

# BILLBOARD MUSIC WEEK

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

## German Trade Raps 33 Disks

MUNICH, Germany—There is increasing disquiet in the German trade over the 33 versus 45 singles controversy in the U. S. German diskeries and record dealers complain bitterly that the 33 single is a gratuitous and entirely false issue which threatens to dislocate the trade.

Sentiment appears to be hardening against the 33 single. The majority of dealers appear to feel that however technically desirable is the 33 single, the problems involved in its introduction outweigh any possible advantages.

However, most German diskery executives and disk dealers feel that the issue is bigger than the German trade, and that it will be decided in the U. S., with the Germans going along with the American decision, whatever it is.

So far only one German diskery—Vogue—is producing 33 singles. Its first release, in stereo, is "24 Mila Baci" with the 17-year-old Parisian singing star Johnny Halliday.

## ASK KINDNESS TOWARD TRIPP

DENVER—Local (KTLN) deejay Joe Finan, who had his own payola probe problems when he was with Westinghouse's KYW, Cleveland, expressed some interesting thoughts last week on the subject of fellow jockey Peter Tripp's recent conviction (see separate story in Radio-TV Programming section this week) on commercial bribery charges in New York City.

In his news letter to the trade last week, Finan said, "As you know by now, Tripp has been convicted and so have we all. I am sorry one man has to take the fall for all of us. For those who have had occasion to put him down, this is at most a hollow victory.

"I don't mean that I wish everyone who was ever involved in either paying or receiving 'consultation' fees were brought to the same sorry end. I don't. But I could wish that hypocrisy of blasting Peter in private conversation would give way to the generosity of silence if not support. For some of you, I know perhaps a silent prayer—There but for the grace of God, go I."

## Trend Grows for Small Indies to Hand Products' Distribution to Larger Indies

In Past Few Months, Score of Independents Make Deals With Substantial Labels; Arrangements Show Wide Variety

By JACK MAHER

NEW YORK—More and more small indie labels are setting distribution of their product through large and stable indies, thus intensifying a trend that started a while back. Over the last few months, almost a score of indie labels have set deals for distribution with substantial indies.

United Artists has just taken on the Boyd and Big Daddy labels, adding to the Musicor label it has handled for a number of months. Mercury is now distributing Ensign, Clock, and Pioneer. Warner Bros. is the distributor for Valiant, Challenge, Montclair and Paso. King has taken on outside labels for distribution and is now handling Kem, Fairlane, Beltone, Huron and Four Star. Laurie has taken on the Le Grand label. Atlantic, for the first time, is distributing an outside label, Satellite. Am-Par has just taken on Erroll Garner's Octave label.

Distribution of outside labels has been very successful for a number of indies, most notably Am-Par's deal with Chancellor, and Liberty's deal with Dolton and Era. In Liberty's case it eventually purchased the Dolton label.

Proponents of the small and large indie tie see in it nothing but benefit for those involved—manufacturers (both large and small), distributors and dealers. The small label's advantages are obvious. It gets the powerful organization of the large manufacturer in production, distribution, promotion and even bookkeeping behind the sale of a disk. In effect, the label becomes an independent producer selling a finished product for distribution on a national scale.

The large indie gains by the fact that it often obtains a market-tested product with which to work. Many of the larger diskeries won't pick up a record until it's getting strong local action.

The independent distributor likes the procedure because it eliminates extensive bookkeeping on its part, insures credit on returns, and adds to the quantity of hot record product it handles, and the dealer stands to profit because he can get product quickly when he needs it.

### Deals Vary

The type of deals between large firms and small labels for distribution seems to vary as widely as the number of labels involved. A deal seems to hinge, however, on the relative action of the disk in its region, and the bartering sense of the disk executives involved. Some indie labels get a 5 per cent deal, others 10, some 15 per cent.

The deals seem to fall into two broad categories. Usually, a major indie will pick up a hot item on a one-shot basis, with an option usually on the label's next release by the same artist. The other category has the big indie picking up the

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## RCA 'Stereo Action' Clicks

NEW YORK—In a brief period of several months, RCA Victor has successfully established its line of Stereo Action albums. It is known that each of the first four packages which were released during February and March sold about 35,000. Variations up or down from this figure were not more than 10 per cent. The first four packages were Marty Gold's "It's Magic," Ray Martin's "Dynamics," Dick Shory's "Runnin' Wild" and Leo Addeo's "The Music Goes Round and Round." Two subsequent Stereo Action albums, released in May, also give indications of being solid sellers. These packages are Keith Textor's "Sounds Terrific" and Vic Schoen's "Brass Laced With Strings."

According to Bob Yorke, division vice-president, Commercial Records Creation Department, the schedule of Stereo Action releases is being stepped up. Initially,

eight were planned for this year. Yorke now plans a total of 15 for 1961. Next two upcoming are "Crazy Rhythm," by Guitars Unlimited Plus 7, and "Future," by Bernie Green.

### Music In Motion

The Stereo Action line was RCA Victor's concept of "Music In Motion" and entails a deliberate effort to move the sound of instruments or voices from speaker to speaker to suspend the sound between speakers, etc. The packaging is de luxe, with detailed notes on studio equipment and a track-by-track breakdown of the music.

According to Yorke, the line

caught on at the dealer and consumer level. There had been no mass exposure via radio; in fact, radio play was generally on monaural equipment. Similarly, no consumer advertising had been scheduled until this month. "It just filled a vacuum," Yorke remarked, and he added that the packaging had much to do with consumer acceptance.

In recently debuted lines based on a concept of sound, it has been customary for the manufacturer to establish a monaural counterpart of the stereo version. RCA Victor has decided not to do this with Stereo Action. "We don't need the mono version to get off the nut,"

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## To Urge AFM's Backing Of ASCAP War on Ops

HOLLYWOOD — American Federation of Musicians will be urged to throw its weight behind the American Society of Composers, Authors, and Publishers' fight to collect performance royalties for music played on juke boxes. ASCAP has been waging a continuing battle to amend the Copyright Act so as to remove the juke box exemption, thereby clearing the way for juke box performance collections.

AFM's Local 47 here instructed its delegates to the Federation's

convention, to be held June 12-15 in Atlantic City, to present a resolution urging the Federation to team forces with ASCAP in getting the necessary legislation passed by Congress.

AFM's interest in an ASCAP victory indicates a possible future bid by the musicians' union for a share of juke box money. This has been long feared by some juke box operators. The threat that AFM might demand a slice of the juke box industry's take once

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## TV PRODUCERS PLAN PUB FIRM

NEW YORK — Goodson & Todman, producers of TV quiz shows, are negotiating to start their own BMI publishing company. It is understood that no deal has yet been completed with BMI. Goodson & Todman produce "The Price Is Right," "Say When," and "Play Your Hunch" over NBC-TV, and "Number Please" over ABC-TV.

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## Capitol Lands LP Rights to Two Musicals

HOLLYWOOD — Capitol Records, stepping up its drive for Broadway musicals, last week acquired the original cast album rights to "Kwamina" and Noel Coward's "Sail Away," making it the first label with three shows in its hopper for the forthcoming season. Earlier this month, it was assigned the disk rights to "The Gay Life" musical.

"Kwamina," produced by Alfred De Liagre, features Richard Ad-

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## Victor Stereo Action Line Notches Solid Acceptance

Each of First 4 Packages do 35,000;  
Two May Albums Also Strong Sellers

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and feel it would be unwise to water down the image of the line," Yorke stated. He added that despite the stable sales strength of the six initial packages, all involved in the project had not yet fulfilled themselves artistically. "We continue to learn new techniques . . . and the yardstick of merit must be musicality," Yorke added.

### Technique Image

The stepping up of sales through creation of a "product image" through music and engineering techniques occupies Yorke's mind on several levels. Stereo Action is one of them. Another example of the successful implementations of this concept was the creation of the "Living Strings" line on Camden, RCA Victor's subsidiary low-priced label. During 1960, Yorke noted, Camden faced an acute situation owing to the difficulty of operating profit-

ably in a surplus market. What was necessary was the development of an "exclusive image"—both in packaging and type of music. The living strings did this and have had heavy sales action.

## Columbia's 'Title the Tune' Contest Ties Pop Single With Club Roster

NEW YORK — The Columbia Record Club is running a "Title the Tune" contest to bring new members into the disk club. The contest asks members to title a new pop song penned by cleffer Bob Allen and conducted by Mitch Miller. Prizes for the winners range from a Chris Craft cruiser to a Rolls Royce Silver Cloud plus eighty other awards.

Here is the way the contest works: any current member of the Columbia Record Club who brings in a new member (up until July 31) will receive a free seven-inch 33½ disk with the Allen tune on it. The member then creates an original title for the song and mails it to the club. The new member who joins can also enter the contest.

According to the Columbia Record Club bulletin, the record of the Allen tune will be sold nationally after a song title has been selected. The name of the member who named the tune will be carried on the disk.

With the Columbia disk club now up to 1,600,000 members, it is probable that a goodly number of members, and new members, will get a chance to hear the Allen tune before it is nationally released. This may help get the tune off to a strong start when it is finally named and issued. This is the first instance of a record company tying in a pop single release with its club membership, and it is a project that will be watched with interest by other

## Station WGFM to Beam 1st Multiplex FM Stereo Airing

SCHENECTADY, N. Y.—Station WGFM here aims to beam the first multiplex FM stereo broadcast in the country.

At exactly 12:01 a.m., June 1—the starting date set by the FCC for its approved FM multiplexing system—WGFM will go on the air for one hour. During that period only Command stereo records will be played.

Command President Enoch Light—proud that his label has been chosen for the historic broadcast—contends that Command averages more sales per album than any other record company. And this, he notes, is despite the fact that one of his biggest sellers, "Persuasive Percussion" was the album which was being reproduced by the recently exposed New York City counterfeiting ring.

Command has a total catalog of 23 albums and seven of these LP's are currently listed on BMW's best selling stereo album chart. Light's "Provocative Percussion Vol. 1" has been on the charts for 70 weeks. "Persuasive Percussion Vol. 1" by Terry Snyder has been listed for 65 weeks.

"Persuasive Percussion Vol. II" is in its 40th chart week. "Provocative Percussion, Vol. II" is in its

## NARM DOCKETS BOARD MEETING

NEW YORK—The National Association of Record Merchandisers will hold its quarterly board of directors meeting in New York City at the Essex Hotel June 22-24. In attendance will be President Ed Snider, Glen Becker, Larry Rosmarin, George Berry, Harold Goldman, Jim Tiedjens, Ken Sachs, and executive secretary Jules Malamud. Legal counsel Earl Foreman will also be present.

## Appeals Court Reverses Ruling In Norbay Music Vs. King Case

NEW YORK — A lower-court decision in favor of the defendant in the now-celebrated Norbay Music case, was reversed last week by the U. S. Circuit Court of Appeals for the Second Circuit. The appeals panel consists of Justices Charles Clark, Harold Medina and Henry Friendly.

The original case launched by the Chicago-based music firm, Norbay Music against King Records was based on the question of whether a publisher loses mechanical royalty rights on recordings of his song if he fails to file a notice of use. In the initial decision, Federal Judge David N. Edelstein held that plaintiff's failure to file a notice of use until approximately one year after the initial recording of the song "Slow Walk," on Mercury Records, barred him from relief from the alleged infringing recording on King.

The Copyright Law states that failure to file notice of use by a publisher is a complete defense on the part of a record company against charges of infringement of a mechanical copyright. The Edelstein decision held that since the publisher was late in filing of no-

tice of use, he was not eligible to receive royalties. This decision was regarded with considerable anguish by a startled publishing fraternity in view of its precedential nature, and in view of the fact that in the case of numerous well-known standard types of copyrights, no notices of use have ever been filed.

In the appeal, principal argument for the plaintiffs was handled by attorney Walter Hofer, with amicus curiae briefs filed by Julian T. Abeles on behalf of the Music Publishers' Protective Association, and by Morris Ebenstein on behalf of Chappell and Company. Jack Pearl was attorney for defendant.

### Point at Issue

The point at issue in the case was, according to last week's Appeals Court decision, the fact that "the statute is quite silent as to when notice shall be filed beyond the implication that it must be done before suit is instituted if a successful defense is to be avoided."

The Court concluded: "This permanent forfeiture of the semi-exclusive right to mechanical reproduction is a drastic method of punishing the late filer. The statutory language does not compel such a result, since the complete defense referred to could well apply only to actions for infringement prior to filing."

In this case, the defendant also failed to serve notice of intention to use the song for recording. The Court noted that the Copyright Law provides a definite sanction for such failure, an award to plaintiff of three times the basic royalty in addition to the 2-cent basic fee. "We cannot extend this statutory provision to make it applicable to copying before the notice," the decision continued, however.

The Court concluded that plaintiff is entitled to recover the statutory royalty of 2 cents for each record manufactured after the filing of the notice of use and that the district court may, in its discretion, grant an award in addition not to exceed three times the royalties found to be due, plus costs and attorney fees.

King's liability in the case is limited, however, since the publisher did not file the use notice until the disk was already a bit hit. Sales accomplished after the filing were relatively small.

## Sound-Track Waxings Win Attention at Cannes Festival

By SAM'L STEINMAN

ROME—Sound-track recordings have been given their greatest tie-in ever with films at the 14th Cannes Film Festival.

Eddie Barclay, who controls the Barclay label in France, distributed UA disks of "Exodus" and "Aimez-Vous Brahms?" (Goodbye Again) sound tracks with the result that the numbers have been widely publicized. He predicts that the latter will enjoy the same success in 1961 that "Never on Sunday" had the previous year. The Bel Air sound track of "A Taxi to Tobruk" was given a special pressing on a plastic disk and distributed free with one of the festival's daily papers which brought it to the attention of press, producers, distributors and exporters all at one time.

RCA controls the sound track to the Italian production of "Che Gioia Vivere" (The Joy of Living) which many considered the catchiest tune heard during the 30 films shown. In any event, it is evident that the recording people will participate more than ever in future festivals and that the competition for the rights to original tracks from motion pictures will become even keener in the future.

## UA to Host Barclays, French Record Execs

NEW YORK — French record manufacturers-distributors Nicole and Eddie Barclay arrive here this week from Paris to meet with U. S. diskeries and publishers.

United Artists Records is holding a reception for the couple this Wednesday from 5 to 7 p.m. Barclay Records is the new distributor in France for UA. During his stay here, Eddie Barclay will be the first foreign record man to address the newly formed International Record Men's Club.

36th week; "Bongos, Flutes and Guitars" has been listed 36 weeks; "Bongos," 29 weeks; and Command's new package "Persuasive Percussion Vol III" (No. 10 this week), five weeks.

## B'casters Gain On Capitol Hill

WASHINGTON — Broadcasters made a slight gain last week in their tug of war with the executive branch of the Capital. The White House proposal to reorganize the Federal Communications Commission along lines that would give the chairman the right to delegate Commission work was cried down in hearings on both House and Senate side. Most observers feel that votes of full committees (commerce and government operations), will follow the rejection voted by the House Government Operations Subcommittee last week.

However, the gain is largely technical, observers here feel. Present chairman of the FCC, Newton Minow, has made it plain that he has the law, the funds and the staff to make it hot for delinquent broadcasters when need arises. The 1960 Reform Broadcast Bill, together with the new division of complaints and compliance which plans local hearings for delinquent broadcasters at renewal time, plus the new program reporting requirements in the works, give industry-critic Minow plenty of muscle.

"Watch out, and be ready for  
(Continued on page 17)

## Vee Jay Readies New 4-Album June Issue

CHICAGO — Vee Jay Records is introducing four new albums in June—second major album release by the label this year, according to Ewart J. Abner, label's head.

Included are: "Bill Henderson," by the artist of the same name; "Wonderful," with Back Home Choir, a spiritual offering; "Stepin Fetchit in Person," with Stepin Fetchit, a spoken word comedy disk; and "Love Me," with Jerry Butler.

Abner also said Vee Jay will bow its first dual-pocket album this fall. It'll be a pair of disks by Jimmy Reed, recorded by Vee Jay recently in Carnegie Hall.

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## Riverside Offers Two-for-10 LP Deal to Distributors

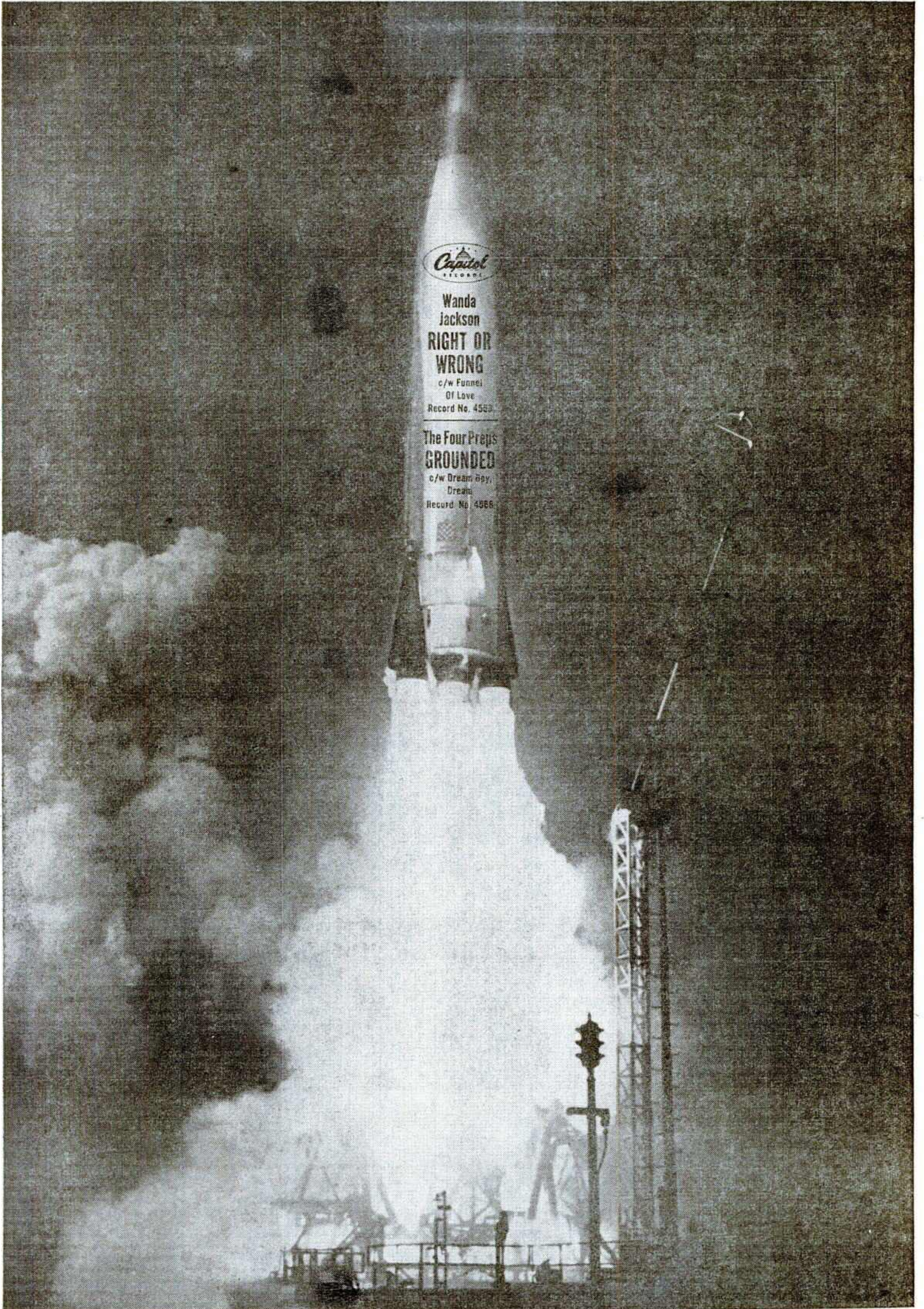
NEW YORK — The "Summer Sales Spectacular" being inaugurated by Riverside Records gives distributors two free albums for every 10 of each number ordered from the firm's catalog. Also incorporated into the deal are discounts on all invoices paid on or before due date. The terms will be 30, 60, and 90 days. All distributor salesmen and sales managers will be in for a bonus prorated on their individual sales. The firm has asked that distributors pass along their savings to dealers.

Included in the deal are all of the 68 new Riverside sets for May and June. These feature the new Cannonball Adderley "African Waltz" LP, Blue Mitchell's "Smooth as the Wind," and the new \$3.98 pop series and the de luxe Fortissimo stereo sets.

Riverside's Jazzland subsid has also kicked off a two-for-10-of-each number-ordered deal. The Jazzland deal carries the same discounts and terms and bonuses for sales managers and salesmen. Both deals are due to run through June 30.







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# RCA Sets Fall Sales Campaign For Tape Cartridge Line Debut

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feature. 2. Tape equipment should be convenient to use and the cartridge is the most convenient method. 3. Units should be light in weight. 4. They should be small in size. 4. They should be inexpensive.

All of the new models will weigh in the general area of 15 pounds and will employ reels (using the adapter unit) of three-inch size. The adapter is expected to be available for "around \$9.95."

The new units will incorporate playing speeds of 3 3/4 and 1 7/8 inches per second. Much of the current stereo tape reel-to-reel product available, however, is designed for a speed of 7 1/2 inches per second, a fact which some believed could have an effect on movement of the adaptors.

None of the units were actually shown here but it was stressed that distributors would be given demonstrations of the line in August. Models were expected to be ready for stores in September.

It is possible that at a later date, according to Hanselman, variations of these models or perhaps only the deck element would be incorporated into some of the higher-priced combination consoles in the new line. There is no target date for this, however.

Victor's is the second announcement within two weeks of a new, lightweight, compact tape cartridge unit. Earlier (BMW, May 15) it was reported that Bell Sound would introduce an 18-pound machine. This was shown for the first time at the Parts Distributors Show in Chicago last week.

# Calif. Solons Favor Stronger Law

• Continued from page 2

duced by San Francisco Assemblyman Charles Meyer and presented to the committee by Richmond, Calif., Assemblyman John T. Knox. According to ARMADA, the legislation was instituted by ARMADA through Veepee Robert Chatton, Oakland, Calif.; ARMADA attorneys Steinberg, Balder & Steinbrook and President Art Talmadge. Indications were that the bill would receive approval from both houses of the California Legislature prior to adjournment on mid-June.

ARMADA was represented before the Committee by Morton S. Gorelick of the legal firm representing the association. Executive Secretary Henry Brief of the RIAA

and the head of the association's team of private investigators, presented testimony in behalf of the RIAA.

Commenting on the legislation, ARMADA President Talmadge said, "While we will continue to press for other State legislation, we will also stress the federal program as well. As we have stated, Congressman Emanuel Celler, who is sponsoring a federal bill in this area, will speak before ARMADA's convention June 27 on this very subject."

# Garner-Am-Par

• Continued from page 3

clusively by them. When did a record club ever build an artist? All they can do is ride on an artist whose reputation was built before they got him, through his concerts, night club work, and records — records that were promoted and sold by dealers. I always work with dealers in towns that I play. I visit their stores, sign autographs and try to get people into the store. The record clubs hurt all of that. They separate the customer from the point of sale—the record store."

Garner stated that he had turned down several big deals with record companies after he split with Columbia because they wanted him to turn over the club rights to his material. "And they offered me the same royalty in the club that I get on records sold through stores. But I still said no, because I don't want my records to be sold that way. If I want my records to be sold through the mail then I'll go to Sears—that is the best mail-order house. But no records issued on the Octave label will ever be sold through record clubs. Sam Clark, Am-Par president, feels the same way about record clubs that I do, and that was one of the reasons that we signed with Am-Par for distribution."

Garner, some of whose Columbia material is in the Columbia Record Club, said that he felt record club customers are indiscriminate record buyers. "Since they can't hear the records they order, they can't always be sure they will like what they get. They don't even get a chance to read the liner notes—unless they go in a store first. Money spent promoting records in clubs would be better spent in bringing back customers to record stores, where they sell music—records and sheet music and even instruments—and where buying records is fun."

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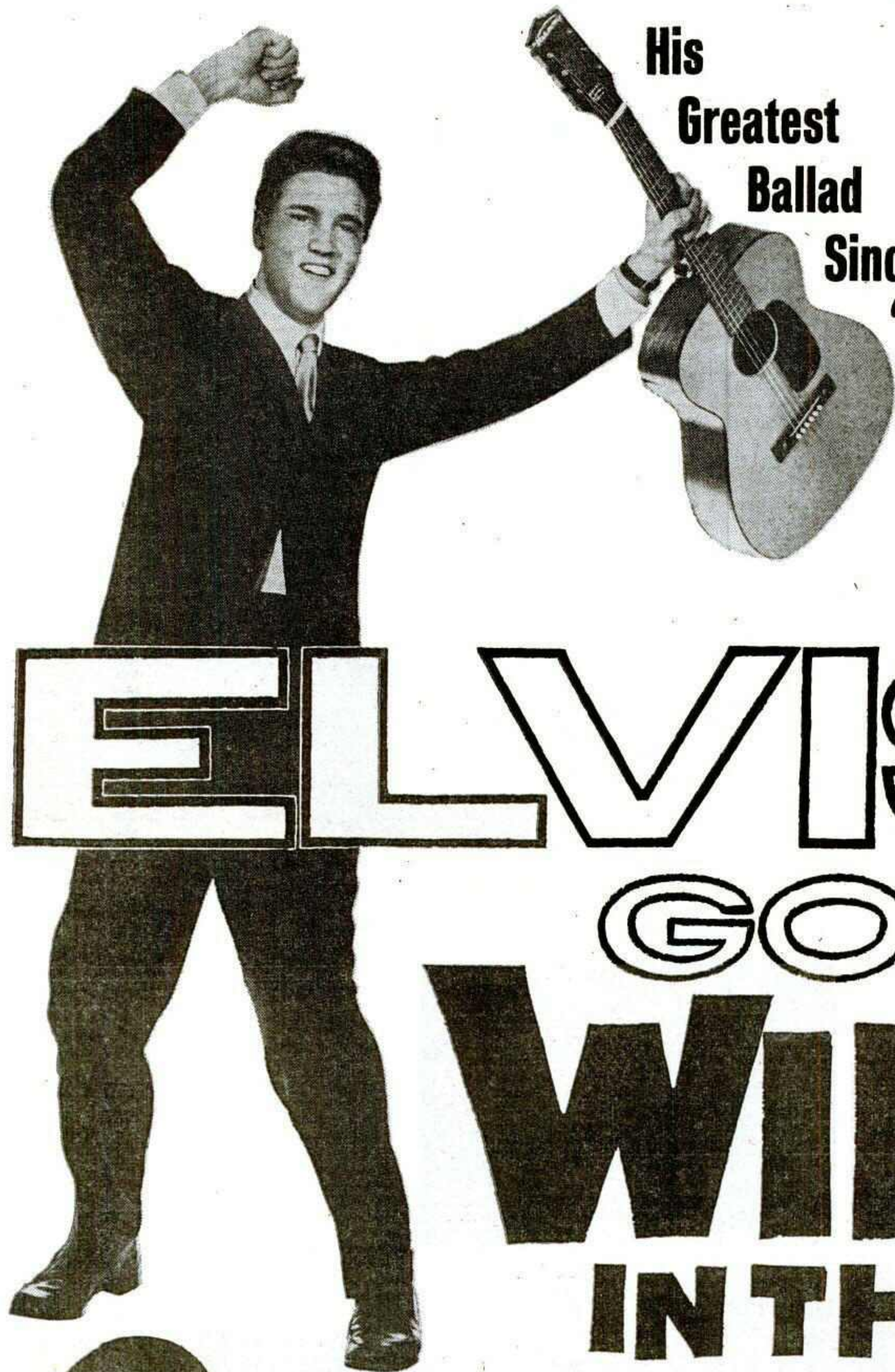
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**MUSIC AS WRITTEN**

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Records' Charmaines and Jack Larsen. . . . Shelby Singleton directed a Rex Allen session at the Bradley Studio Thursday (25) for Mercury. Also handled sessions by label's Ray Stevens and Joe Dowell Friday (26) and Margie Bowes Saturday 27. . . . Owen Bradley directed a Roy Drusky session for Decca Thursday (25), and recorded Jimmy Newman for the label Wednesday (24).

Jimmie Driftwood comes into town June 5, 6 and 7 for sessions at RCA Victor Studio for the label. Artist is skedded to etch an album of sea songs. . . . Homer and Jethro are due in RCA Victor Studio for two album sessions for the label June 13, 14 and 15. One album will be instrumental. . . . MGM's Connie Francis occupies the RCA Victor Studio June 2 and 3 for sessions directed by label's Jim Vienneau. . . . The Everly Brothers are skedded for a Warner Bros. album session at RCA Victor Studio this week. Pat Twitty

**Chicago**

Don Hassler, Capitol's special products national sales manager, flew in from the West Coast last week for a confab with Earl Horwitz, branch manager, and George Gerken, district sales manager. . . . Sammy Kaplan, Danceland Records, Detroit, breezed into the Windy City to catch his old friends, the Randy Sparks trio, at the Playboy Club. Kaplan and partner Irv Biegel recently reactivated the Danceland label, originally started by his father some 15 years ago. Under contract to them are the Metronomes, pop vocal group formerly recording with Chess Records.

Vee Jay entered the Country music medium last week with a singles release by Chuck Taylor. It's a wacky waxing with a.&r. work by Calvin Carter. Carter flew in from Nashville a few days ago to oversee a recording session for Vee Jay at Universal Recording Studios. . . . Tim Gayle, Chi promo man, heads for the West Coast soon to tout the talents of Alana Gambino, Italian singer-dancer who's mulling recording offers. Gambino's currently at the Gaslight Club. . . . Rene Recording Company, headed by Gene Drake, is a newly formed label here. Drake vocalized for the firm's first single—release date not yet set. Long active in show business as an actor-singer, Drake is set to appear in the Chi Park District's summer theater production of the "Loud Red Patrick." Gloria Manlong

**Philadelphia**

London Record Distributing Corporation was chartered in Pennsylvania to permit the company to carry on its business within the State. According to its application for a corporate certificate, the company will sell at wholesale phonograph records and tape recordings and has set up its own office in this city. . . . William N. Massey, Lawrence L. Kerrin and Alfred L. Rosenthal teamed up to create the Cedar Records label. . . . another waxwork set up shop here as Paradise Recording Company with companion Seri Music Publishing Company. . . . Theatre Main Line, suburban avant-garde theater group, adds jazz concerts to their offerings at the Tally-Ho Motel in Valley Forge, Pa., with Billy Root first in. He will also discuss music over coffee cups. . . . Interest in folk music continues to grow with the Blintza Restaurant, dairy kosher eaterie, planning entertainment for the first time with folk singers first in at this center-city spot. . . . Jazz songstress Kelly Williams showcased at the Canal House in nearby New Hope, Pa. . . . Eddie Collins has left deejay Hy Lit to join A & L Record Distributors for sales promotion. Maurie H. Orodener.

**Toronto**

Toronto Musicians' Union, under President Allen Wood, decided not to play any more dates at the strike-bound Royal York Hotel. Moxie Whitney's orchestra and the trio which plays during dinner hour are being pulled following expiration of present contract June 30. Any contracts dated after May 2 will not be honored by the union. . . . CBC radio's ethnic show, "Songs of My People," has been on the air eight years featuring Epic's Ivan Romanoff's chorus and orchestra. . . . RCA Victor is gearing up for Metropolitan Opera promotion which includes a special display of opera albums at the O'Keefe Centre for the Performing Arts. Promotion lined up by Jack Feeney includes major displays in local stores as well as purchase of tickets to performances for 100 dealers. . . . Arc Sound under Phil Anderson has released mono and stereo versions of "The New Big Band Sound" by Pat Riccio recorded en scene at the Oshawa Pavilion. Riccio was Canadian winner of Musicians' Union talent contest for bands. . . . Columbia brought in Tommy Ivan Romanoff, Moxie Whitney and the Travellers for a promotion at Eaton's Department store on Music and Artists of Canada. Elwood Glover emceed show arranged by Frank Jones of Columbia. Harry Allen Jr.

**FOLK TALENT & TUNES**

• Continued from page 6

are currently on tour in Florida with Dick Flood, on bookings arranged by the Jim Denny office. . . . Gary Williams, who continues to whirl the c.&w. wax on WPEG, Spokane, while working a local nitery six nights a week with his own combo, has a new 12-song-album release on the Manito label. Gary wrote all of the tunes in the album which is directed at the

c.&w. market. Deejay copies are available by writing to Ed Mosley, 200 Symons Building, Spokane, Williams says. . . . Murray Nash, on a recent hurry-up trip to Cincinnati, phoned to explain that the postcard, written in Braille, which we received recently, was a promotion gimmick on Mary Bee's new Challenge release, the name of which escapes us.

**GLORIA LYNNE**  
**HE NEEDS ME**



EVEREST  
19409

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By PAUL DURAND, Composer of "Mademoiselle De Paree"  
Theme from the new film "THE COW AND I"  
**ROGER WILLIAMS**  
on KAPP  
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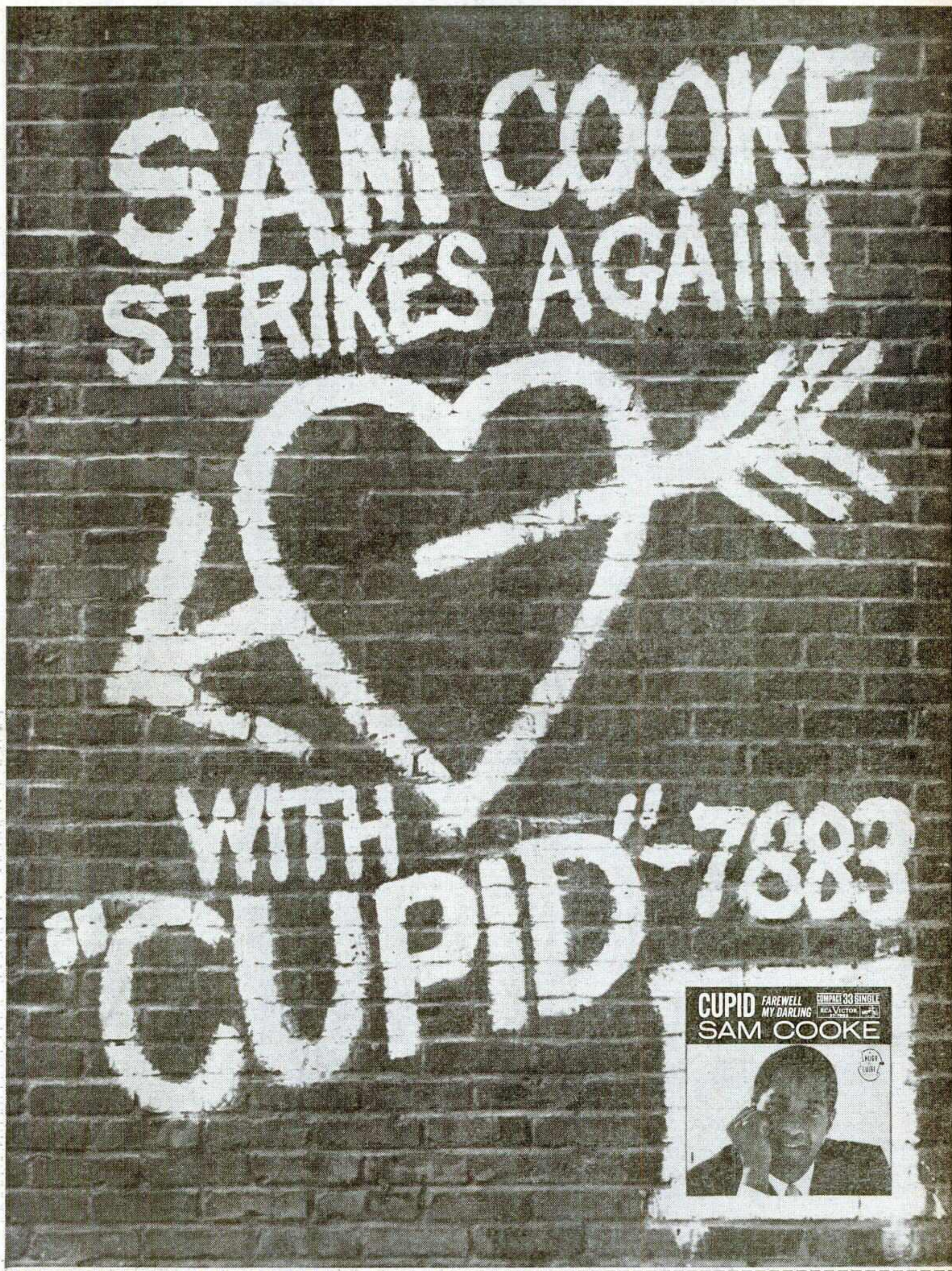
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Advertisement

**Chordettes Back on Singles  
With Lyrics to Award-Winning  
Tune 'Never on Sunday'**

NEW YORK—"What happened to the Chordettes?" This question has been posed many times of late to Cadence Records' prexy Archie Bleyer by both deejays and distributors who have wondered why the chart-hitting team has not had a single in a long time.

"Well, the right material hasn't come along until now," explained Bleyer. That "right material," said the exec, is a lyric version of "Never on Sunday," this year's Academy Award-winning song.

Last week the gals, who have had such big hits as "Mr. Sandman" and "Born To Be With You," stepped into a New York recording studio and answered the queries of deejays and distributors by cutting "Never on Sunday," coupled with "Faraway Star."

Since winning the Academy Award for best song of the year, "Never on Sunday" has gained renewed interest. Cadence execs are looking for the new Chordettes' offering to hit the top of the charts.



The Chordettes anxiously awaiting to receive the first master of their latest Cadence release from Claude Rie, Cadence engineer.

**Don Shirley  
Single Debut**

NEW YORK — Don Shirley, prominent piano virtuoso on the Cadence label, last week made his singles debut with two selections from his latest LP "The Don Shirley Trio." The initial Shirley single couples "Water Boy" with "Freedom."

Shortly after the new album was released, Jackie Ertel, Archie's stepdaughter, called Bleyer and raved about the great reaction to the above-mentioned two sides from the new LP. Since it was Jackie who called Bleyer's attention to the tune "In the Summer-time" which Andy Williams recorded and clicked with, both



Don Shirley listening to play-back of his recording of "Water Boy," his first single on Cadence, taken from his latest album, "Don Shirley Trio."

**Williams Scores  
With 'Bilbao'**

NEW YORK—In the tradition of "Mack the Knife," another tune by the late Kurt Weill has been revived many years after its birth.

"The Bilbao Song," a haunting tune which has become one of the nation's Top 100 clicks, was written by Weill in 1927 for a show titled "Happy End." The number was subsequently included in the New York stage production of "The Threepenny Opera," which has made theater history with its record 6-year run. Ads for the show now headline. "The Bilbao Song is in "The Threepenny Opera."

It was singer Williams who recognized the commercial qualities of the tune while hearing it on



Andy Williams recording "Bilbao Song," which is zooming on the charts. Andy is currently appearing in San Francisco at the Fairmont Hotel.

Jacqueline Francois LP. Informed of its possibilities, Mac Goldman, exec of Harms Music, sent the music to Johnny Mercer, who provided the new lyrics for the Williams deck.

Recently Andy was called upon

to sub for Perry Como on the latter's TV'er. The highlight of the evening was unquestionably "Bilbao," judging by the audience's reaction. He also included it on his Chevy TV spectacular (5/21). At the city's Copacabana nitery, the singer had the overflow audience singing along with "Bilbao," and one of the show biz papers commented that Andy's show wowed the audience especially when "he really orbits with Kurt Weill's 'That Old Bilbao Moon,' and has the crowd in his hands."

Bleyer and Budd Dolinger, Cadence sales manager, felt they should give this single a try.

Out just a few days, the Shirley single has already broken open in the Minneapolis area and has spread into Detroit. Now it is happening on a national level, according to Dolinger.

Shirley, long a nite club favorite, and one of the most modern controversial of the contemporary modern pianists, is currently appearing in the Hickory House nitery in New York.

**Hodges 'Knock' at Disk's Doors**

NEW YORK — Eddie Hodges, the gifted and versatile youngster who has met with overwhelming success on both the Broadway stage ("The Music Man") and in films ("A Hole in the Head") seems to be on the road to similar success in the record world.

The carrot-topped teener recently made his debut on the Cadence label with a teen-age novelty dubbed "I'm Gonna Knock on Your Door," which is already making its climb up the Cash Box Top 100 Best Seller list.

The single broke in the Upper New York State area of Albany, Troy, Schenectady (now #1 on WABY and WTRY in this area), the St. Louis, Minneapolis markets and the Baltimore area. In the West it's #1 on KXGO. Eddie has also appeared on the Buddy Deane and Dick Clark TV'ers. Since then the lad's "Door" disc has spread into key markets all across the nation.

One of the busiest young talents in the entertainment field, Hodges is currently appearing on the

Broadway scene once again, this time in the comedy smash "Critic's Choice," starring Henry Fonda. On his not-too-frequent days off, what with the classes and studies of any normal youngster (and rushing to



Eddie Hodges backstage at the Ethel Barrymore Theater, where he is appearing in "Critic's Choice." Eddie is shown handing his new Cadence single to Henry Fonda.

meet an 8 p.m. show-time deadline too, Eddie has been employing the remainder of his time trying to visit disc jockeys in the vicinity of his New York home base to promote his new career in records . . .

**Welch Spreads 'Changa Rock'  
Dance Craze**

NEW YORK—"Changa Rock," a pachanga-rock single by Cadence artist Lenny Welch, is getting strong action among the teen-set. The disk picks up a rock backing on a pachanga theme and combines this with a teen vocal. Reaction, according to deejays and others, where Lenny has been demonstrating the dance, has been strong and the jocks say kids are enjoying the new sound.

Lenny has been traveling the deejay route demonstrating the "Changa Rock" on Buddy Deane's TV show in Baltimore, Bob Braun's TV'er in Cincinnati, the Clay Cole show in New York, on Brad Davis' spot over WTIC-TV and over WHCT-TV, both in Hartford.

The Pachanga was started by Pacheco at the Caravan Club in the Bronx. Teen-agers are now picking it up. The tune "Changa Rock" was penned and arranged for the Welch date by Roger King Mozian, who has worked with such

Latin greats as Perez Prado and Tito Puente. New York distributors are reporting strong action throughout this city.



Lenny Welch at his recent appearance at Long Island Shopping Center in Flushing Meadows, N. Y., where he gave "pachanga" instructions to all the youngsters in attendance. With him is Charlie Greer, WMCA disk jockey, who emceed the show.

**ORDER NOW FROM YOUR  
CADENCE DISTRIBUTOR!**

**Andy Williams  
BILBAO SONG**

CADENCE #1398

**Lenny Welch  
CHANGA ROCK**

b/w

**BOOGIE CHA-CHA**

CADENCE #1399

**Eddie Hodges  
I'M GONNA  
KNOCK ON  
YOUR DOOR**

CADENCE #1397

**Don Shirley  
WATER BOY**

b/w

**FREEDOM**

CADENCE #1392

**The Chordettes  
NEVER  
ON SUNDAY**

b/w

**FARAWAY STAR**

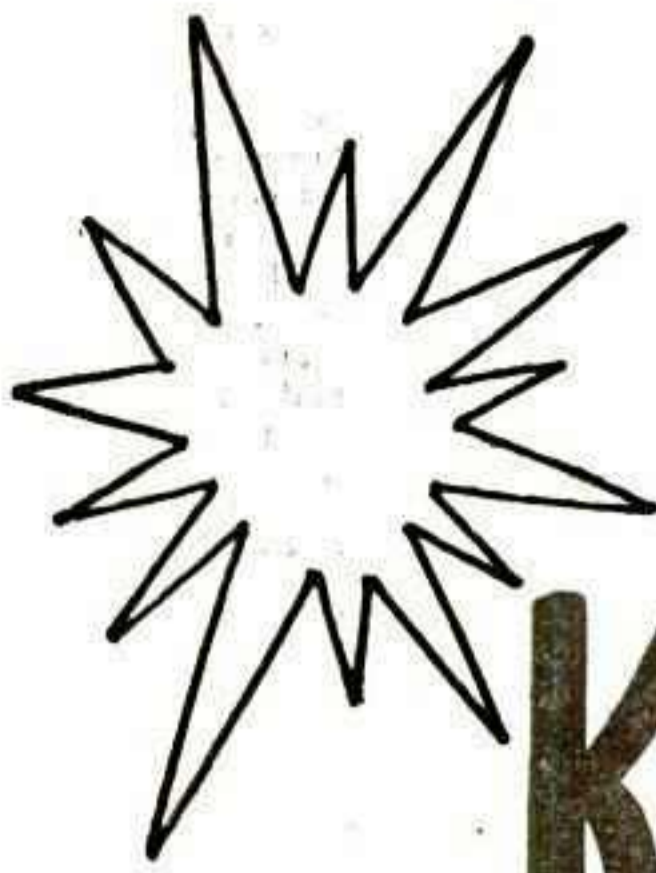
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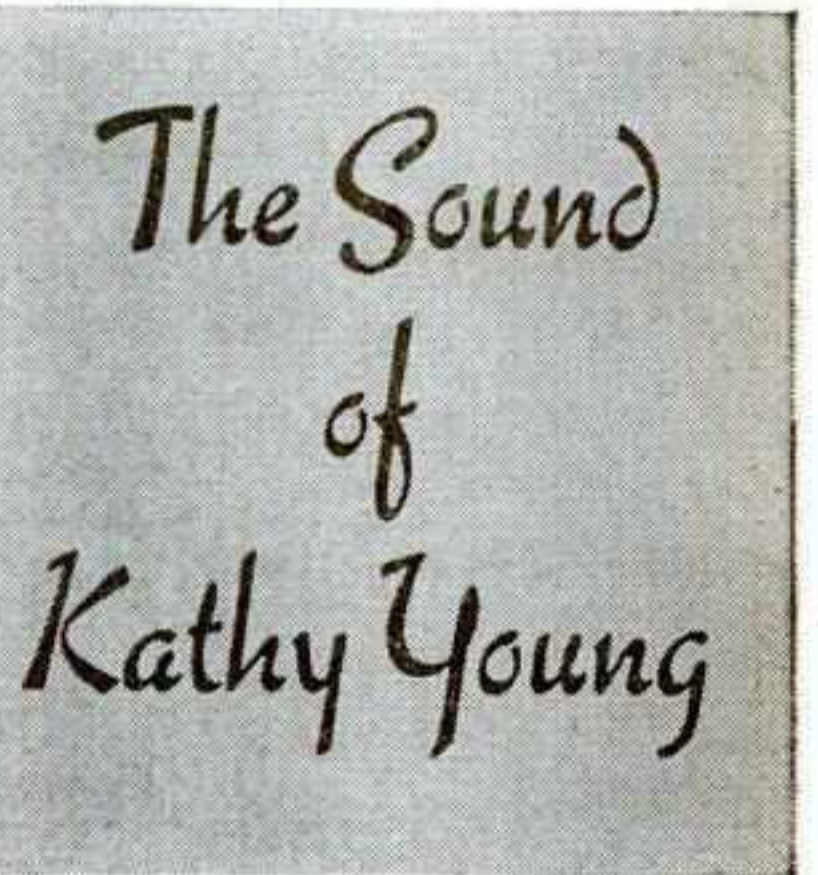
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Of... by **THE INNOCENTS**  
Got to BE A **MONSTER!!**

Indigo #124

**PAT ZILL:** **"PICK ME UP ON YOUR WAY DOWN"**  
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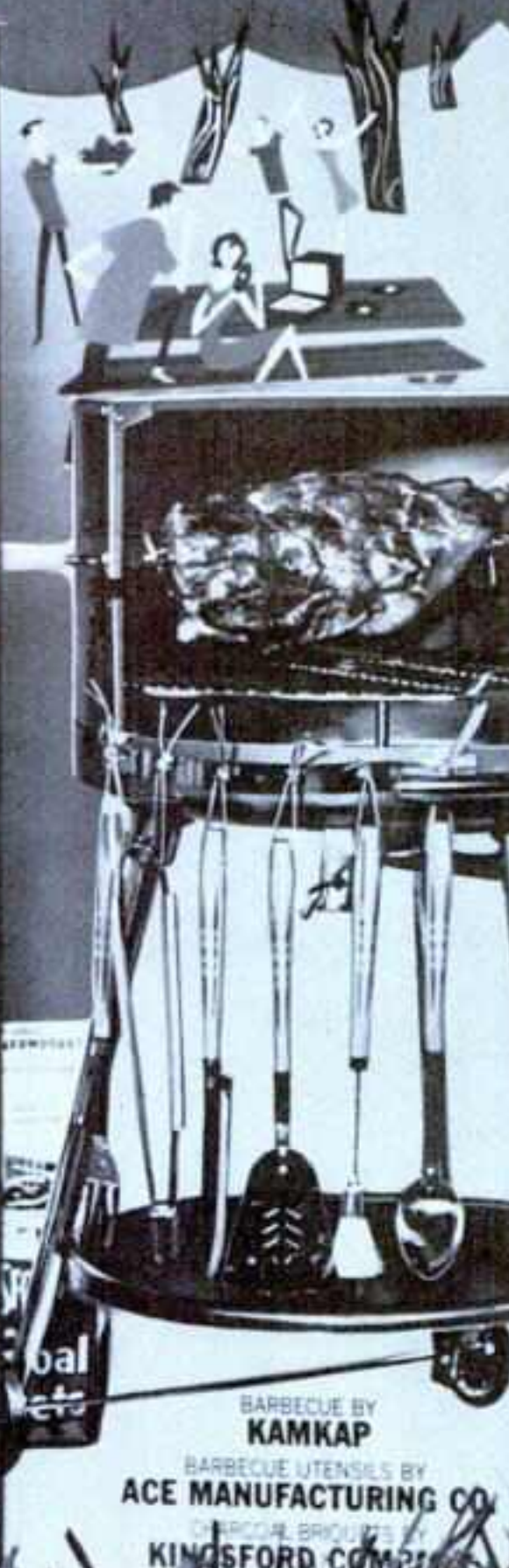






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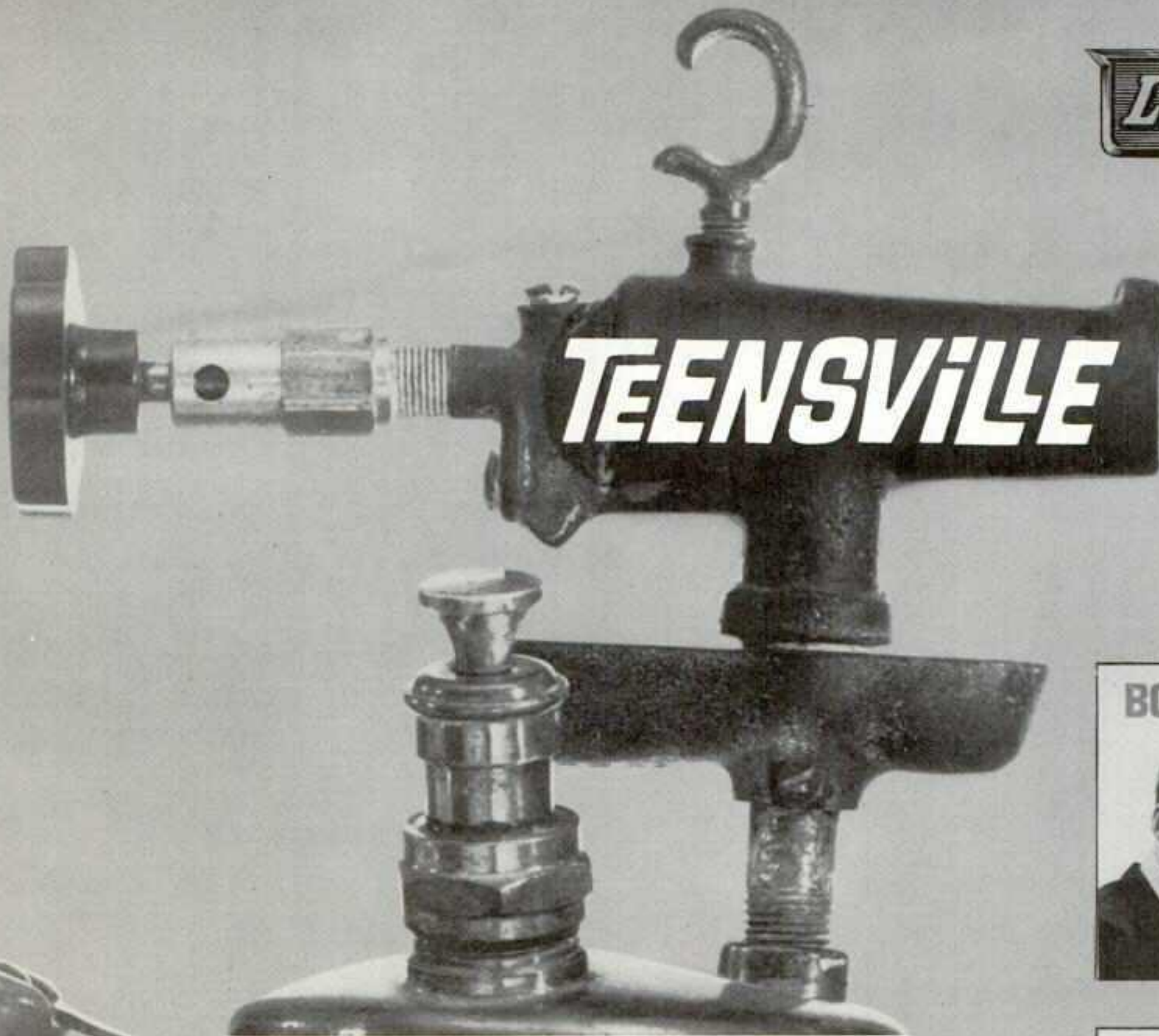
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**TEENSVILLE! #5503**

3 hits each by Bobby Vee, Johnny Burnette, The Fleetwoods & The Ventures.



**BOBBY VEE WITH STRINGS & THINGS #3186/7186**

*How Many Tears, Baby Face, Bashful Bob, Diana, 8 others.*



**JOHNNY BURNETTE SINGS #3190/7190**

*Little Boy Sad, Big Big World, Mona Lisa, Ballad Of One Eyed Jacks, 8 others.*



**SOFTLY THE FLEETWOODS #2005/8005**

*Tragedy, Little Miss Sad One, Little White Cloud That Cried, 9 others.*



**ANOTHER SMASH THE VENTURES #2006/8006**

*Lullabye Of The Leaves, Wheels, Last Date, Ginchy, 8 others.*



**ORIGINAL HITS VOL. 3 #3187/7187**

*Biggest Hits Of Bill Black, Kathy Young, Sammy Turner, Ray Sharp, 8 Other Top Artists.*

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20% CASH DISCOUNT (except for sampler), Including Teen-Appeal Back-Catalog LP's and EP's, On Qualifying Orders.

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Attractive, "hard-sell" counter/floor merchandiser • LP Header Cards For Liberty Teen-Appeal Artists • Attractive Window Displays • Co-op Advertising • Consumer Ads In Dig and Modern Teen Magazines • Heavy "Top 40" Air Play For The New LP's

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

Ⓜ Those LP's on the Chart 9 weeks or less designated in weeks on chart column via boldface numeral.

150 Best Selling

MONAURAL LP's

Table of 150 Best Selling Monaural LP's. Columns: This Week, Last Week, Title, Artist, Label, Wks. on Chart. Includes entries like G. I. Blues, Camelot, Calcutta, Exodus, Great Motion Picture Themes, Button-Down Mind of Bob Newhart, All the Way, Make Way, Ring-A-Ding Ding, Happy Times Sing Along with Mitch, Never on Sunday, Sinatra's Swingin' Session, Genius Plus Soul Equals Jazz, Music from Exodus and Other Great Themes, The Sound of Music, Sing Along with Mitch, Wildcat, Button-Down Mind Strikes Back, Tonight in Person, Knockers Up, Wonderland by Night, Encore of Golden Hits, South Pacific, Moms Mabley at the U. N., Orange Blossom Special & Wheels, Memories Sing Along with Mitch, Dedicated to You, More Sing Along with Mitch, Johnny's Greatest Hits, Memories are Made of This, Saturday Night Sing Along with Mitch, Nice 'n' Easy, Belafonte at Carnegie Hall, Unsinkable Molly Brown, Still More Sing Along with Mitch, My Fair Lady, Party Sing Along with Mitch, Hymns, West Side Story, Sensational, Paul Anka Sings His Big 15, The Alamo, Kingston Trio, Brahms: Piano Concerto No. 2, Bobby's Biggest Hits, Oklahoma!, Sold Out, Best of the Popular Piano Concertos, South Pacific, Inside Shelley Berman, Emotions.

Table of 150 Best Selling Monaural LP's (continued). Columns: This Week, Last Week, Title, Artist, Label, Wks. on Chart. Includes entries like Ben-Hur, Bobby Darin Story, Fireside Sing Along with Mitch, Buddy Holly Story, Mitch's Greatest Hits, String Along, From the Hungry I, I'll Buy You a Star, An Evening with Mike Nichols and Elaine May, Student Prince, Tchaikovsky: Piano Concerto No. 1, Johnny Horton's Greatest Hits, Do Re Mi, Belafonte Returns to Carnegie Hall, Only the Lonely, Kingston Trio at Large, Tenderloin, Sentimental Sing Along with Mitch, Music Man, Carnival, Here We Go Again, Laughing Room, Bye Bye Birdie, Mr. Lucky Goes Latin, Italian Favorites, Can Can, Here's Jonathan, Gigi, This is Brenda, Darin at the Copa, Heavenly, Best Music on/off Campus, Fiorello, Calypso, Genius Hits the Road, 12 Plus 3 Equals 15 Hits, Touch of Your Lips, Rejoice Dear Hearts, Mack the Knife—Ella in Berlin, King and I, Folk Song Sing Along with Mitch, Bobby Vee, Gypsy, T.V. Sing Along with Mitch, Exodus to Jazz, Johnny's Moods, Twist, Brenda Lee, Peter Gunn, Sixty Years of Music America Loves Best, Vol. II.

Table of 150 Best Selling Monaural LP's (continued). Columns: This Week, Last Week, Title, Artist, Label, Wks. on Chart. Includes entries like Hearer the Cross, Connie's Greatest Hits, Roaring 20's, Italia Mia, Anka at the Copa, Flower Drum Song, Encore, Wonderful World of Jonathan Winters, Porgy and Bess, Warm, Music for Lovers Only, Walk, Don't Run, Kick Thy Own Self, Temptation, Lanza Sings Caruso—Caruso Favorites, Songs to Remember, Gone with the Wind, Woody Woodbury Looks at Love and Life, Elvis is Back, The Apartment, Connie Francis at the Copa, Theme from a Summer Place, Like Love, Last Date, Outside Shelley Berman, Irma la Douce, Date with the Everly Brothers, Pete Fountain's New Orleans, Solid and Raunchy, Come Dance with Me, Oldies But Goodies, Love is the Thing, Time Out, Al Hirt, the Greatest Horn in the World, Come Fly with Me, Latin a La Lee, The Lord's Prayer, Faithfully, Have Twangy Guitar, Will Travel, Film Encores, Vol. I, Edge of Shelley Berman, That's All, Mr. Lucky, Till, Rick is 21, Say it with Music, It's Pony Time, Blue Hawaii, Connie Francis Sings Jewish Favorites.

50 Best Selling  
STEREO LP's

Table of 50 Best Selling Stereo LP's. Columns: This Week, Last Week, Title, Artist, Label, Wks. on Chart. Includes entries like Calcutta, Exodus, Camelot, Music from Exodus and Other Great Themes, Great Motion Picture Themes, The Sound of Music, Happy Times Sing Along with Mitch, Sinatra's Swingin' Session, My Fair Lady, Persuasive Percussion, Vol. III, Party Sing Along with Mitch, Make Way, Wonderland by Night, Orange Blossom Special & Wheels, All the Way, Do Re Mi, Provocative Percussion, Vol. II, Persuasive Percussion, Vol. II, G. I. Blues, Ben-Hur, Memories Sing Along with Mitch, Oklahoma!, Wildcat, Never on Sunday, Memories are Made of This, Bongos, South Pacific, Sing Along with Mitch, Saturday Night Sing Along with Mitch, Bongos, Flutes and Guitars, Nice 'n' Easy, Belafonte at Carnegie Hall, King and I, Mr. Lucky Goes Latin, Tchaikovsky: Piano Concerto No. 1, Sentimental Sing Along with Mitch, More Sing Along with Mitch, Say it with Music, Ring-A-Ding Ding, Brahms: Piano Concerto No. 2, Genius Plus Soul Equals Jazz, Tonight in Person, Johnny's Moods, Music Man, Provocative Percussion, Vol. I, Unsinkable Molly Brown, Best of the Popular Piano Concertos, Blue Hawaii, Persuasive Percussion, Vol. I, Last Date.



# SINGLES PROGRAMMING & BUYING GUIDE

## TOP MARKET BREAKOUTS

### NEW YORK

- QUARTER TO THREE  
U. S. Bonds, Le Grand
- TELL ME WHY  
Belmonts, Sabrina
- MILORD  
Teresa Brewer, Coral
- BETTER TELL HIM NO  
Starlets, Pam
- COUNT EVERY STAR  
Donnie and the Dreamers, Whale

### CHICAGO

- THAT'S THE WAY WITH LOVE  
Piero Soffici, Kip

### LOS ANGELES

- DREAM  
Etta James, Argo
- WATCH YOUR STEP  
Bobby Parker, V-Tone

### PHILADELPHIA

- QUARTER TO THREE  
U. S. Bonds, Le Grand
- I DON'T MIND  
James Brown, King

### DETROIT

- I LIKE IT LIKE THAT  
Chris Kenner, Instant

### BOSTON

- QUARTER TO THREE  
U. S. Bonds, Le Grand

### SAN FRANCISCO

- QUARTER TO THREE  
U. S. Bonds, Le Grand
- YOU'D BETTER COME HOME  
Russell Byrd, Scepter

### ST. LOUIS

- WAYWARD WIND  
Gogi Grant, Era
- IT KEEPS RAININ'  
Fats Domino, Imperial

### CLEVELAND

- YELLOW BIRD  
Arthur Lyman, Hi Fi

### BUFFALO

- QUARTER TO THREE  
U. S. Bonds, Le Grand

### BALTIMORE-WASHINGTON

- I LIKE IT LIKE THAT  
Chris Kenner, Instant
- BETTER TELL HIM NO  
Starlets, Pam
- NOBODY CARES  
Jeanette (Baby) Washington, Neptune
- THREE HEARTS IN A TANGLE  
Roy Drusky, Decca
- ANNA  
Jorgen Ingmann, Atco

### SEATTLE

- JIMMY MARTINEZ  
Marty Robbins, Columbia
- RONNIE  
Marcy Jo, Robbee

### MIAMI

- DRIVING WHEEL  
Little Junior Parker, Duke
- JURA  
Les Paul and Mary Ford, Columbia
- LONESOME WHISTLE BLUES  
Freddy King, Federal

### HOUSTON

- I FALL TO PIECES  
Patsy Cline, Decca

### DALLAS-FT. WORTH

- HOW MANY TEARS  
Bobby Vee, Liberty

### MINNEAPOLIS-ST. PAUL

- WAYWARD WIND  
Gogi Grant, Era
- JIMMY MARTINEZ  
Marty Robbins, Columbia

## BEST BUYS IN RECORDS

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

### POP

- \*THE WRITING ON THE WALL, ADAM WADE..... (Paxton-Recherche, ASCAP) Coed 5
- \*LITTLE EGYPT, COASTERS..... (Trio-Progressive, BMI) Atco 6192
- \*HALFWAY TO PARADISE, TONY ORLANDO..... (Aldon, BMI) Epic 9441
- \*BOLL WEEVIL SONG, BROOK BENTON..... (Play, BMI) Mercury 71820
- EVERY BEAT OF MY HEART, PIPS..... (Valjo, BMI) Vee Jay 386
- \*BILBAO SONG, ANDY WILLIAMS..... (Horns, ASCAP) Cadence 1398

### C&W

- \*LOOSE TALK..... (Central Songs, BMI)
- \*MENTAL CRUELTY, BUCK OWENS AND ROSE MADDOX..... (Les Kargas, BMI) Capitol 4550
- \*RAGGED BUT RIGHT, MOON MULLICAN..... (Starday, BMI) Starday 545
- \*FAMILY BIBLE, GEORGE JONES..... (Glad, BMI) Mercury 71721

### R&B

- EVERY BEAT OF MY HEART, PIPS..... (Valjo, BMI) Vee Jay 386
- TOSSIN' AND TURNIN', BOBBY LEWIS..... (Steven, BMI) Beltone 1002
- BARBARA ANN, REGENTS..... (Cousins-Shoestring, BMI) Gee 1065
- HEART AND SOUL, CLEFTONES..... (Famous, ASCAP) Gee 1064
- \*I DON'T MIND, JAMES BROWN..... (Lois, BMI) King 5466
- \*BOLL WEEVIL SONG, BROOK BENTON..... (Play, BMI) Mercury 71820

## REVIEWS OF THIS WEEK'S SINGLES

the pick of the new releases:

### SPOTLIGHT WINNERS OF THE WEEK

Strongest sales potential of all records reviewed this week.

#### Pop

##### ERNE K-DOE



**TE-TA-TE-TA-TA (Minit, BMI) (2:13)**—The "Mother-in-Law" winner has another chart item in his latest disk. The cute novelty, which paraphrases his chick's vocabulary, has strong and infectious rhythm. Flip is "Real man" (Minit, BMI) (2:39). **Minit 627**

##### FLOYD CRAMER



**SAN ANTONIO ROSE (Bourne, ASCAP) (2:16)**—**I CAN JUST IMAGINE (Acuff-Rose, BMI) (2:38)**—Cramer's piano work is as stylish as ever on the first side. It is a warm and attractive version of the old standard. The reverse side is in the "Last Date" groove and a mighty fine item. Both are from his "On the Rebound" LP. **RCA Victor 7893**

##### BILL BLACK'S COMBO



**OLE BUTTERMILK SKY (Burke-Van Heusen, ASCAP) (2:20)**—**YOGI (Jec, BMI) (1:58)**—The fine old Hoagy Carmichael hit gets the distinctive Bill Black instrumental treatment on side one and is bound to be a chart climber. The flip is a Black original in the blues vein that swings mightily. **Hi 2036**

##### RAY PETERSON



**YOU THRILL ME (SPR, BMI) (2:02)**—Powerful reading by Peterson and a solid arrangement are the hit teamwork on this rockaballad. The flip is "Missing You" (Copar, BMI) (2:45). **Dunes 2006**

##### JIMMY JONES



**I SAY LOVE (Mellin-Shalimar, BMI) (2:04)**—Jimmy Jones should come back strongly with this new release. The chanter sells the rhythm tune with feeling over an infectious Latin beat. Flip is "Dear One" (Shalimar, BMI) (2:17). **Cub 9093**

##### THE CLASSICS



**LIFE IS BUT A DREAM, SWEETHEART (Ro-Jo, BMI) (2:07)**—The Classics could get their share of the action on this version of the oldie with their wild, driving reading of the song here. It moves and it has excitement. Flip is "That's the Way" (Ro-Jo, BMI) (2:27). **Mercury 71829**

##### PEGGY LEE



**BOSTON BEANS (Denslow, ASCAP) (2:03)**—**YES INDEED (Embassy, BMI) (2:51)**—The lovely Peggy Lee turns out two wonderful vocals here, and both sides could happen. "Beans" features the lass in a jazz-type reading of a clever novelty; flip is the standard waxed live in a night club. Fine sides. **Capitol 4576**

##### THE CHORDETTES



**NEVER ON SUNDAY (Esteem-Sidmore, BMI) (2:40)**—It's been a long time since the Chordettes have been heard from but they could catch coins and sales action on this lively vocal version of the academy award-winning tune from the flick. Flip is "Faraway Star" (Kati-Kris, ASCAP) (2:18). **Cadence 1402**

##### THELMA CARPENTER



**HEARTACHES (Leeds, ASCAP) (1:55)**—Here is a wonderfully fresh and rhythmic version of the Ted Weems ork smash of years ago. Thelma Carpenter sells it with verve and the backing is strong. Flip is "My Imagination" (David, BMI) (2:20). **Coral 62272**

##### THE HOLLYWOOD FLAMES



**GEE (Kahl, BMI) (2:23)**—The old rock and roll hit is accorded an infectious vocal treatment by the group. A dual-market side with a solid beat. Flip is "Yes, They Do" (Arc, BMI) (2:28). **Chess 1787**

##### THE FOUR SPORTSMEN



**PITTER PATTER (Fury, BMI) (2:10)**—The boys provide a lively rendition on a fast moving rhythm-rocker with a bright, bouncy beat. Could move out in both pop and r.&b. markets. Flip is "Git Up Paint" (Fury, BMI) (2:10). **Sunnybrook 4**

(Continued on page 29)

HONOR ROLL OF HITS

FOR WEEK ENDING JUNE 4

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

Table with columns: This Week, Last Week, Tune, Composer-Publisher, Weeks on Chart. Lists top hits like MOTHER-IN-LAW, RUNAWAY, TRAVELIN' MAN, DADDY'S HOME, etc.

RECORDINGS AVAILABLE (Best Selling Record Listed in Bold Face)

- 1. MOTHER-IN-LAW - Ernie K-Doe, Minit 623; Four Sportsmen, Sunnysbrook 2.
2. RUNAWAY - Del Shannon, Big Top 3067.
3. TRAVELIN' MAN - Jo Morris, Herald 420; Ricky Nelson, Imperial 5741.

Belafonte Set for Long Concert Tour

NEW YORK - Harry Belafonte opens a 12-week concert tour on June 15, starting with a two-week engagement at the Carter Barron Theater in Washington.

To Urge AFM Join ASCAP's Fight With Ops

Continued from page 1

ASCAP established the precedent has served to stiffen the operators' opposition to ASCAP's demands. A traditional complaint of the musicians' union has been the fact that canned music is continually replacing the live performer, and juke boxes have been favorite targets of the Federation's ire in the days when James C. Petrillo was at its helm.

The resolution to be introduced by Local 47's delegates (John Max Herman, vice-president; Don Morris, recording secretary) reads as follows:

"Whereas, the economic abuse of musicians, composers and publishers by purveyors of mechanical music has been a source of great distress to all of us, and

"Whereas, the American Society of Composers, Authors and Publishers has instituted a program toward legislation to correct this abuse, and

"Whereas, utmost co-operation with allied crafts and unions is of vital importance,

"Now, therefore, be it resolved that the American Federation of Musicians join with ASCAP in the fight for performance royalties from juke boxes and other mechanical devices."

Artists Pix Promo

Continued from page 19

the portable phonograph department to remind her customers that there is plenty of quality available in sound reproduction with small portables as with the most expensive stereo consoles.

Best Selling Sheet Music in U. S.

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

Table with columns: This Week, Last Week, Tune, Weeks on Chart. Lists best selling sheet music like EXODUS, PORTRAIT OF MY LOVE, CALCUTTA, etc.

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---

**Dean Barlow**  
"LOVE IS THAT YOU!"  
SEVEN ARTS S-704


---

The **Cordials**  
"KEEP AN EYE" and "DAWN IS ALMOST HERE"  
SEVEN ARTS S-707

---

The **Genies**  
"CRAZY FEELING" and "LITTLE YOUNG GIRL"  
WARWICK M-643

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SEVEN ARTS RECORD PRODUCTIONS CORP.

**MORTY CRAFT**  
President  
701 Seventh Ave., New York 36, NY

## Reviews and Ratings of New Albums

Continued from page 20

### ★★★★ HOLLYWOOD HITS FOR DANCING

**Ernie Heckscher and His Fairmont Orchestra, Verve V 4047**—Here's another collection of old film tunes with strong appeal for movie fans and ballroom tappers. Heckscher, a fixture at San Francisco's

Fairmont Hotel, wraps up a flock of great old picture themes in bright, danceable arrangements. Tunes include "How About You," "Laura," "Over the Rainbow," "Second Time Around," and "Cheek to Cheek." Effective cover gives album good display value.

### ★★★★ MODERATE SALES POTENTIAL

### ★★★★ MODERN GUITAR ARTISTRY

**"Little" Jimmy Dempsey, J.C.D. LP 100**—Jimmy Dempsey, well-known guitarist from Atlanta, has a good album here, one that shows off his warm style on a collection of familiar standards and recent pop hits. Dempsey plays a fine guitar, on this set mainly in the pop area. Tunes include "Autumn Leaves," "I'll Be Around," and "Sleep Walk." A set that deserves exposure.

**national Award Series AK 152 (Stereo)**—Percussionists Ted Sommer and Bill LaVorgna lead a large-sounding ensemble in some fine, old standard tunes on this set. The stereo effects are nicely placed and the arrangements as a whole are listenable. Among the list of tunes included in the set are "The Lady Is a Tramp," "I Could Write a Book," and "What Is There to Say."

### ★★★★ PIANO A LA PERCUSSION

**Stan Free, Old Town LP 2002**—Pianist Stan Free has come up with a listenable and attractive pop-jazz set here, one that merits air programming. It features Free, backed by a small combo, playing a collection of standards in neat, and lightly swinging style. Tunes range from "Manteca" to "Time On My Hands," as well as an original or two.

### ★★★★ PLEASANT PERCUSSION-MUSIC OF COLE PORTER

**Ted Sommer and Bill LaVorgna, International Award Series AK 151 (Stereo)**—Just as the title suggests, this flock of Cole Porter favorites are offered in a pleasant and mild percussive manner in substantial stereo sound. Highlights include "Easy to Love," "It's D'Lovely," "I Love Paris," and "You'd Be So Nice to Come Home To." A salable set.

### ★★★★ DANCING PERCUSSION MUSIC OF THE 30's

**Ted Sommer and Bill LaVorgna, Inter-**

## JAZZ LP'S

### ★★★★ MODERATE SALES POTENTIAL

### ★★★★ COOKIN

**Booker Ervin Quintet, Savoy MG 12154**—Tenor saxist Booker Ervin is surrounded here by trumpeter Richard Williams, pianist Horace Parlan, Drummer Danny Richmond and bassist George Tucker. The saxist plays a hard-booting style which is distinctly in the modern groove. The team behind him makes adequate use of its solo time and the rhythm section does a propulsive job of moving things along.

baritone, trumpet, trombone, French horn, tuba and rhythm. The complement generates plenty of listenable effects.

### ★★★★ IN THE PURPLE GROTTIO

**Al (Jazzbo) Collins, Old Town LP 2001**—The deejay from the "Grotto" has lent little to this set but his name. The music is by a tightly knit group under pianist Lou Stein's direction. It's a peppy combo featuring some New York studio musicians with fine reputations. Eddie Costa, Don Lamond, Barry Galbraith, Clark Terry and Phil Bodner make swifty modern interpretations of chestnuts like "It Don't Mean a Thing," "One and Only Love," and "Christopher Columbus." Collins penned parts of a few of the tunes and the liner notes.

### ★★★★ JAZZ ARGOSY

**Tony Argo, Savoy MG 12157**—Tony Argo is a fast-fingered and creative accordionist with good solo ideas. In this group of eight numbers, some familiar, the agile Argo talent comes into play as soloist and as ensemble man along with alto,

## CLASSICAL LP'S

### ★★★★ MODERATE SALES POTENTIAL

### ★★★★ TAFFANEL: WOODWIND QUINTET; FRANCAIX: WOODWIND QUINTET

The **New York Woodwind Quintet, Concert-Disc CS 222, (Stereo)**—These two intricate French woodwind quintets are given top treatment by the New York Woodwind Quintet. The ensemble on this package is: Samuel Baron, flute; Jerome Roth, oboe; David Glazer, clarinet; Arthur Weisberg, bassoon; and John Barrows, horn. There is only one other recording available here on the Francaix work and none on the Taffanel piece, which should make this stereophonic disk a good item for collectors of chamber music.

pieces is interesting as the Poulenc piece is light and melodic in contrast to the somber and serious Riegger concerto. A good item for the collectors.

### ★★★★ THE NEW YORK WOODWIND

**Quintet Plays Alec Wilder's Quintets No. 3, No. 4, No. 5, Concert-Disc CS 223 (Stereo)**—Wilder has experimented for almost a decade with wind and brass chamber compositions and these three are among the most recent, dating from 1957. They were written with the performing group in mind and the dexterity of the artists, on flute, clarinet, oboe, horn and bassoon, as well as that of Wilder in his musical thinking, is clearly evident. There are fascinating harmonies and polyphonic passages and they are played with great adroitness.

### ★★★★ SCHUBERT: OCTET FOR STRINGS AND WINDS, OP. 166

The **Fine Arts Quartet, Concert-Disc CS 220, (Stereo)**—Well-performed light chamber music presented by the Fine Arts Quartet. The participants are: Leonard Sorkin, 1st violin; Abram Loft, 2nd violin; Irving Imer, viola; George Sopkin, cello; Harold Siegel, double bass; David Gazer, clarinet; Arthur Weisberg, bassoon; and John Barrows, horn. The stereo sound is clean and agreeable and since there are only a few recordings of this work the LP should be of interest.

### ★★★★ GREAT WALTZES FOR PIANO

**Walter Hautzig, United Artists UAS 8808 (Stereo)**—Pianist Hautzig offers tasteful, melodic interpretations of romantic waltz themes by Schubert, Chopin, Brahms and Strauss. Hautzig plays with great delicacy and flavor. Selections include some rarely recorded items which should be of interest to collectors.

### ★★★★ POULENC: SEXTET AND WINDS; RIEGGER: CONCERTO FOR PIANO AND WOODWIND QUINTET, OP. 53

The **New York Woodwind Quintet, Concert-Disc CS 221, (Stereo)**—The New York Woodwind Quintet offers a program of two modern pieces of chamber music. Musically the performance is of the highest caliber and the works are given colorful readings. The combinations of these two

### ★★★★ ELEANOR STEBER SINGS MOZART

**Strand SLP 406**—The noted soprano addresses herself in exemplary fashion to the demanding vocal music of Mozart, with its exacting flourishes, runs, and intervals. Miss Steber proves the equal of the lengthy recitative passages in six different songs and arias. Robert Lawrence conducts the Symphony of the Air Orchestra in the supporting role.

(Continued on page 31)

# BILLBOARD MUSIC WEEK HOT C&W SIDES

FOR WEEK ENDING JUNE 4

THIS WEEK	ONE WEEK AGO	TWO WEEKS AGO	THREE WEEKS AGO	TITLE, Artist, Company, Record No.	WEEKS ON CHART
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1	1	1	1	HELLO WALLS, Faron Young, Capitol 4533	11
2	2	3	3	FOOLIN' AROUND, Buck Owens, Capitol 4496	18
3	6	10	8	I FALL TO PIECES, Patsy Cline, Decca 31205	9
4	10	8	9	THREE HEARTS IN A TANGLE, Roy Drusky, Decca 31193	12
5	4	4	4	THE BLIZZARD, Jim Reeves, RCA Victor 7855	10
6	7	5	5	WINDOW UP ABOVE, George Jones, Mercury 71700	30
7	3	2	2	DON'T WORRY, Marty Robbins, Columbia 41922	17
8	5	6	6	HEART OVER MIND, Ray Price, Columbia 41947	11
9	9	9	19	SLEEPY-EYED JOHN, Johnny Horton, Columbia 41963	6
10	8	7	7	I'LL JUST HAVE ANOTHER CUP OF COFFEE, Claude Gray, Mercury 71732	21
11	16	24	30	HAND YOU'RE HOLDING NOW, Skeeter Davis, RCA Victor 7863	6
12	23	—	—	LOOSE TALK, Buck Owens & Rose Maddox, Capitol 4550	2
13	24	29	—	BEGGAR TO A KING, Hank Snow, RCA Victor 7869	3
14	19	21	22	EVERYBODY'S DYIN' FOR LOVE, Jimmy Newman, Decca 31217	7
15	—	—	—	RAGGED BUT RIGHT, Moon Mullican, Starday 545	1
16	—	—	—	FAMILY BIBLE, George Jones, Mercury 71721	1
17	12	20	20	I LOVE YOU BEST OF ALL, Louvin Brothers, Capitol 4506	12
18	18	18	15	ODDS & ENDS, Warren Smith, Liberty 55302	15
19	29	23	14	YOUR OLD LOVE LETTERS, Porter Wagoner, RCA Victor 7827	13
20	28	25	23	LONELYVILLE, Ray Sanders, Liberty 55304	8
21	17	15	10	LET FORGIVENESS IN, Webb Pierce, Decca 31197	15
22	22	27	—	MENTAL CRUELTY, Buck Owens & Rose Maddox, Capitol 4550	3
23	13	14	18	THE TWENTY-FOURTH HOUR, Ray Price, Columbia 41947	10
24	—	—	—	HEARTBREAK U. S. A., Kitty Wells, Decca 31246	1
25	—	—	—	TEACH ME HOW TO LIE, Hank Thompson, Capitol 4556	1
26	—	—	—	DON'T LET YOUR SWEET LOVE DIE, Don Remo & Red Smiley, King 5469	1
27	—	—	—	(JIM) I WORE A TIE TODAY, Eddy Arnold, RCA Victor 7861	1
28	—	—	—	FLAT TOP, Cowboy Copas, Starday 542	2
29	—	—	—	OKLAHOMA HILLS, Hank Thompson, Capitol 4556	1
30	11	11	12	CRAZY BULLFROG, Lewis Pruitt, Decca 31201	9

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● **Reviews and Ratings of New Albums**

● Continued from page 30

**SPECIALTY LP'S**

★★★★  
**STRONG SALES POTENTIAL**

**FOLK**

★★★★ **YES I SEE**  
Bob Gibson, Elektra EKL 197—Ablly backed by the Gospel Pearls, folk singer Bob Gibson, in a straightforward, sincere vocal style, offers a collection of American folk songs, many of which are given new arrangements by Gibson with his aid Bob Camp. The program is also first-class, including tunes penned by Gibson such as "By and By," "Blues Around My Head" and "Well, Well, Well." Other highlights are "Daddy Roll 'Em," "Gilgarry Mountain" and "Trouble in Mind." Strong item for folk music enthusiasts.

by the artist and supporting guitar ensemble. Excellent sound quality.

**COMEDY**

★★★★ **THE EXPLOSIVE SOUNDS OF JACKSON PAINE**  
Warner Bros. W 1441—Jackson Paine, a commercial artist by profession, may find himself a wanted comic after this unusual and often funny new album. It's a combination of short comic situations combined with sound effects for the punch lines of the gags. Even though some of the gags do not hold up the total effect is very chucklesome.

**COUNTRY & WESTERN**

★★★★ **JIMMIE SKINNER**  
Mercury EP 1-4037—This disk includes songs associated with the artist. All were written wholly or in part by him. "Will You Be Satisfied That Way" and "I Found My Girl in the U.S.A." were big Skinner hits. The other two were his hits of years ago, and are "On the Wrong Side of the Tracks" and "Doin' My Time." The latter have been out of print, and fans will love them. "Time" is a particularly moving piece.

**LATIN AMERICAN**

★★★★ **REVOLUCION MEXICANA**  
Los Hnos. Samperio Y Antonio Briblesca, Orfeon LP 12-218—The American market has been favored recently with a number of authentic, imported-from-Mexico Orfeon releases, and here is another, with the spotlight on some brilliant guitar performances in the Mexican mode. Senior Briblesca is one of Mexico's true virtuosos of the guitar and here he lends himself to the songs of the Mexican Revolution. They are played with great fire and spirit

★★★  
**MODERATE SALES POTENTIAL**

**LATIN AMERICAN**

★★★ **MARISOL EN UN RAYO DE LUZ**  
Montilla FM 167—Marisol, the young lass who is a popular singer and actress in Spain, is the star of this version of "Un Rayo De Luz." The lass displays remarkable versatility in her rôle, ranging from pop to operatic style singing. She is aided by the Montilla Orchestra under the direction of Daniel Montorio, and featuring guitarist Paco Agullera. Recording is excellent.

own, yet there is a good bit of human warmth and entertainment in just listening to this child care expert. The presentation is in the form of a live speech, delivered to an audience in Phoenix, Ariz.

★★★ **JAZZ AIN'T NOTHIN' BUT SOUL**  
Norman Mapp, Epic BA 17014—Mapp, a talented young composer and singer, bows on the label with warm and meaningful renditions of a tasteful collection of tunes. Most of them he penned himself. Mapp handles them all in winning fashion accompanied by a group of top jazzmen. Among the best Mapp-penned tunes are "In the Night," "Who Do You Thing You Are" and "Jazz Ain't Nothin' But Soul." Good debut wax for Mapp.

★★★ **LO MEJOR DE LOS BOCHERS**  
Orfeon LP 12-86—This vocal and instrumental group is exceptionally well grounded in Spanish music—including song types which are not well known to ordinary audiences. They perform some of their hits on this album. Material includes "La Luna Enamora," "Valencia," and "Suerte Loca." Disk was pressed in Mexico where the group is well known.

LIMITED  
SALES  
POTENTIAL

**CLASSICAL**

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**SPECIALTY**

★★★ **BUILDING BALANCED CHILDREN**  
W. Cleon Skousen, Key LP 770—There is much folksy advice, and many sage observations about the greatest mystery of all here, namely, raising children. A lot of it will be familiar and somewhat old hat to parents with two or three kids of their

● **Reviews and Ratings of New Records**

● Continued from page 29

weak but Part II is a hard driving rocker played in gummy, down home fashion by the boys and it's worth spins and juke box exposure. The group handles the riff instrumentally with vigor. (Imuco, BMI) (2:15, 2:10)

**TOM O'NEIL**  
★★★ **A Song for Anita**—COLONIAL 7015—Harmonica effectively supported by vocal chorus and rhythm make up the entry on this disk. Lush quality of the disk gives it easy-listening programming potential. (Bentley, BMI) (2:22)

**ROB AND ROY**  
★★★ **Many Hearts 'n' Arms**—COLUMBIA 42014 (33)—Rhythm song with fresh-sounding, good vocal duet. Could get spins. (Marty's, BMI) (2:22)

★★ **I Get the Blues When It Rains**—Funny noises from the harmonica against a back beat rocker complete with strings and whistling are the ingredients on the flip. (Forster, ASCAP) (1:50)

★★★ **Surrender, My Love**—Tonal texture of this disk is unusual. Vocal duet is pleasant balladry. (Tree, BMI) (2:09)

**BILLY SHA-RAE**  
★★★ **Music to My Ears**—BAY-UK 1—The singer sells this semi-instrumental tune with warmth over simple support by chorus and orchestra. (Toy Town Tunes, ASCAP) (2:27)

**BILLY MURE**  
★★★ **Theme for the Lonely**—SRG 102—This haunting theme is given a highly unusual treatment by Mure. The instrumental is taken as a ballad and its almost gypsy-like mood comes across with strength. (Jack Gold, ASCAP) (2:22)

★★ **To Love and Be Young**—Billy Sha-Rae tries hard on this typical rockballad but not much happens. (Meadowbrook, ASCAP) (2:23)

★★ **Little Reuben**—Gardner has some of the Al Hibler affectations down pat on this disk. Boy is backed by group and singers on this semi-rocker. (Starfire-Greta, BMI) (2:05)

**DICK ZABE**  
★★★ **Deep Down (In the Well of Love)**—PIO 103—Zabe sells this happy rocker

nicely and the fern chorus in the backing adds a lot of excitement. (Beechwood, BMI) (1:58)

★★ **My Senior Prom**—Tender ballad about the senior prom receives a fair vocal from Zabe while the ork backs him nicely. (Denza, BMI) (2:35)

★★★ **STRONG SALES POTENTIAL**

**COUNTRY & WESTERN**

**KAREN WELLS**  
★★★★ **Never Gonna Let You Go—CUCA 1035**—Interesting country-oriented blues. Chick has a fresh voice. String band contributes a driving rhythm. (Kirchstein, BMI) (1:55)

★★★ **Blieve Him**—A country ballad, tastefully done, with quiet background. (Kirchstein, BMI) (2:48)

(Continued on page 32)

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# Reviews and Ratings of New Records

Continued from page 31

★ ★ ★  
**MODERATE SALES POTENTIAL**

### COUNTRY & WESTERN

**JIMMY BRYANT**  
★★★ Lonesome Train—SAGE 340—Very fine train instrumental. DeeJays looking for authentic country programming have a good one here. (Sage & Sand, SESAC) (2:00)

★★★ 32 Chatsworth Road—Howdown, with some terrific country fiddling. Great for square dancing and jocks looking for programming of this sort. (Sage & Sand, SESAC) (1:26)

**RAY BAKER**  
★★★ To Be Number One — MANCO 1019 — Pleasant, sincere ballad wax by Baker, with a nice fem chorus assist. He has a strong flavor of Jim Reeves. (Bluebonnet, BMI) (2:21)

★★★ I Got Lonesome Too — Here's a nice medium rhythm tune, well handled by Baker. This side is arranged much in the traditional groove. Two listenable sides. (Bluebonnet, BMI) (2:12)

**BILL ANDRESS**  
★★★ Chicken Run — CINEMA 103 — A ballad of tragedy. The boy escapes death in a game of chicken with a friend, but his girl is killed as she sits beside him. A mournful message. Side would have been improved with better backing. (Stairway, BMI) (2:45)

★★★ I Love to Dream About — A ballad sung in meaningful tones by Andress, against guitar support. Flip has more to say. (Stairway, BMI) (2:30)

**REX ALLEN**  
★★★ Lonesome Letter Blues — HACIENDA 002 — Effective vocalizing by Allen on strong country theme with good lyrics. (Boxer, BMI) (2:35)

★★★ Love Gone Cold — Sincere warbling stint by Allen on plaintive country item. (Peer Int'l, BMI) (2:30)

**TRACY PENDARVIS**  
★★★ Eternally — SUN 359 — New rocka-ballad receives a warm performance from Pendarvis over pretty backing. Side is smooth enough to attract a lot of spins. (Knox, BMI) (2:10)

★★★ Belle of the Suwannee — Pendarvis turns in an enthusiastic performance on a bright effort with a ranchero beat. Cute side which the lad handles capably, and it has a chance. (HiLo, BMI) (2:33)

**BRAGA SISTERS**  
★★★ Play My Request — MANCO 1015 — The young thrushes from Texas intone a request for a tune on their favorite jockey show. Medium rhythm effort comes off for fair results. Teen type wax. (Bluebonnet, BMI) (2:38)

★★ Pretty Little Guitarist — A bouncy rhythm tune by the thrushes, but the flip has more appeal. (Bluebonnet, BMI) (2:05)

**JOHNNY DIAMOND**  
★★★ Cry, Baby, Cry — MANCO 1016 — A blues in medium tempo. It has a weeper message and an answering fem chorus. (Bluebonnet, BMI) (2:35)

★★ I'm on the Wrong Train — A train ballad done in okay style by Diamond, again with the gal chorus cast in an answering role. (Bluebonnet, BMI) (2:03)

**REX ZARIO**  
★★★ It's Nobodys Fault But Your Own—ARCADE 163—Zario tells the girl of her mistakes on this medium-quick stepping side. Backing is in the traditional country style. (Dixie, BMI) (2:06)

★★ Jukebox Cannonball—This train rhythm tune is sung by Zario against standard country backing. (Howard, BMI) (2:03)

### RHYTHM & BLUES

**DANNY BOY BLUE**  
★★★ Kokomo Me Baby—TIFCO 824—Danny Boy Blue comes through with a feelingful reading of traditional-styled blues effort here. For the South. (Sta-New, BMI) (2:30)

★★★ Wild Women—Same comment. (Sta-New, BMI) (3:15)

**P. T. AND THE PARTY-TIMERS**  
★★★ Crazy Saddle — FEDERAL 1402 — A wild rocker blues, done up in a strong r.&b. styling by Mr. P. T. Delivery is shouted out by the lead man with a wailing answer pattern by the group. (Tannen, BMI) (2:15)

★★★ Aunt Susie — A girl's name blues, much in the style of earlier Little Richard sides. A whole lot of shouting here. (Tannen, BMI) (2:10)

**EARL HOOKER**  
★★★ Apache War Dance — AGE 29101 — Hooker recites a story here about a rock and roll show back in the Indian days. Side is largely on the instrumental kick with Hooker coming in for occasional spoken spots. Good swingin' rhythm side. (Melva) (2:15)

★★★ This Little Voice — Slow, down-to-earth blues in the southern tradition. Good, silky rhythm somewhat in the Kansas City rhythm framework. Good, heartfelt vocal. (Melva) (2:10)

(Continued on page 33)

# BILLBOARD MUSIC WEEK HOT R&B SIDES

THIS WEEK	ONE WEEK AGO	TWO WEEKS AGO	THREE WEEKS AGO	WEEKS ON CHART
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RANK	THIS WEEK	ONE WEEK AGO	TWO WEEKS AGO	THREE WEEKS AGO	WEEKS ON CHART	TITLE, Artist, Company, Record No.
1	7 27	—	—	—	3	STAND BY ME, Ben E. King, Atco 6194
2	1 1 1	—	—	—	9	MOTHER-IN-LAW, Ernie K-Doe, Minit 623
3	2 5 7	—	—	—	5	MAMA SAID, Shirelles, Scepter 1217
4	— — —	—	—	—	1	EVERY BEAT OF MY HEART, Pips, Vee Jay 386
5	4 4 8	—	—	—	9	DADDY'S HOME, Shep & the Limelites, Hull 740
6	— — —	—	—	—	1	TOSSIN' AND TURNIN', Bobby Lewis, Belfone 1002
7	— — —	—	—	—	1	BARBARA ANN, Regents, Gee 1065
8	9 10 10	—	—	—	12	HIDEAWAY, Freddie King, Federal 12401
9	18 — —	—	—	—	2	RAINDROPS, Dee Clark, Vee Jay 383
10	— — —	—	—	—	1	HEART AND SOUL, Clefones, Gee 1064
11	— — —	—	—	—	1	I DON'T MIND, James Brown, King 5466
12	— — —	—	—	—	1	BOLL WEEVIL SONG, Brook Benton, Mercury 71820
13	3 6 16	—	—	—	6	FUNNY, Maxine Brown, Nomar 106
14	13 12 11	—	—	—	5	ONE HUNDRED POUNDS OF CLAY, Gene McDaniels, Liberty 55308
15	— — —	—	—	—	1	QUARTER TO THREE, U. S. Bonds, Le Grand 1008
16	22 29 26	—	—	—	5	EXODUS, Eddie Harris, Vee Jay 378
17	21 22 25	—	—	—	5	SAVED, LaVern Baker, Atlantic 2099
18	— — —	—	—	—	1	LONESOME WHISTLE BLUES, Freddy King, Federal 12415
19	16 18 17	—	—	—	5	BIG BOSS MAN, Jimmy Reed, Vee Jay 380
20	8 7 4	—	—	—	9	TRUST IN ME, Etta James, Argo 5385
21	5 13 —	—	—	—	3	DRIVING WHEEL, Little Junior Parker, Duke 335
22	6 9 3	—	—	—	11	ONE MINT JULEP, Ray Charles, Impulse 200
23	— 24 19	—	—	—	11	FIND ANOTHER GIRL, Jerry Butler, Vee Jay 375
24	— — —	—	—	—	1	YOU ALWAYS HURT THE ONE YOU LOVE, Clarence Henry, Argo 5388
25	— — —	—	—	—	1	SPRING FEVER, Little Willie John, King 5503
26	— — —	—	—	—	1	(IT NEVER HAPPENS) IN REAL LIFE, Chuck Jackson, Wand 108
27	— — —	—	—	—	1	EVERY BEAT OF MY HEART, Gladys Knight, Fury 1050
28	— — —	—	—	—	1	I'M SO YOUNG, Students, Argo 5386
29	20 — —	—	—	—	2	RAININ' IN MY HEART, Slim Harpo, Excello 2194
30	— — —	—	—	—	1	A LOVE OF MY OWN, Carla Thomas, Atlantic 2101

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IT KEEPS RAININ'  
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## TALENT TOPICS

• *Continued from page 6*

foes that Nashville newcomer Joe Tex has inked an exclusive writer's contract with Tree. . . . RCA Victor studio technician Tommy Strong has a brand-new baby boy. Pat Twitty

### BOSTON

Blinstrub's has a tremendous advance for the appearance next week of Johnny Mathis, a big favorite here. . . . The Show Toppers are proving so successful at the Statler-Hilton that others are vying for their services. An agent from the Mae Johnson office is currently scouting them for an engagement at the Queen Elizabeth Hotel in Montreal.

Bob Nelson, WBC-Radio's Program P.M. host, taped in-

terviews backstage at the musical "Carnival" in New York. He got interviews with Anna Maria Alberghetti, Jerry Orbach and Kaye Ballard which will be presented as "P.M. Goes Backstage at Carnival" on WBZ. . . . Tony Martin coming to Framington Carousel theater in the round to play Sky Masterson in "Guys and Dolls," opening June 12. In the cast also will be Slapsie Maxie Rosenbloom. Les Paul and Mary Ford visited the Hub last week to plug "Jura."

Cameron Dewar

### TORONTO

Jonah Jones created line-ups at the Town Tavern during his two weeks of appearances here. . . . Sam Berger, best known for his work at introducing jazz to the community, is opening Berger's in July, about the same time that the Colonial Tavern will be re-opening, another jazz center for the big names. . . . Allan Bruce, Scottish recording artist for Columbia, made a flying visit to Toronto and Montreal, visiting with the various disk jockeys in the communities. . . . Walter Susskind, conductor of the Toronto Symphony Orchestra, whose name has appeared as conductor on all the major record labels, has turned down offers to conduct in the United States. Most of his summer appearances will be in Canada.

### Trend Grows

• *Continued from page 1*

line in toto, and distributing it as it would a subsidiary. The independently produced company, however, retains its logo and label emblem.

The Boyd-UA deal is an indication of the varied deals worked out by indies with smaller labels. UA is distributing two Boyd artists' disks, Phil Upchurch and Marvin McCullough, on the Boyd label with a UA number. UA has taken for its own label three artists formerly on Boyd, Sonny Miller, Bobby Sills, and Pamela Law. Boyd will continue to function as a label, and will distribute other records on its own. And Boyd will continue to be an independent producer on a nonexclusive basis, making records for many labels, including UA.

Some tradesters look on the distribution of small labels by the large indies as a trend toward bigness in the competitive record business. Others view it as a stabilizing trend in the singles field.

### New Zealand News

• *Continued from page 14*


HMV hot LP's are "Five Pennies Original Soundtrack" (Capitol) still tops after 12 months, followed by the stereo sound track of "Oklahoma!" (Capitol), Billy Vaughn's "La Paloma" (Dot) and Connie Francis' "Connie's Greatest Hits" on MGM. Philips have some big sellers in "Cherry Pink and Apple Blossom White" by Jerry Murad's Harmonicats (Columbia) and "Memories Sing Along With Mitch" by Mitch Miller.

#### Hot Singles

Big singles from HMV are "Today's Teardrops" by Roy Orbison which was their 12th biggest seller a week ago and is now their top. Cliff Richard's "I Love You" comes second on their list of sellers.

Pye's biggest is "Blue Moon" by the Marceles. Festival expects Brenda Lee's dinking of "Let's Jump the Broomstick" to catch any day now. The Thelma Carpenter single "Yes I'm Lonesome Tonight" hardly got off the ground.

**HOT ROD-ing THE CHARTS!**  
**LITTLE JR. PARKER**



**"DRIVING WHEEL"**  
Duke #335

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---	--

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### Reviews and Ratings of New Records

• *Continued from page 32*

#### JUNIOR WELLS

★★★ I'm a Stranger — CHIEF 7030 — A slow, donkey-walkin' kind of blues with a wild organ, piano and guitar backing. Wells hands it much feeling in the good old style. Blues fans should dig. (Melva) (2:20)

★★★ The Things I'd Do for You — There's a band added to the rhythm backing here, as Wells turns out a spirited up-beater. Good beat. Sides should grab good r.&b. play. (Melva) (2:28)

#### TWO BROTHERS

★★★ Lonely Boy—IMPERIAL 5748—The two boys sing this ballad of loneliness with an odd and unique sense of harmony that might just catch on. (Travis, BMI) (2:28)

★★ Tell It—Rocker material here is sung rather routinely. (Travis, BMI) (2:20)

### LATIN AMERICAN

#### ALFONSO DE LA MORENA

★★★ Don Quixote—MONTILLA 501—Dramatic reading of an exciting piece of material by the chanter helped much by the big ork support. Morena can sell a song. (SGAE, BMI) (3:10)

★★★ Sorrento—Morena shows off a powerful set of pipes on this vigorous reading of the familiar standard ever ork and chorus support. Good side for the LA market. (Montilla) (2:12)

### Cap Lands Rights

• *Continued from page 1*

ler's music and lyrics (he had collaborated with Jerry Ross on "Damn Yankees" and "Pajama Game" music and lyrics), Robert Alan Arthur's book, and Sally Ann Howes and John Sekka in the leads. She was Julie Andrew's replacement in "My Fair Lady." The show will open September 5 in Toronto, and is scheduled to bow on Broadway October 17.

"Sail Away" marks Coward's first U. S. musical in 30 years, and will feature his music, lyrics, book and direction. It will open on Broadway early in October, after playing Boston and Philadelphia. Bonnard Productions is producing in association with Charles Russell. "The Gay Life" was the new season's first Broadway plum to be grabbed by the label. Kermit Bloomgarden, who gave Broadway "The Music Man," will produce, featuring Arthur Schwartz's music and Howard Dietz's lyrics, and the book by Fay and Michael Kanin. It is set for the Broadway Schubert Theater opening November 18, following three weeks in Toronto.

Joe Csida, the label's Eastern operations vice-president, hailed his firm's triple-threat hold on Broadway's new season as a tribute to the track record Capitol has achieved with such Broadway LP offerings as "Molly Brown," "Tenderloin," "Fiorello" and "Music Man."

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VEE-JAY





# Performance Royalty Fracas Continues

By MILDRED HALL

WASHINGTON—To paraphrase an old song: (The Eyes of Congress Are Upon You, the members of the coin industry, from biggest manufacturer to the smallest operator. Watching every development in the juke box industry are new faces among the familiar ranks of those who have long fought to end the 50-year-old performance royalty exemption for juke box play of copyrighted music.

Inevitably, a democratic administration keeps closer tabs on evidence of concentration in any industry, when results can be curtailment of the smaller business elements and trend toward monopoly. There are many startling new developments in the juke box and the increasingly related vending industries for Hill legislators, and attorneys concerned with copyright, to watch.

The backbone of the music operator's case for exemption from the royalty has been that he is a small businessman, operating on a minimal margin, and already taxed at federal, State and local levels. Operators have pointed out that the Congress of 1909, and a dozen more since, have maintained the exemption to keep the boxes from being swamped under an avalanche of music licensing fees imposed by their traditional foe, the American Society of Composers, Authors and Publishers.

Only recently, the Music Operators' Association's new managing director, Ed Ratajack, restated the premise:

"No matter how large the juke box industry itself becomes, the operator remains essentially a small businessman. President Miller and I will continue to fight the harassment of a music tax this year as we have previously."

However, some Hill observers are beginning to wonder if the operator's role will not undergo as much change as the industry has shown in a period of a few scant months. They wonder if concentration will come about in operator-routes, with just a few taking over the routes of the more than 8,000 independent operators in the business today.

Industry developments and reports in the trade press that interest exemption battlers include:

Recent reports of a new way to extra, steady revenue for operators through "commercials" on juke boxes, paid for by advertisers. Increasing concentration of both vending and juke box manufacture and distribution—with one national vend-juke box service division already reported in the planning stage by American International Bowling Corporation.

Increasing diversification by juke box operators (as well as manufacturers and distributors) into vending and amusement machines, to stabilize income. Income figures for operators, if brought out at a Hill hearing, would probably get extremely close check.

Operators themselves have expressed fears that they may become merely "servicemen" for the boxes—despite

counter assurances from juke box manufacturers that they will preserve the operator as the "backbone of the juke box industry." Operators have been quoted in the trade press as fearing a bypass if manufacturers and distributors decide to sell juke boxes to locations, as it is done in Europe, and in overseas branches of American firms abroad.

Also raising questions in operators' minds was the recent urging by a Wurlitzer distributor, that operators "lease" boxes to location owners, rather than sharing the gross, thus assuring themselves a steadier income. Operators wonder if the manufacturer or distributor might not just as easily lease directly to location owners, although distributors insist, "Never! We don't want servicing headaches." But again, there is the European specter, where machines are sold and the servicing is franchised largely by the parent firms.

Proponents of songwriter royalty would pounce on any such development, because full control by national manufacturer or large distributor would put an end to the "small business" argument against payment of performance royalty on music played for profit in juke boxes.

Another big question is being mullied by the record industry as well as the anti-exemption forces: Will big manufacturers like Automatic Canteen, known for acquir-

(Continued on page 37)



ALFRED D. HARPER



FRANK DERRICK

## Wurlitzer Names Consolidated Distrib in 29 N. M. Counties

LAS CRUCES, N. M.—The Consolidated Music Company here has been named Wurlitzer distributor for 29 New Mexico counties, Robert H. Bear, Wurlitzer sales manager, announced this week.

Partners in the new distributorship are Alfred D. Harper and Frank Derrick, each of whom entered the coin machine business in 1945. They have been partners since 1953.

Harper, a native Texan, bought out the operation of Cadillac Jones in Deming, N. M., to form the Deming Music Company in 1945. Four years later he sold to Dan Caresio and operated in Carlsbad, N. M., for three years.

In 1952 he moved to Phoenix and bought out Phoenix Wired Music. There, he and Derrick formed their partnership as City Music. In 1959 City Music was sold to Arizona Stereophonic, with Harper and Derrick moving here to set up the Consolidated Music Company.

Derrick was a field service engineer with Maestro Music and has been in partnership with Harper in Phoenix and here. During this period, the partners have been distributors for several game lines.

## French Coin Industry Stimulated By Lifting of Import Restrictions

PARIS—France's coin machine industry has been stimulated by the rescission of import restrictions and the lowering of tariffs to create the European Common Market.

Industry experts estimate that the national juke box count has jumped from 16,000 to 19,000 boxes within the last year; games from 12,000 to 13,500.

There are no statistics available as yet on the importation of U. S. equipment in 1960. But juke box sales are estimated to have increased 12 per cent.

### Tariff Reductions

France extended tariff reductions granted to her Common Market partners to the United States as well, a fact which enabled U. S.

producers to benefit on equal terms with German producers.

Restrictive economic policies have prevented France from developing as a large coin machine market. Heretofore, the annual market for new juke boxes has been as low as 5,000 boxes. Now there is optimism that French operators will be encouraged to embark on a large-scale program of equipment replacement and expansion.

### Predictions

Some industry experts foresee expansion of the annual market to 7,500 boxes; a few predict the doubling of the market, and there are still others who believe France is on the threshold of a fantastic coin machine boom which will lift

## Miller, Ratajack Pinpoint MOA Problems

By NICK BIRO

CHICAGO — Just how good was the Music Operators of America convention in Miami Beach recently?

George Miller, MOA president, and E. R. Ratajack, managing director and co-ordinator, answered some frank questions for BMW last week.

Miller and Ratajack pinpointed some of the problems as well as some of the good things to come out of the Florida conclave during a several-hours-long, no-punches-pulled session in the MOA offices here. BMW's questions and their answers follow in full.

**Q. What was the attendance for the convention this year and how did it compare with attendance at MOA conventions for the past five years?**

A. Total attendance was approximately 1,600 — about 50 per cent off from last year, and slightly more off from previous years. Last year was one of our better years and was helped tremendously by the fact that many Chicago manufacturers held distributor meetings in conjunction with the convention.

**Q. How many firms exhibited at this year's convention and how did this compare with previous MOA conventions?**

A. Total exhibitors was 44 compared with 60 exhibitors in 1960. However, our number of booths sold this year was about the same. (This is accounted for by the giant space taken by Rowe-AMI Sales this year.) Our number of exhibitors over the past five years has remained fairly constant. As a matter of fact, we've generally had about 58 to 60 exhibitors year-in-year-out for the past 10 years.

**Q. What is the reason for the drop in exhibitors at the convention this year?**

A. Distance to Miami and the

high cost of shipping merchandise appear to have been the main ones. This is what most manufacturers who didn't come said to us. We even got assurances from some manufacturers that they'd be with us if and when we returned to Chicago.

the French juke box census to 35,000 boxes within the next three years. The French industry is now entering a period of intense competition from West Germany, Belgium, Italy and the United States (to the degree that the French permit U. S. producers to continue to share in the Common Market tariff reductions).

Heavily protected heretofore, the French industry will now have to fight for the domestic market. In the long run, such competition will benefit the entire industry, the optimists contend.

Another reason is the drop-off in the coin machine industry economy which seems to have followed a general economic recession throughout the country. Many exhibitors felt that the convention was being held away from the hub

(Continued on page 38)

### EDITORIAL

## No Cause for Alarm

The recently concluded convention of the Music Operators of America was not the most successful in that organization's history. Attendance was behind last year's figures, and fewer exhibitors were on hand. And, on a qualitative basis, less enthusiasm was generated than in previous years.

These are the facts, and the most ardent MOA booster must accept them.

Reasons for the failure of the 1961 convention to measure up to previous shows are varied. Certainly the selection of Miami Beach deterred some Chicago manufacturers from going to the expense of showing up in force—or at all.

Also, the many pleasant distractions of the resort city didn't help attendance on the floor.

Adding to the difficulties was the fact that National Association of Rack Merchandisers recently concluded its convention in Miami Beach, and a great many record people who attended the rack jobbers' show weren't in the mood to take in another Florida convention.

So much for the negative side. There is a positive side, too.

Forum sessions were well conceived, well attended, ably conducted and provocative. Attendance, while below last year, was respectable. And the MOA leadership of George Miller and Ed Ratajack, with able assistance from the MOA board, is still doing a creditable job.

Normally, this publication would not concern itself with a defense of the MOA leadership, or devote space to a post mortem of the MOA convention.

But irresponsible attacks leveled by a source with a personal axe to grind call for some comment. The substance of these charges is that "MOA is on the brink of disaster," that the convention was a "fiasco," and that "George Miller must be removed."

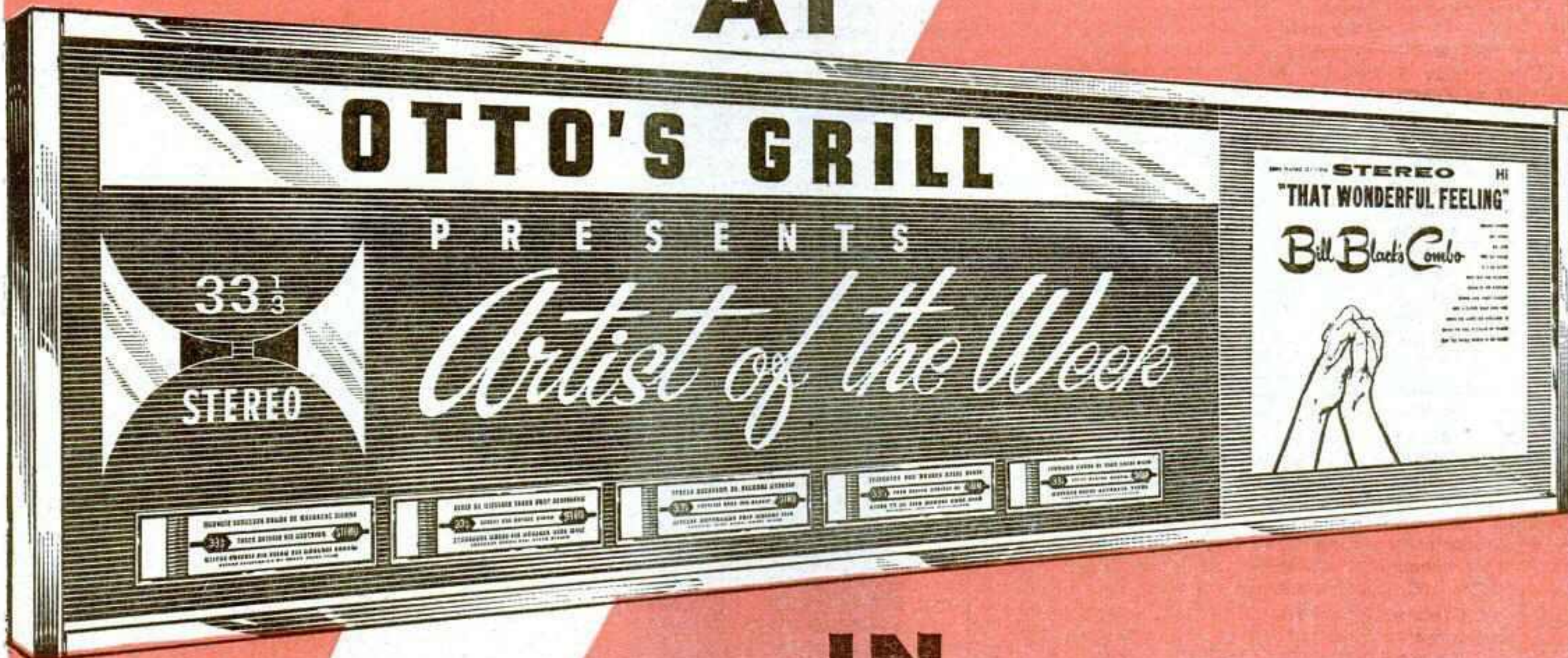
We have never pretended that MOA is a perfect organization. But we think it serves the needs of operators, and we hope that with constructive criticism it will serve these needs better. Simply crying "off with their heads" does not qualify as constructive criticism.

Probably the sole reason why juke box operators are not paying performance royalties to licensing societies is due to the fight waged by MOA and its leadership over the years. The MOA tax and insurance programs, while not headline material, has over the years provided valued aid to its members. The MOA forums have helped make better operators of many of us.

On the whole, MOA is a fairly effective trade organization. Its most recent convention was not one of its better ones. But there is good reason to believe that the 1962 show in Chicago will be a substantial improvement. The MOA leadership has already begun to lay plans for next year.

It's easy to sit on the sidelines and damn the leadership. It's a lot more difficult to come up with specific recommendations. And its still more difficult to give the time and effort required to make these recommendations realities.

# THE MUSIC IS PERSONALIZED AT



## IN SYRACUSE

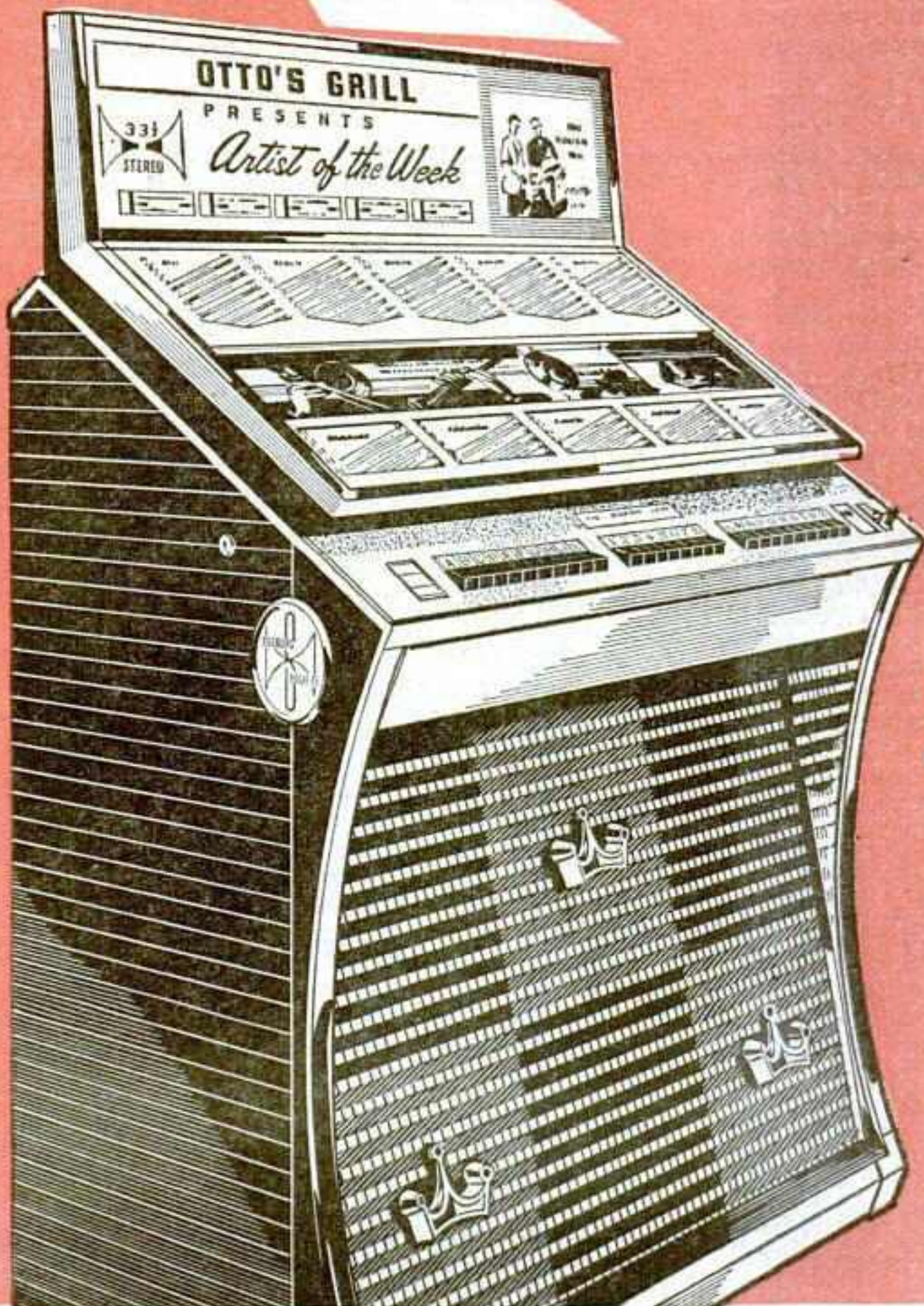
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**THE BILL BLACK COMBO (Hi)**  
*Let's Face The Music And Dance*  
**MAYNARD FERGUSON (Roulette)**

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**WEEK OF MAY 29**

*That's Right*  
**NAT ADDERLEY (Riverside)**  
*Crazy Otto Piano*  
**JOHNNY MADDOX (Dot)**

Performance Royalty Fracas Continues

Continued from page 35

ing its own sources of supply, go into the recording business? If not actually manufacturing records, might it not set up its own one-stop distributorships for its boxes? Some in the record industry have prophesied that the next step will go from "helping" the operators program records in the boxes, to selecting and placing the records themselves.

Also on the horizon is the standardization of all records into a common speed—the 33 r.p.m., which would eventually replace the present 45-r.p.m. singles used in the boxes. The boxes could then play LP records as well as pop singles. Copyright attorneys will weigh the possibility of increased revenue to operators if LP play opens up a new adult audience to juke boxes.

The old order changeth not only in the industry, but among those dedicated to extracting performance royalty from the juke box play. Primarily, there is the new team of former Senator O'Mahoney (D., Wyo.), and former Rep. Charles Brown (D., Mo.), both with substantial connections on Capitol Hill, both retained by ASCAP to help win performance royalty on juke box play.

O'Mahoney will be remembered for his authorship of a slambang anti-exemption bill in 1958, which would also have doubled mechanical royalties on disks used in juke boxes. Brown, a former broadcast programmer, and former member of the Roosevelt (D., Calif.) House Small Business Subcommittee, gained an intimate knowledge of the workings of music licensing in ASCAP, criticized the Society sharply during the hearings, but has since aligned with ASCAP to serve the cause of songwriter royalty.

Both O'Mahoney and Brown are reportedly on full-scale retainer basis to ASCAP, in Washington.

Succeeding former Senator O'Mahoney to the chair of the Senate Copyrights Subcommittee of the Judiciary Committee, is Sen. John L. McClellan (D., Ark.). As former chairman of the Senate Rackets Committee, McClellan gave most operators a clean bill of health, said they were more preyed upon than prey—but his committee report denounced racketeer infiltration of operator associations and union locals in certain areas.

The question of record piracy arose here, too, certain racket-run one-stops were found to be not only forcing operators to buy their product, but were making counterfeit disks cheaply, and selling them as legitimate records to operators.

Representative Celler's recent bill to impose federal sanctions, permitting both criminal and civil prosecution of record bootleggers will be a boon to the whole record industry, if passed. It would also assure the good reputation of the juke box industry, by cleaning out or deterring record counterfeiters who have been accused of palming off much of their product on one-stops.

Traditionally, anti-exemption legislation has a better chance on the Senate side, and the enlarged membership of the Senate Copyrights Subcommittee from three to six will tighten nerves of juke box attorneys. Membership now includes three who voted the O'Mahoney bill out of the full Judiciary Committee in the previous Con-

gress: Chairman McClellan; Sens. Olin D. Johnston (D., S. C.) and Estes Kefauver (D., Tenn.), the latter two having co-sponsored anti-juke exemption bills. Comparative newcomer is Democratic member, Philip A. Hart (Mich.), elected in 1959, with no voting record on juke box issues.

Remaining two Senate committee members are Alexander Wiley (R., Wis.), ranking GOP member on the full committee as well as the Copyright Subcommittee, and staunch fighter to keep performance royalty off juke box play, and lastly, Sen. Norris Cotton (R., N. H.), also an unknown quantity in juke box legislation.

On the House side, another Celler anti-exemption bill (H.R. 70) is awaiting consideration by the Copyrights Subcommittee of the full Judiciary Committee. Music operators are relieved to see Rep. Edwin Willis (D., La.) is still chairman of the Copyrights Subcommittee, which has traditionally bottled up any anti-juke box exemption bills. However, this group has been increased by two democratic members over last sessions' four democrats and four Republicans.

Membership of the new House Copyright Subcommittee which will handle anti-exemption performance bills, consists of: Chairman Edwin Willis (D., La.); Reprs. Jack Brooks (D., Tex.); William Tuck (D., Va.); Roland Libonati (D., Ill.); Herman D. Toll (D., Pa.), and Robert D. Kastenmeier (D., Wis.), the last two being the newcomers. Republican members are: Reprs. William Cramer (Fla.); John Lindsay (N. Y.); Charles Mathias (Md.), and James R. Battin (Mont.). No action has as yet been scheduled on the anti-exemption bill of Representative Celler, who is chairman of the full House Judiciary Committee.

For the operators, the team of Ratajack and Miller has promised a tough fight against any attempts to knock out the 50-year-old juke box royalty exemption. Together with MOA attorney Nicholas Allen, of the Washington firm of Armour, Herrick, Kneipple and Allen, they have already reported that strategy has been mapped, should the present juke royalty cold war turn hot.

MOA spokesman have another argument, in addition to the traditional arguments for exemption. A very real sag in operator income took place during the country-wide recession, and has only recently begun to show signs of recovery, they report. Operators also point to the spiraling costs of labor, trucking, tools, and servicing the boxes during this period, while income for the individual operator has not kept pace.

The operator strategists may fall back to another traditional stand: an offer to pay increased mechanical royalties, rather than accept the "unpredictable" licensing fees that could be imposed if performance exemption is killed. Operators' argument has been that distribution by ASCAP leaves the writers of new hit tunes out in the cold, whereas mechanical royalty would go directly to those writing the tunes actually played in the juke boxes.

For this reason, operators will keep close tabs on the final decision of the Supreme Court on whether ASCAP's 1960 Consent Decree terms have permitted unfair com-

petitive practices to continue within the Society, as claimed by newer and smaller publishers, and current hit songwriters. A High Court hearing on pleas of a dissident ASCAP publisher group to reopen the consent proceedings and permit them to intervene as parties in interest, was held at the end of April. Decision by the Supreme Court could come any week. (BMW, May 3, 1961.)

It is not known at this time whether Representative Celler will again try to propose his plan of last session, for a trusteeship to collect performance royalty on juke box music. The trustees, representing juke box operators, songwriters and the government, would bypass any collecting by ASCAP, and set a nominal annual ceiling on license charges for each juke box, to be revised in five years. MOA spokesmen gave it a polite "No, thanks," in the last session, and would undoubtedly do so again.

Traditional arguments of songwriters and copyright experts in the Library of Congress and on the Hill, claim that the 1909 exemption never foresaw the extent of today's juke box industry. Songwriters point to aggregate take of the industry as proof of ability to pay. Similarly, the songwriters note their own small performance royalty income (\$3,000 a year average), as proof that they are as much small businessmen as the operators, but the latter get a free ride on the songwriters' creation.

Operators answer this by pointing to mechanical royalties presumably paid to the songwriter on the thousands of records that go into more than 500,000 boxes week to week. Operators claim juke box pay also increases songwriter earnings by popularizing songs—but songwriters argue that overexposure on juke boxes kills the hit tunes.

Washington observers who are far enough removed from the concerns of either group to be completely impartial, feel that change is inevitable on both sides of this royalty fight. "Big changes are taking place, both in the vending of juke box music, and in the licensing and recording and retailing of popular tunes. These upheavals are bound to have their effect, eventually, on the copyright royalty situation."

Also on the horizon, is the revision of the entire structure, now over half a century old, a patchwork of creaking statutes enacted before modern innovations in sound recording were ever dreamed of. Studies compiled by many copyright experts in industry and government have been printed for use by Copyright Subcommittees in both House and Senate. Hearings could get under way on this monumental project during the 87th Congress.

Although the Library of Congress copyright studies deliberately bypassed the question of the juke box performance royalty exemption, since it was then under consideration by congressional committees—this burning topic could become part of the over-all revision, if the legislators decide to give up attempts to deal with it as a separate issue. More than a dozen Congresses have held costly hearings on the issue over the years, without resolving the perennial battle between the creators and the users of copyrighted music in juke boxes.

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German Mfrs., Distributors Back Operators In Fight Against Music Royalty Fee Payment

Continued from page 3

mands which the operators claim jeopardize their existence and which apparently have been a factor in reducing juke box sales in the domestic market. And, second, the GVL has obtained a court ruling supporting its contention that it must be treated as the equal of GEMA in royalty payments consideration.

With the cost-price squeeze growing ever tighter, the operators have admonished the manufacturers that unless they are granted relief from the demands of GEMA and the GVL, they must cut sharply the purchase of new equipment.

Moreover, the GEMA - GVL showdown coincides with the saucing of the German juke box boom. All German manufacturers and distributors have been hit by declining sales, although export sales have been carried along on boom-generated momentum.

In this situation it has become clear to manufacturers and distributors that they must close ranks with the operators. In effect, this constitutes industry recognition of the operators as the backbone of the industry.

It has become a case, as Wulff implied, that "what's good for the operators is good for the industry."

Wulff's warning to GEMA and GVL is given added weight by

his call for co-operation among manufacturers, wholesalers and operators on the basis of trust and unanimity. Wulff ranks such co-operation as another of the three problems facing the industry.

Alternative Chaos
Such co-operation, Wulff said, is indispensable to "prevent chaos on the market." The Bonn government's antitrust office has vetoed efforts of the coin machine industry to erect an integrated organization of manufacturers, distributors and operators.

But the industry, with knowledge of the government, is now trying to substitute loose working arrangements among the three groups. The conception is the promotion of co-operation among the three branches rather than any effort to regulate conditions in the trade.

The industry accuses the GEMA-GVL forces of being bent on killing the goose that has been laying the golden egg: to wit, the operator.

For their part, the GVL contends that the juke box is an increasing threat to the existence of the dance orchestra, and that it is only just that share in the juke box proceeds.

The GVL has released a survey showing that while the number of juke boxes has multiplied to around 50,000, the number of

orchestras and bands has dwindled alarmingly. Night clubs and restaurants, even large establishments, which formerly had orchestras and bands are now switching to juke boxes.

And the television set has replaced small bands and combos in some establishments.

The GVL points out, furthermore, that the entire character of juke box music has altered radically in recent years—to the detriment of their clients.

It used to be, according to the GVL, that the juke box populated rather declass establishments and dispensed inferior quality music. But not any longer.

The advent of high fidelity and stereophonic sound has elevated the juke box to carriage-trade establishments. The technical excellence of automatic music has caused an increasing switch from live to recorded music.

No longer do juke box records feature second-rate recording artists; on the contrary, argues the GVL, juke box disks have become vehicles for the top bands and artists.

Tape Recordings
A marginal factor, but of ascending importance, is the tape recording of dance music. Although tape-recorder manufacturers depict such taping of copyrighted music by name artists as

a harmless pastime devoid of commercial significance, the GEMA and GVL contend that such taping has become a de facto commercial enterprise through the mushrooming "dance circles."

There are hundreds, if not thousands, of such organizations in West Germany, consisting of anywhere from five to 20 couples who meet regularly to dance to tape-recorded music. And virtually all of such tapes are innocent of GEMA sanction.

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## Op Points Out How Venders Help Store Efficiency, Gets Added Spots

DENVER—The ability to see special values in a bulk vender installation is a flair which has helped Lou Malone, of Kap's Vending Company here, to land extremely profitable locations.

There are a lot of reasons why a bulk machine should be installed, other than the mere profit return to the location owner, Malone has found. A typical example came when he approached the management of Anderson's Toyland, huge toy store in the Cherry Creek Shopping Center in mid-town Denver.

One of the largest toy stores in the West, Anderson's attracts extremely heavy traffic, particularly because the management bought all of the rides which had formerly been operated by a defunct kiddieland, and placed them on the roof of the building. Here, through the summer, as many as a thousand youngsters per day can enjoy themselves while parents shop for toys in the two floors below.

**Litter Problem**

Like many toy store owners, the store head was against the installation of bulk machines, simply because of the litter which he felt would spill on the floor, and because some mothers, he felt, objected to machine-vended candy, peanuts, charms, as unsanitary.

Malone, of course, had a ready answer for the sanitation point, in stressing the extreme care which goes into handling of all food items to his machines. Where spillage was concerned, however, he knew that there would be a certain amount of it, and needed a cogent reason for the toy store operator to make the installation anyhow.

Checking the situation, Malone noticed one important fact—which was that there was usually a lot of squalling youngsters around the check stand at the front of the store, primarily the

children of parents waiting their turn in line at the check stand, or to pay for purchases already made. Unusually, small children proved quite fretful during this waiting period, particularly after they had been enjoying themselves lustily in shopping through the store, or on the amusement rides on the roof.

**Practical Person**

Here, Malone knew he had a thoroughly practical reason for installation of vending machines, which would give the youngsters who must wait several minutes for their parents to go through the check stands, "something to do" thus eliminating the clamor and general confusion which young voices normally create.

Malone asked the toy store owner to let him experiment with the idea, placing four or five machines, vending a variety of products, in an angle, between the check stand and the front entrance. He got grudging permission, installed venders on low stands where they could be easily operated by the children themselves, and began getting good results from the outset.

It took only a week for the toy store owner, abetted by the enthusiasm of the check stand personnel, to decide that vending machines here were a very good thing indeed.

Consequently, Malone got permission to install five machines, three on one head, and two single units, vending ball gum, confections, and charms, which has since become some of the most profitable in his entire string.

In fact, the location owner was all in favor of his installing still more machines where space provided on the roof, and elsewhere throughout the building. "It's simply a matter of overcoming objections of this sort with the proper kind of equipment, to do more than one job for the location owner," it was summed up.

## Miller, Ratajack Pinpoint MOA Problems

*Continued from page 35*

of the coin machine industry (Chicago) and with sales down, they were reluctant to spend the money required to exhibit away from home.

**Q. How would you explain the drop in operator attendance?**

A. This was also economic —

the operators' business was off and many felt the transportation costs to Miami were too high. Our greatest drop-off in attendance came from States west of Chicago. Best example is California. We had 111 last year and only 12 this year.

**Q. What about New York? (Only a handful of New York operators and distributors showed up this year, whereas in past years, close to 100 would regularly come to Chicago.)** The distance and transportation costs between New York and Chicago, and New York and Miami are about the same.

A. The answer we got from the New Yorkers is that most of the people from that area had already gone to Miami during January and February and why should they go back in the hot month of May? Most of the boys had already been down and spent their vacations and didn't want to go back a month or so later.

**Q. Many comments — pro and con — have been made about the convention being moved to Miami. As I understand it, it is the first convention in MOA's 12-year history that was held out of Chicago. Can you tell me why it was moved and what effect this had on the convention in general?**

A. Other trade associations have alternated conventions in and out of Chicago and the great majority of our directors wanted to give it a try and find out what effect it would have on us. However, it's now the unanimous opinion of our board that we made a great mistake by moving away from Chicago.

I might also add — it was by the unanimous vote of our directors that we went to Miami in the first place. I would say we've gained one lesson — that Chicago is the hub of the coin machine industry and we won't make the same mistake twice.

**Q. How do you account for the fact that the number of record companies exhibiting at MOA conventions has diminished over the past several years with only six showing up for this year's Miami meeting?**

A. This is a tough one to answer — certainly the juke box operator is a major buyer of records, and we find it hard to understand why record companies don't support this major customer and its trade association. We assume that the general economic conditions in the country were a factor plus the fact that several other major record conventions will have been held in Miami by July — the recent NARM convention in April and the ARMADA convention in June, to cite just two.

## NYBVA to Hold Annual Outing Sept. 22-24

NEW YORK — The New York Bulk Vendors Association will hold its annual outing September 22-24 at the Concord Hotel in the Catskills. The decision was made at the group's regular monthly meeting at Stratton's Restaurant, Forest Hills, Wednesday (24).

Discussed at the meeting was the problem of direct sales to locations by manufacturers of ball gum. The operators complained that some gum manufacturers are loaning bulk vending machines and selling them the gum directly, passing up the operator.

Jack Morofsky, head of the Abby Finishing Company, addressed the operators. He spoke of the value of card machines on a bulk operation, and offered to loan five such machines, on a trial basis, to every member of the association.

NYSOG members at the meeting included Roger Folz, Art Bianco, Sid Gollin, Dick Goldstein, Lou Ellis, Aaron Klein, Nat Gordon, Bill Falk, Pete Irving, John Caruso, Hy Berman, Irv Booksin, Max Rothman, Lee Calderon and Sid Mollengarten.

wer — certainly the juke box operator is a major buyer of records, and we find it hard to understand why record companies don't support this major customer and its trade association. We assume that the general economic conditions in the country were a factor plus the fact that several other major record conventions will have been held in Miami by July — the recent NARM convention in April and the ARMADA convention in June, to cite just two.

**Q. How about the other years? Record company attendance has been dropping for the past several years.**

A. True — but we've consistently been supported by the majors — the drop occurred with some of the smaller labels. Another reason is that with the advent of rock and roll, most of the record companies directed their sales effort toward the teen-age field. We're hopeful with the return of standards that the juke box market will again create more interest among record manufacturers.

**Q. How do you account for three of five juke box manufacturers — Seeburg, Rock-Ola and Wurlitzer — not exhibiting at the MOA convention for the past two years?**

A. We're unable to account for it. We can only suggest that the manufacturers themselves can answer this question. We most sincerely welcome their return and support, and we will do every-

*(Continued on page 40)*

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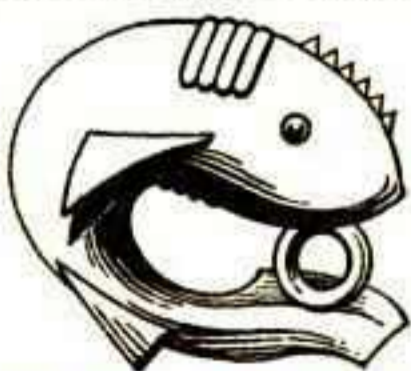
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# AIBC, Large Music-Game-Vending Op, Acquires 5 Massachusetts Companies

By CAMERON DEWAR

**BOSTON** — The American International Bowling Corporation's national juke box-amusement machine and vending operation has added five more Massachusetts firms to bring to a total of nine the companies taken over by the Bay State division of the New Jersey-based company, said to be the nation's largest operator of bowling alleys.

The company's temporary headquarters are now at 818 Albany Street here under the direction of David J. Baker as president, whose firm, Melo-Tone Vending Company, Inc., was one of those acquired by AIBC. The Albany Street location was headquarters for Capitol Vending Company and Capitol Music Company, headed by Israil Spector, who is now assistant to President Baker in this division, which will cover the operation of music machines, amusement devices, cigaret machines and a food vending operation.

The company is currently negotiating for land on Route 128 in Waltham on the circumferential highway that serves Greater Boston. A 20,000-square-foot modern plant with commissary facilities is to be built on the location.

### Other Acquisitions

Other firms newly acquired by AIBC as well as the two Capitol units are City Cigarette Service, Inc., City Cigarette Sales, and Shaevell Music Company of Brockton. These are in full operation



**AIBC BOARD OF STRATEGY:** Left to right, Lloyd R. Ludwig, president; I. Spector, assistant to president, Vending Division, and David J. Baker, president, Vending Division.

along with Melo-Tone, Interstate Cigarette Service of Springfield, Cloverleaf Caterers of Belmont, General Automatic Venders, Waltham, and Coffee Break of Massachusetts of Belmont.

Baker said the concern was a \$4 million operation locally and was in negotiation with several other music, amusement machine and cigaret operating firms in several States. He also pointed out that he was interested in hearing from other companies in these lines as well as vending with a view to amalgamation.

While the firm is in full operation locally, a stepped-up operation is planned when the new plant

is completed. As well as music, amusement machines, cigarettes an general vending, it also will engage in industrial feeding and vending with food carts and canteen trucks.

AIBC, the parent company, is located at West Englewood, N.J., and operates 35 bowling centers with 1,196 lanes in the U. S. and Canada. Another 2,200 lanes are planned. According to its 1960 annual report it is the largest bowling chain in the nation.

### Expansion

Expanding into music, games and vending is part of a general diversification program that includes franchising its experience in developing bowling centers for other operators, and it will carry this plan of finance into the other lines.

AIBC President Lloyd R. Ludwig said the acquisitions were made by an exchange of stock and reported that the combined annual revenues of the nine Massachusetts companies exceed \$4 million. AIBC started in 1958 with 40 lanes and entered public ownership then with shares at \$3.

A year ago shareholders numbered 2,538 and the stock was listed at \$18 on May 8.

## CRAMER LETTER TELLS WHY PRICES INCREASED

**BOSTON**—Bad news isn't so sour when it's sugarcoated. And that's just about what the Cramer Gum Company of Orleans Street has done about its decision to raise prices. The firm, manufacturer of candy-coated ball gum, has resisted the increase until it has found itself in the position of being practically behind the eight-ball.

Says the gum firm's president, W. M. Cramer Jr., "Dear Valued Customer: we have a problem . . . more acute because of the small difference between manufacturing costs and selling price. We have speeded up production, and developed automation to the inth degree in an effort to control rising costs.

"While our costs have increased . . . we have absorbed these unavoidable increases by cutting down on our own profits. But . . . we have reached the point, where in order to stay in business, we have to ask your co-operation and help. We do this with the full knowledge that you are as aware as we, of the inflationary increases in the cost of transportation, labor, sugar and other components.

"While we have absorbed the greater part of these increases, we are compelled to advance our prices 2 cents per pound, effective June 5. We wish to take this opportunity to thank you for your past consideration and for your future co-operation."

Cramer pointed out that the increase is also effective in Canada.

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Say You Saw It in  
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**SHAFFER OPEN HOUSE** for Northern Ohio vending operators was held recently at the Cleveland office of the Shaffer Music Company, Seeburg distributors in Ohio. Pictured are Ed Shaffer, president of Shaffer Music (left), and Don Dick, Seeburg district manager, flanking iced drink vender.

**Active Amusement Company Widens  
Premises by Buying Nearby Agency**

PHILADELPHIA — Joe Ash, head of the Active Amusement Company, has announced his firm has expanded its premises by buying a former car agency next door.

The local distributorship will now stretch from 660 to 666 N. Broad Street.

The acquisition will give Active 4,000 square feet of show room and also enable the firm to put displays in show windows facing on busy N. Broad Street for the first time. The over-all square footage, including shops, is now doubled from 10,000 to 20,000.

"It has also enabled us to centralize," said Marty Brownstein, the sales manager. "We have had places scattered all over the city. Now we will be able to have everything right here."

The new layout has pin and music shops and storage spaces in addition to the showrooms and offices in the pair of two-story buildings.

One of the most welcomed

additions will be an elevator that was used previously to haul automobiles up and down. This will now be used, of course, to get the coin machine equipment from the ground floor upstairs.

At the same time, Ash announced the opening of an office for Active in Scranton at 1141 Capouse Avenue. Joseph Kovack, formerly of Scott-Crosse, will be in charge there.

**MOA Problems**

• Continued from page 38

thing possible to have each in next year.

Q. What are the prospects for getting increased participation from exhibitors — record companies, coin machine manufacturers and suppliers — in the future?

A. Very bright. We're embarking on a complete new program for 1962. One of the things — we'll be in a position to tell manufacturers approximately how many operators will be in attendance because we're going to set up an advance registration program far enough ahead of the convention to come up with an accurate figure. We also will petition all exhibitors — distributors and manufacturers alike — for their ideas and suggestions.

Q. Do you expect more exhibitors in 1962?

(Continued on page 42)

**Coin Routes Change Hands in Tenn.**

SELMER, Tenn.—W. E. Foote, owner of Foote Amusement Company, last week bought out Joe Armour, Alamo Music Company, at nearby Henderson, Tenn., for approximately \$10,000.

About 15 pieces of equipment changed hands. The acquisition makes Foote one of the larger operators in West Tennessee. His route covers two counties — McNairy and Henderson.

Armour took the job of route manager for Ideal Amusement Company at nearby Jackson, Tenn., owned by Holland A. Waller. Wal-

**Germans' '60 Coin  
Shipments Hit High**

HAMBURG — West German coin machine exports in 1960 established an all-time record, the foreign trade section of the Bonn Economics Ministry announced. Total exports reached DM 27.5 million (four marks equal \$1).

The 1960 record caps year-by-year export gains, beginning with the organization of the postwar German coin machine industry in 1950. It has been a remarkable parade of progress. The Economics ministry's report bestowed this compliment on the coin machine branch:

"Few other sectors of the German economy have compiled such an uninterrupted record of progress as that of the coin machine industry."

"Thanks to the dedicated effort of the branch working as a unit, West Germany, beginning with nothing, has been able to develop one of the world's leading coin machine industries."

The 1960 total of DM 27.5 million represented a gain of 10 per cent over the 1959 over-all export total of DM 25.1 million. Of the 1960 total, juke boxes accounted for DM 10.03 million, amusement and payout machines DM 4.28 million, and vending machines DM 13.19 million.

However, it was a record with a blemish: juke boxes posted a serious decline—of 25 per cent, skidding from DM 13.3 million for 1959 to DM 10.3 in 1960.

There were tandem reasons for the decline: U. S. competition and a "certain saturation" of the world market, as one trade analysis put it.

The U. S. competition was primarily in reconditioned boxes, which compete with the new economy—class box which forms the bulk of German juke box exports.

The export picture for German juke boxes closely paralleled the domestic situation, which is characterized by a saturated market under heavy assault from U. S. producers.

Paradoxically, thus, there is little exultation here over the 1960 record, spectacular achievement that it represents. On the contrary, the German industry is busy hanging crepe, convinced that dark days are in the offing. Factors in this foreboding:

1. The juke box decline.
2. The Deutschmark currency revaluation.
3. The surprising (at least to the Germans) vitality of the U. S. industry.
4. The role played by payouts in the 1960 record.

There is little expectation that the German juke box industry will expand appreciably in the immediate future. Manufacturers, rather, are seeking to consolidate their gains of the postwar period and to stabilize production.

West Germany's currency revaluation has hit the coin machine producers harder than almost any

other industrial branch except shipbuilding and coal. The effects are just beginning to be felt, but the trade is unanimous in predicting that the impact will be dire.

For coin machine manufacturers have been one of the most marginal of all German export industries. Competing hotly with the U. S., the Germans have been forced to jockey for the finest price edge, particularly in distant export markets (Latin America and Asia) where U. S. producers enjoy freight rate advantages.

Moreover, the German manufacturers have no assurance that further revaluation or similar tinkering with the currency is not in prospect.

There is no doubt, furthermore, that even German trade experts with a strong U. S. background have been greatly surprised by the vigor of the American industry. There has been a good deal of loose talk in this country about the ability of the German industry to drive U. S. producers to cover in the matter of quality (the famous German "Facharbeit" or craftsmanship) and cut-rate pricing.

In the heady days of the German juke box boom some German manufacturers seemed to take it for granted that a bridgehead into the U. S. market was theirs merely for the asking. But such bland assumptions have now vanished in the face of the U. S. industry's demonstrated mastery of the export market for juke boxes.

Part of the German industry's problem in this connection has resulted, of course, from the establishment of U. S. production subsidiaries abroad.

Finally, there is the peculiar situation of the payout in the 1960 export total: games and payouts (with payouts accounting for about 75 per cent of the total) jumped from DM 1.25 million in 1959 to DM 4.28 million last year, covering the decline in juke box exports.

However, there is no great rejoicing among the German trade over this phenomenon. For the payout upsurge traces to virtually a single market: England, where liberalization of the gaming laws boomed the importation of U. S. fruit and German payout machines. The British market for payouts will soon be saturated, a case of a build-up with a built-in letdown.

There is modest long-range optimism concerning the future of German coin machine exports, optimism supported by sophisticated and sound reasoning.

Trade realists hold no great hopes for the export future of juke boxes, but they do believe German vending equipment can win a wide world market. All German coin machine manufacturers —practically without exception—are rushing into vending machine production.

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# Seeburg Seeking Europe Plant?

By OMER ANDERSON

FRANKFURT, Germany — Seeburg's current burst of expansion activity overseas is encouraging speculation that the U. S. coin machine giant soon will announce acquisition of a European production base, very likely in West Germany.

It is widely believed that such a step is implied by the two most recent Seeburg moves overseas — the founding of Seeburg Automatic Products Pty., Ltd., in Australia and of Seeben S. A. in Belgium to distribute Seeburg products in Belgium, Holland and Luxembourg.

Seeburg has thus indicated its intention of competing vigorously in overseas markets, but the European trade rates its prospects as indifferent in this respect until the Chicago firm acquires European production facilities.

## N.S.M. Plant

The concern which figures most in speculation concerning Seeburg is N.S.M. of Bingen, Europe's largest coin machine production plant. N.S.M. boasts one of the world's most modern coin machine factories. It produces juke boxes (the N.S.M. Fanfare) and payouts.

But by N.S.M.'s own admission the firm is caught in the cost-price squeeze. It has just reshuffled a program to "rationalize" production. Even more to the point, N.S.M. has just received a transfusion of fresh capital from two German banks.

But despite these measures the firm faces a difficult future: the market for both juke boxes and payouts is uncertain.

## Full Line

Most trade experts in this country agree that production of vending equipment (including the full range of automatic merchandising and in-plant feeding equipment) is essential in the light of changing—and changed—industry conditions.

Alone of the major U. S. juke

box producers, Seeburg so far remains without European production facilities or even a licensing arrangement with a European producer.

Latest U. S. firm to establish a European subsidiary is Wurlitzer, which has constructed a plant at Huellhorst, near Hanover. This plant will produce Wurlitzer's new Lyric box, which is designed for the European market, and Notomat, at Leghorn, will continue licensed production of the standard Wurlitzer.

AMI is being produced at Automatic Canteen's German subsidiary, Tonomat, near Frankfurt, and Rock-Ola is produced at

Hamburg by A. W. Adickes, who imports the U. S. mechanism but produces a great part of the Rock-Ola box otherwise in his own plant for distribution in the European market.

## Seeburg Subsidiary

N.S.M. has been serving as the Seeburg distributor in West Germany and the Benelux countries. However, the formation of the Seeburg subsidiary Seeben S. A. to handle Seeburg products in Benelux leaves the status of Seeburg's German distribution arrangements open to speculation.

In the past N.S.M. has always insisted that no conflict of interest resulted from the fact N.S.M. produced the Fanfare. The firm

likened its sales position to that of an automobile dealer who handled both Volkswagen (Fanfare) and Cadillac (Seeburg).

Whatever the merits of this analogy, the facts are that Seeburg has trailed its American competitors badly in European sales. The trade here regards establishment of Seeben S. A. as evidence that Seeburg intends making a substantial effort to improve its competitive position in the general European market.

With the trading blocs rapidly taking shape, the time is growing short for U. S. firms to establish themselves in the European market while the door is still open.

# Bal-Ami, Long-Standing U. K. Firm, Sells Interests to Rowe, Canteen Organization

By BINGO BEAUFORT

LONDON—After nine years of domination in the United Kingdom music machine market, the name "Bal-Ami" will pass from the scene. The disclosure came last week in a circular sent from the firm's Ilford factory to Bal-Ami distributors.

It was the best kept secret ever in the trade. There had been rumors of various sorts, but none of them was accurate. The true story proved to be that the British firm, which has handled AMI equipment as licensee since the days of the J-40 and which has sold at least 20,000 Bal-Ami juke boxes through its network of distributors, has disposed of its phonograph interests to Rowe.

The Bal-Ami name, which accounted for four-fifths of all the juke boxes in Britain, and which is made up of "Bal" from Balfour (Marine) Engineering Company, Ltd., of Ilford, and "Ami" from Automatic Musical Instruments, Inc., will apparently disappear from the U. K. phonograph trade it dominated.

## Official Statement

The official Bal-Ami statement is as follows: "We are pleased to announce

that an Agreement has been concluded for the sale by Balfour (Marine) Engineering Company, Ltd., and Automatic Musical Instruments (Great Britain), Limited, of their joint interests in the Phonograph industry to the Rowe Automatic Merchandising Company, Ltd., which company, like AMI, is a member of the Automatic Canteen Group. The sale involves a substantial payment for stocks of spares, tools and good will.

"This transaction takes place with the approval of AMI, U. S. A., who was a party to the negotiations now satisfactorily concluded.

## Spare Parts

"All concerned wish it to be known that supplies of spare parts for all Bal-Ami equipment will continue to be available, and until such time as different arrangements are announced, orders should continue to be placed with Automatic Musical Instruments (Great Britain), Ltd., as in the past.

"The sale of Balfour's phonograph interest follows the current trend for manufacturing concerns to rationalize their production effort and to channel manufacturing resources into fewer lines.

"United Kingdom and export sales of BAL-AMI equipment,

while continuing to be substantial, have met with increasing competition from U. S. manufacturers, Automatic Music, Inc., already the world's largest supplier of phonographs, is well placed to supply all BAL-AMI customers wherever they may be.

## Mechanism

"Although recent cabinet design of BAL-AMI equipment has moved away from that of models in current AMI production, the mechanism is substantially identical and BAL-AMI customers will therefore be able to make the change-over to AMI machines without inconvenience. Indeed, most United Kingdom distributors are at the present time successfully marketing both AMI and BAL-AMI equipment, and most operators since the import restrictions of U. S.-made machines were removed, have been operating considerable numbers of AMI machines and particularly the new Continental model.

"Balfour will now have surplus manufacturing capacity, which it so badly needed at the present time, to develop promising new lines such as the 'MOBAR' deep-freeze unit, for which substantial orders are awaiting fulfilment.

"Production of the last batch of New Yorker 100 and 200 machines is now almost completed at Ilford, and as most of these have been ordered by distributors, manufacture of BAL-AMI phonographs will shortly cease.

"Not drawing to a conclusion, however, is the happy association existing between Balfour (Marine) Engineering Company, Ltd., and Automatic Music, Inc. All concerned express satisfaction with the transaction completed and express the desire for mutual co-operation wherever opportunities may arise in the future."

# EUROPEAN NEWS BRIEFS

## N.S.M. Boosts Fanfare Output

BINGEN, West Germany—N.S.M., which boasts the Continent's largest and most modern production plant, has just sent its Fanfare production into 13,000. The 13,000 Fanfares produced to date are playing all over the world, according to N.S.M. Famed as "the Volkswagen of juke boxes," the Fanfare competes in all areas of the globe in price with foreign competition, including U. S. producers. A small compact box, the Fanfare is airlifted to foreign customers in large numbers. Fanfare has won a number of marathon play contests, including a dance marathon in the Channel Islands.

## EFTA Cutting Tariffs 10%

GENEVA—The seven-nation European Free Trade Association will cut tariffs within the community by 10 per cent July 1. The cut will apply to coin machines and coin machine products within the seven-nation area, as well as to trade generally. The cut will bring the tariff cuts among EFTA members to 30 per cent—the same level as that of the six-nation European Economic Community (Common Market). EFTA, furthermore, is discussing a general acceleration of the association's general schedule of gradual tariff reductions which at present calls for complete abolition of tariffs by 1970.

## ZOA Re-Elects Mueller Pres.

FRANKFURT—The Central Organization of German Coin Machine Operators (ZOA) has elected Willy Mueller of Frankfurt to a third term as its president. Elected to serve with Mueller were Karl Klingler, Rhineland-Palatinate, vice-presi-

(Continued on page 42)

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Tournament	..... 295	Wurlitzer 1650	..... 155	Big Time	..... 85
Champion	..... 375	Wurlitzer 1600	..... 125	Beach Club	..... 75
Classic	..... 325	Wurlitzer 1450	..... 75	Broadway	..... 85
Advance	..... 625	Wurlitzer 1250	..... 75	Touch Down	..... 425
		Wurlitzer 1500	..... 100	Dude Ranch	..... 85
		Seeburg KD 200	..... 425	Gayety	..... 85
		Seeburg V 200	..... 225	Gay Time	..... 85
		AMI Hideaway	..... 100	Hi-Fi	..... 75
		Rock-Ola 1446	..... 225	Leader	..... 100
		Rock-Ola 1465	..... 225	Parade	..... 85
		Rock-Ola 1448	..... 225	Key West	..... 85
		Rock-Ola 1438	..... 210	Playtime	..... 85
		Rock-Ola 1432	..... 125	Manhattan	..... 85
		Seeburg Chr. Wallbox	..... 37.50	Miami Beach	..... 85
		Seeburg 200 Sel. Wallbox	..... 75.00	Nite Club	..... 85
				Show Time	..... 95
				South Seas	..... 85
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# FIRST

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## MOA Problems

• Continued from page 40

A. We anticipate we will.  
Q. How about getting Seeburg, Rock-Ola and Wurlitzer into the convention?

A. We've always invited them, and we will again.

Q. In answer to speculation and rumors circulated since the convention — do either of you (George Miller or E. R. Ratajack) have any intention of resigning or leaving MOA for any reason?

A. Emphatically no. (From both).

Q. What do you feel are some of the most important problems facing MOA and the coin machine industry in the immediate future and what can be done to solve them?

A. One of our greatest problems is a general lack of unity of purpose and understanding within the industry. This applies to manufacturers, suppliers, distributors and operators.

Another problem is the false sense of security that operators have allowed themselves to fall into, especially with copyright legislation. Here's a case where our past successes have jeopardized our future. Unless all parties concerned awaken quickly to the danger and seriousness of this problem, this false sense of security will bring chaos to this industry.

All concerned should be made to realize that this industry can not afford to lose \$5 to \$10 million a year out of its income.

Operators should recognize that MOA has been organized for a longer period of years than any other national association representing the operators' interest. It is the only voice speaking on a national basis that is recognized in the halls of Congress — on matters pertaining to national legislation and taxation.

There has been a lot of talk in recent months about public relations in this industry. We certainly agree there is a need for this and we applaud the effort. We do, however, also believe that our industry is in dire need of better human relations and this begins with manufacturers, suppliers, and operators understanding each other. We don't know of a better place to get this understanding than in the annual MOA Convention where everyone can meet, discuss and learn.

## EUROPEAN NEWS BRIEFS

• Continued from page 41

dent; Rolf Erfurth, Baden-Wurttemberg, treasurer; Karl Feis, Saar, secretary; Guenter Reckling, Berlin, and Inno Taeuber, Lower-Saxony, financial secretaries. Mueller said he would work with the new ZOA officers to promote closer links between ZOA and its state associations, on the one hand, and the manufacturers and wholesalers, on the other hand. Mueller expressed the view that such a solid front of the industry would make it easier to solve operator problems such as the music royalty payments controversy.

## 'Artist of Week' Plan Working

PARIS—Socodimex reports lively interest on the part of French operators in Seeburg's 33 and 45 mixed-play-singles juke boxes. Seeburg's French sales representative exhibited the Seeburg 100 and 160 boxes at the Paris International Fair, where the 33 singles issue dominated trade talk. Seeburg has won attention in France for having pioneered the switch—or debate concerning a switch—to the 33 single. Socodimex reports there is spirited rivalry among French artists for placarding on Seeburg boxes as "artist of the week." In some prestige locales certain artists have even been accused, albeit only half-seriously, of organizing cliques to push their claim to "artist of the week."

## Danes' German Trade Steady

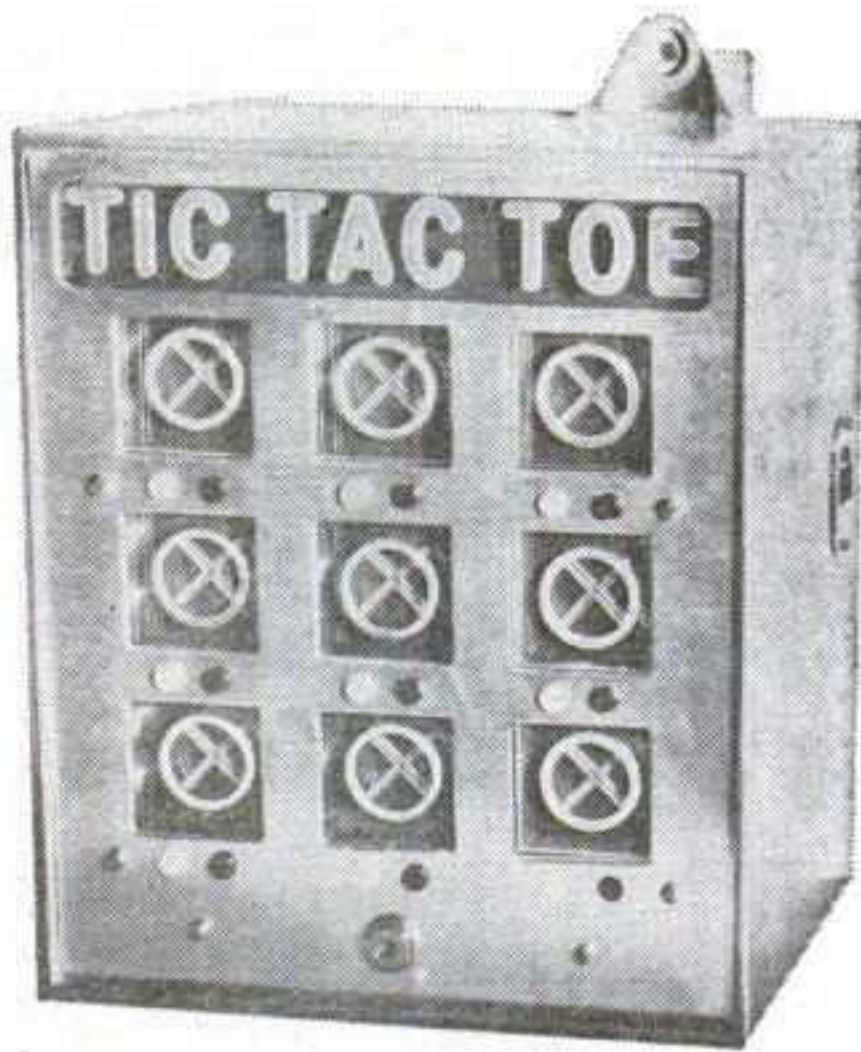
COPENHAGEN—West German coin machine exports to Denmark are holding up well despite the inclusion of this country in the European Free Trade Association. Fears to the contrary, there has been no appreciable discrimination against German products by virtue of West Germany's membership in the rival European Common Market. German coin machine exports increased by about 7 per cent last year over 1959, and shipments in the first quarter of 1961 were up by about 2 per cent. West Germany's currency revaluation is expected to reduce the volume of German exports, but most experts feel the drop will be slight. Denmark's liberalization of imports last year, including coin machines, has boosted German shipments. Although the Danes are regarded as primarily a U. S. and British coin machine market, German machines do very well.

## Promo Drive Keys Relaxation

WEST BERLIN—Recreational value of juke boxes and coin-operated games is the theme of a new sales and patronage promotion campaign being launched by the industry. This new approach would have people patronize coin machines for therapy as well as fun. Expert medical testimony is being assembled to show that coin machines are the most practical form of relaxation for rank-and-file Germans. "Exhibit A" for this promotion is Gustav (Bubi) Scholz, the German European middle-weight boxing champion. Scholz has the game room in the basement of his home in the Charlottenburg district of West Berlin equipped with an array of coin machines, which he plays with his wife, Helga, to help break the tension while training for bouts. This country's major illness is "Managerial Krankheit"—managerial sickness—a generic term for high blood pressure, arteriosclerosis, hypertension and kindred ailments stemming from too much work and too little play. West Germany is cramped in area and lacks sport fields and similar mass recreation facilities. Moreover, most Germans live sardined in small apartments. This makes coin machines, according to the industry promotion, the ideal relaxation aid, a fact to which Scholz and other sports figures are being asked to testify.

## THE SLEEPER HIT OF THE MOA SHOW

# THE MARK I



"TIC | |  
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A NO-SCORING—MECHANICAL—PAY TO PLAY game with tremendous appeal to all men, women and children.

WRITE FOR THE STORY ABOUT WHY IT'S AN OPERATOR'S DREAM GAME"

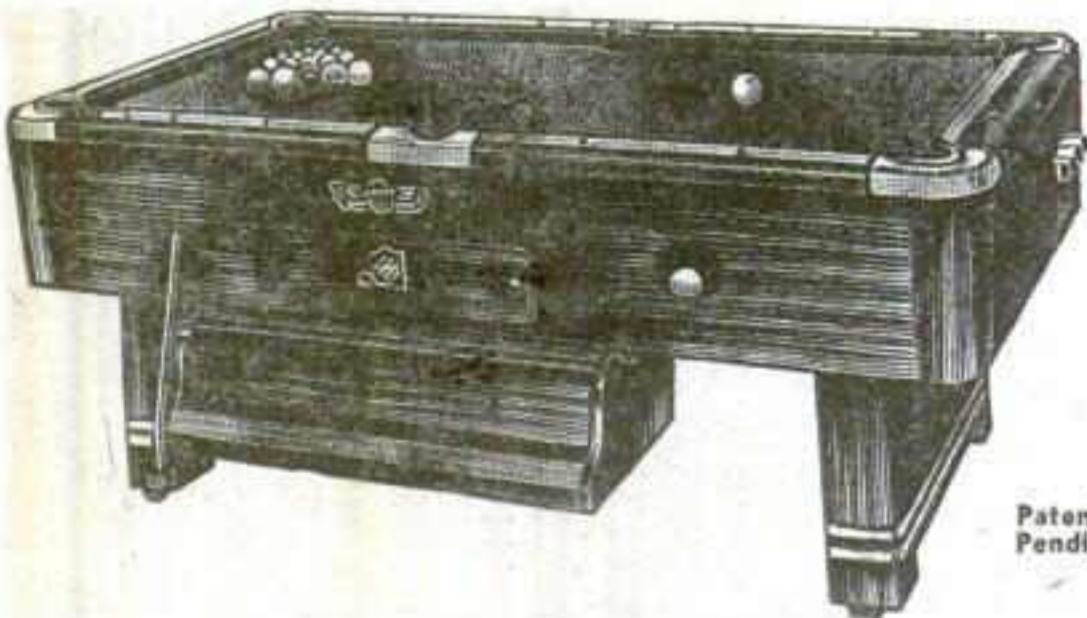
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- Built-in, Separate NO-STOOP Cue Ball Return

## Valley SALES COMPANY

Sales Affiliate, Valley Mfg. Co.

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*expresses its wholehearted belief in the future of the coin machine industry with a Special Operator Plan.*

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**TWENTY 700**  
The Nation's Finest  
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More Moving Targets • More Play Appeal • More Earning Power  
REAL GUN ACTUALLY SHOOTS PLASTIC BALLS—100% SKILL

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Irving Kaye's Satellite 6-Pocket Pool Table—77 x 45  
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America's Leading Pool Table

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Rebound Shuffles .....	\$ 45.00	LARGE BUMPER POOLS...\$75.00	
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SEEBURG 100-R .....	400	SEEBURG 800E-2 .....	\$275
SEEBURG 100-C .....	295	SEEBURG 800 E-1 .....	225
ROCK-OLA 1446 .....	245	11-Col. NATIONAL (Slant) .....	175
WURLITZER 2300-S .....	595	9-Col. NATIONAL .....	95
WURLITZER 1900 .....	375	12-Col. EASTERN .....	115
WURLITZER 2100 .....	365	CONTINENTAL CORSAIR "30" .....	245
WURLITZER 2000 .....	295	CONTINENTAL CORSAIR "20" .....	195

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 A Quarter Century of Service  
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**E. Pa. Assn. in Drive To Sign Independents In Three-County Area**

NORRISTOWN, Pa., — The Eastern Pennsylvania Amusement Machine Association has initiated a membership drive in an effort to sign up independent operators in a three-county area.

Sidney M. DeAngelis, manager of the group, said the counties in which members will be sought are Montgomery, Bucks and Lehigh.

He said all the distributors have indicated a willingness to co-operate with the association in an effort to increase its rolls.

The association is planning to hold a summer clambake.

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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.

<b>TRAVELIN' MAN</b> AND <b>HELLO, MARY LOU</b>	<b>RICKY NELSON</b> Imperial 5741
<b>I FEEL SO BAD</b> AND <b>WILD IN THE COUNTRY</b>	<b>ELVIS PRESLEY</b> RCA Victor 7880
<b>THAT OLD BLACK MAGIC</b> AND <b>DON'T BE AFRAID (To Fall in Love)</b>	<b>BOBBY RYDELL</b> Cameo 190
<b>(DANCE THE) MESS AROUND</b> AND <b>GOOD, GOOD LOVIN'</b>	<b>CHUBBY CHECKER</b> Parkway 822
<b>FLAMING STAR</b> <b>SUMMER KISSES, WINTER TEARS</b> AND <b>ARE YOU LONESOME TONIGHT!</b> <b>IT'S NOW OR NEVER</b>	<b>ELVIS PRESLEY</b> RCA Victor LPC 128 (33 Compact Double Disk Only)
<b>IT KEEPS RAININ'</b> AND <b>I JUST CRY</b>	<b>FATS DOMINGO</b> Imperial 5753
<b>SPRING FEVER</b> AND <b>FLAMINGO</b>	<b>LITTLE WILLIE JOHN</b> King 8503
<b>DREAM</b> AND <b>FOOL THAT I AM</b>	<b>Etta James</b> Arge 5390



**ADD-A-BALL Extended Play plus Light-Box Animation Create Coin Box-Filling Appeal!**

New, revolutionary extended play ADD-A-BALL feature coupled with light-box animation presents a most successful "Player Appeal" combination.

Acclaimed and accepted everywhere, ADD-A-BALL adds a number of balls to each game through skillful player operation. It's



fun — it's fresh, adds new zest to every game.

"Cannonball" animation in the light-box makes a "Big Production" out of every additional ball made. A cannon fires! The cannon ball shoots up the ramp and hits a target that rings a bell! Add 'em together, they spell . . .

**FLIPPER PARADE**

**Tested! Proven! Accepted Everywhere!**

- Lighting 5 top rollovers gives an additional ball
- Hitting Roto-Target when matched to top lighted rollover gives additional ball
- Red and Yellow rollover buttons light pop bumpers and holes for high score
- Additional balls given for high score
- Side double rollovers score up to 200 points
- New tilt feature enables play to continue by only penalizing player one ball plus ball in play.

**Tomorrow's Design Today!**

- High, wide and handsome tapered light-box
- Sparkling plated legs and front door panel
- STAINLESS STEEL moldings
- Hard chrome finish corner castings

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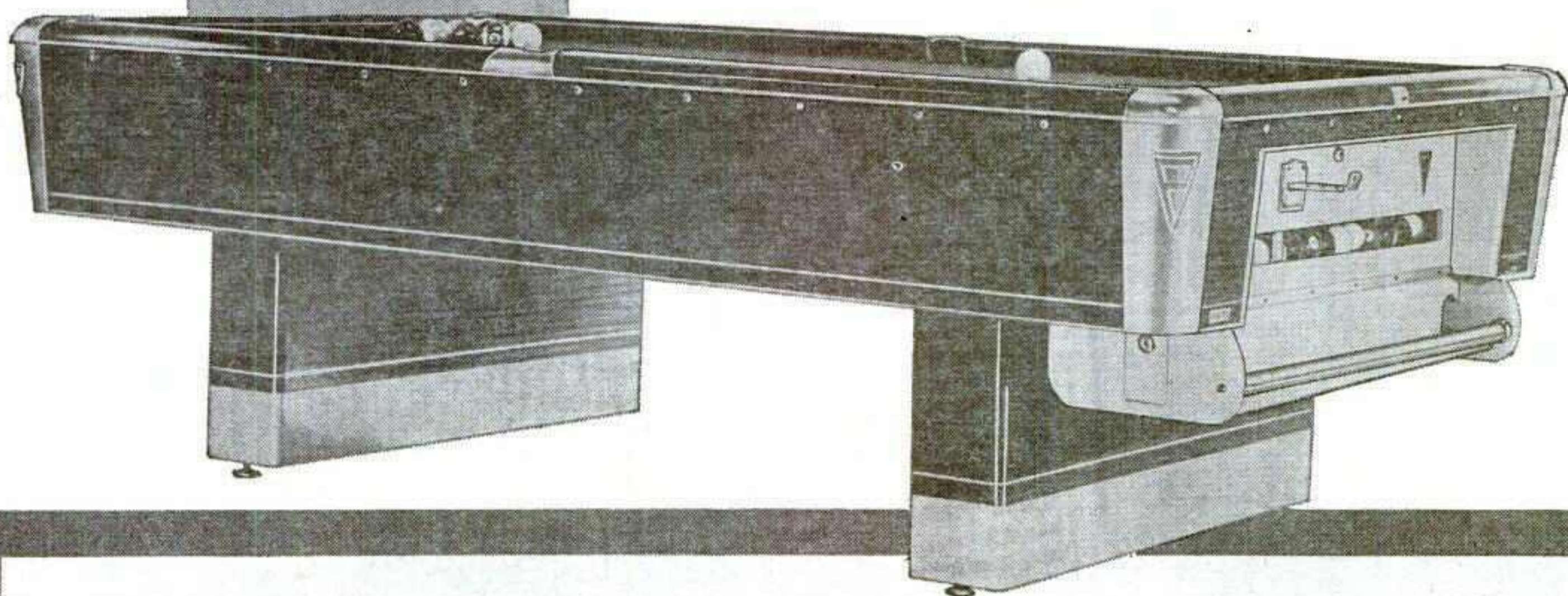
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# Crown Imperial

by Fischer

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**1. DEPENDABILITY**

All-new ball trap and return system features: recessed mechanism, pull-out drawer, totally secured cash box, trouble-free operation, fast ball action, quiet operation.

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A tremendously strong frame of full 3/4" laminates bolted and glued to massive aluminum-alloy corners. Interior beams, girders & plates combine to give practical indestructibility!

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Here's the biggest sales opportunity plan ever offered to music operators! The new AMI Big Challenge program boosts your sales — steps up your profits — with the new, amazingly different AMI Continental 2 with Stereo Round\* that needs no remote speakers.

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