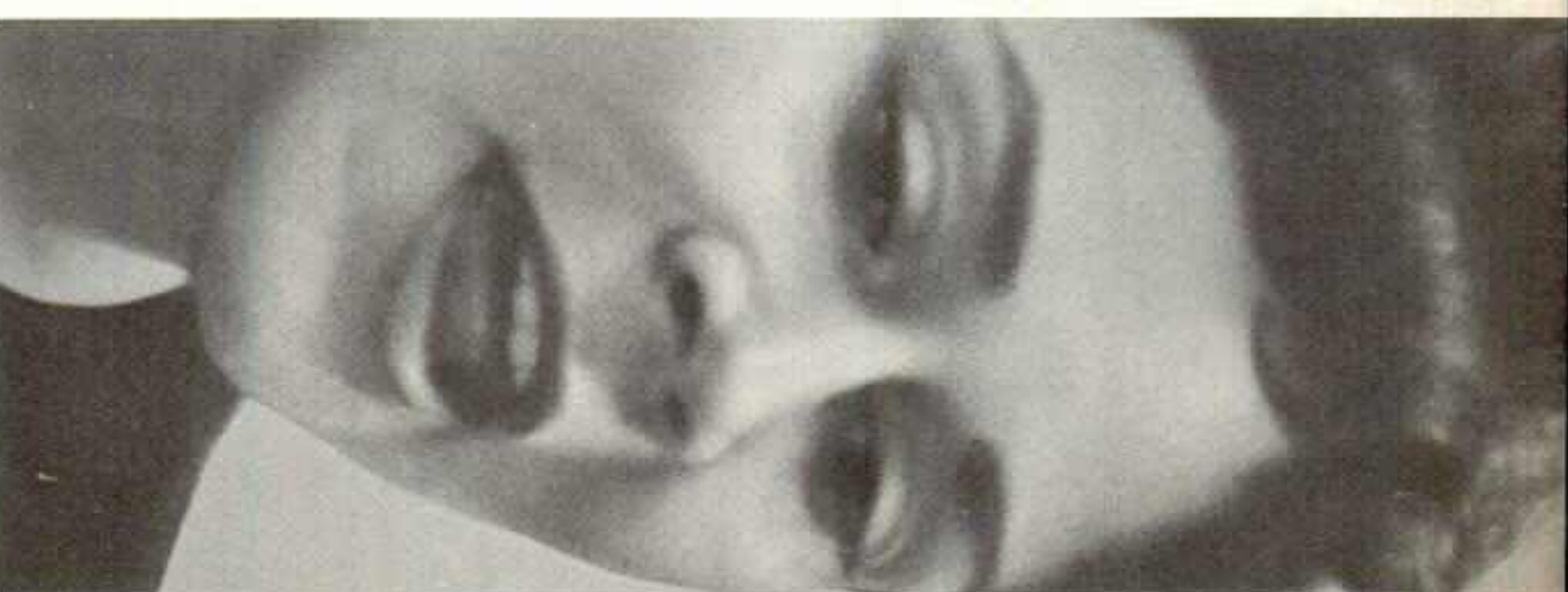
**PAUL DESMOND** with Strings. "Desmond Blue." The haunting saxophone of Paul Desmond, winner of the "PLAYBOY 1961 Alto Sax Jazz Award," is newly and neatly set amidst strings, woodwinds, harp and rhythm. "Body and Soul," "My Funny Valentine," others. LPM/LSP-2438



**LENA HORNE** "Lena on the Blue Side." The legendary Lena is presented in twelve shimmering segments of blues. As always there is fire, but here the flame smolders with the embers of lost love. Sheer magic! "I Wanna Be Loved," "I'm Through with Love." LPM/LSP-2465



**CHET ATKINS** "Down Home." America's favorite guitarist shows the amazing range and substance of his talent in a session combining new and old, blue and bold—from Nashville's leading light. "Tuxedo Junction," "Never on Sunday," "Little Feet," 9 more. LPM/LSP-2450



**THE ANITA KERR SINGERS** "From Nashville..." The Hit Sound." As background and accompaniment, this polished group of performers is one reason for hit after hit originating from Nashville. In this album, they debut as featured stars (full of that best-selling sound!) LPM/LSP-2480



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