

BILLBOARD MUSIC WEEK

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

PAGE ONE RECORDS



★ NATIONAL BREAKOUTS

LET THERE BE DRUMS, Sandy Nelson, Imperial

MONO LP's

TWIST WITH THE VENTURES, Dolton

BABES IN TOYLAND, Sound Track, Vista

STEREO LP's

DOIN' THE TWIST AT THE PEPPERMINT LOUNGE, Joey Dee and His Starliners, Roulette

TWISTIN' IN HIGH SOCIETY, Lester Lanin and His Ork, Epic

SINGLES

NO NATIONAL BREAKOUTS THIS WEEK

★ NEW ACTION LP's

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

MONOPHONIC

THE LION SLEEPS TONIGHT, Tokens, RCA Victor

TWIST WITH BOBBY DARIN, Atco

ROGER WILLIAMS' GREATEST HITS, Kapp

FERRANTE AND TEICHER, LOVE THEMES, United Artists

TWISTIN' IN HIGH SOCIETY, Lester Lanin and His Ork, Epic

SONGS OF THE FABULOUS 50's, Roger Williams, Kapp

HYMNS AT HOME, Tennessee Ernie Ford, Capitol

TAKIN' CARE OF BUSINESS, Ral Donner, Gone

SOUND 35-MM., Enoch Light and His Ork, Command

TAKE GOOD CARE OF MY BABY, Bobby Vee, Liberty

DOWN TO EARTH, Jonathan Winters, Verve

STEREOPHONIC

GOLDEN PIANO HITS, Ferrante and Teicher, United Artists

TIME FURTHER OUT, Dave Brubeck Quartet, Columbia

ELLA IN HOLLYWOOD, Ella Fitzgerald, Verve

FLOWER DRUM SONG, Sound Track, Decca

BOURBON STREET, Pete Fountain and Al Hirt, Coral

★ LOCAL SINGLES BREAKOUTS

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

I'LL SEE YOU IN MY DREAMS . . . Pat Boone, Dot 16312 (Feist, ASCAP) (Los Angeles, Milwaukee)

MAGIC MOMENTS . . . Nat King Cole, Capitol 4672 (Harms, ASCAP) (Boston)

ARCHIE'S MELODY . . . Byliners, Felsted 8631 (Studio, BMI) (Boston)

TEEN QUEEN OF THE WEEK . . . Freddy Cannon, Swan 4096 (Conley, ASCAP) (Boston)

MOMENTS TO REMEMBER . . . Rennell Hawkins, Amazon 1003 (Titanic, BMI) (Los Angeles)

LOVE IS THE SWEETEST THING . . . Severio Sardis, Warner Bros. 5243 (Harms, ASCAP) (Cleveland)

I'M WAITIN' AT THE STATION . . . Aaron Neville, Minit 639 (Minit, BMI) (New Orleans)

THE BELLS AT MY WEDDING . . . Paul Anka, ABC-Paramount 10279 (Spanka, BMI) (New Orleans)

TEQUILLA TWIST . . . Champs, Challenge 9131 (Jat, BMI) (New Orleans)

HEY BABY . . . Brice Channel, Sash 1731 (LeBill, BMI) (Minneapolis-St. Paul)

BANDIT OF MY DREAMS . . . Eddie Hodges, Cadence 1410 (Arch, ASCAP) (Milwaukee)

WHITE FANG . . . Soupy Sales, Reprise 20041 (Bayer, ASCAP)

POP-EYE . . . Huey Smith and the Clowns, Ace 649 (Ace, BMI) (New Orleans)

HEADY BEER CITY SALES

MILWAUKEE — "First the Green Bay Packers and now this" was the smiling comment of one dealer typically summing up a good week for the record business here.

Sales were excellent, with both singles and albums moving well following what was already a strong holiday season. Dealers credited a generally healthy economy plus a lot of good new merchandising for the increase.

Several new singles moved solidly in the Beer City, including "Bandit of My Dreams," Eddie Hodges on Cadence, and "I'll See You in My Dreams" with Pat Pat Boone on Dot (the flip side, "Pictures in the Fire" was picked up by Jim Lounsbury of Chicago's WJJD).

Boston, New Orleans Lead Local Breakouts

NEW YORK—Dealer sales of singles were good in many sections of the country this past week, and there was lots of activity on hot new single records. Thirteen new ones broke out across the country, with New Orleans accounting for three, and Boston accounting for two.

The New Orleans breakouts sparked the most excitement since one of the disks, "Pop-Eye," with Huey Smith and his Clowns on the Ace label, appeared to be sparking a new teen dance called the Popeye. In addition to the Ace platter, two other Popeye records were getting sales action in New Orleans and dealers were

hopeful that a dance with the sales appeal of the Twist might be in the making.

The Twist was continuing to hold up both in album and single sales. A waxing called "Tequilla Twist" by the Champs on Challenge was grabbing plenty of action in New Orleans. Also a single by Soupy Sales, from his Reprise album, called "White Fang," had made its mark in Chicago. Sales is the star of a comedy show on West Coast TV with a huge following among kids in California. And New York City ex-cop Severio Sardis was getting action on his first dinking for Warner Bros. with a breakout in Cleveland.

Record firms were back on their regular heavy release schedule of both singles and albums now that the holiday season was over. Much powerful product on both albums and singles was being issued, with manufacturers striving for strong January sales after a potent December.

N. O. Twist Gives Way To Popeye Muscles

NEW ORLEANS—It was the Popeye, head and shoulders over the Twist here last week, as a new dance craze hit town just prior to this city's famous Mardi Gras. And the record that was the big breakout was "Pop-Eye" by Huey Smith and the Clowns on Ace, though New Orleans radio stations were playing at least two other Popeye versions which were destined to be in the hands of retailers in a matter of days or even hours.

Stores throughout the town were getting calls for "Check Mr. Popeye" by Eddy Bo on the Ric label and "Popeye Joe" by Ernie K-Doe on Minit.

The "Check Mr. Popeye" etching gives step-by-step instructions on how to dance the "Popeye."

Since the stores had Huey Smith's "Pop-Eye," they were selling it in no uncertain terms, as youngsters were dancing the new Popeye, which presumably will [\(Continued on page 6\)](#)

Nashville Sees Hot 'Move On'

NASHVILLE—A new Dot release by Arthur Alexander started getting good action here last week. Side is "You Better Move On" and three out of four retailers contacted here said the record was breaking wide open.

While Twist records remained in the sales lead, other new sides of notable sales strength were Floyd Cramer's "Let's Go" on RCA Victor, "Sugar Babe" by Buster Brown on Fire and "Tough Top Cat" by Marvin Rainwater on Warwick.

Marion Worth's Columbia etching of "Go Home" continued to sell mighty well here, even though the Patti Page version on Mercury is a national seller. The Columbia side was No. 4 on a prominent Top 40 station here last week, and retailers said it was this recording which reached Nashville buyers first and it has remained in strong demand.

Chicago Digs Teeth Into 'White Fang' Soupy Sales

CHICAGO — If Jack London ever rolls over in his grave it might be because of a record based on one of his best known characterizations—"White Fang"—put out by Los Angeles television personality Soupy Sales.

The Reprise disk, out for several weeks, showed up as a breakout in store sales last week and was also picked by WJJD's Jim Lounsbury. Two other hot sellers which hit the "Hot 100" were Jimmy Dean's "To a Sleeping

Beauty" and the Dukays' "Night Owl" which broke here a couple of weeks ago.

Sales were generally strong in the Windy City despite a record snowstorm that all but had the city's streets and transportation lines tied up for the better part of last week.

Radio Plays

The general sales picture for the coming year is optimistic. Dealers had a surprisingly strong [\(Continued on page 6\)](#)

NEW ON THE MONO LP CHART THIS WEEK

Pos.	Title, Artist, Label
95.	LET THERE BE DRUMS, Sandy Nelson, Imperial
102.	TWIST WITH THE VENTURES, Dolton
115.	BABES IN TOYLAND, Sound Track, Vista

Pos.	Title, Artist, Label
129.	WOODY WOODBURY'S SALOONATICS, Stereoditties
148.	LET'S TWIST HER, Bill Black's Combo, Hi
149.	LET'S ALL SING WITH THE CHIPMUNKS, David Seville and the Chipmunks, Liberty

NEW ON THE HOT 100 CHART THIS WEEK

Pos.	Title, Artist, Label
80.	TO A SLEEPING BEAUTY, Jimmy Dean, Columbia
85.	CHATTANOOGA CHOO CHOO, Floyd Cramer, RCA Victor
86.	AFRIKAAN BEAT, Bert Kaempfert, Decca
87.	THERE'LL BE NO NEXT TIME, Jackie Wilson, Brunswick
91.	A LITTLE BITTY TEAR, Wanda Jackson, Capitol

Pos.	Title, Artist, Label
92.	JAMIE, Eddie Holland, Motown
93.	BLUE WATER LINE, Brothers Four, Columbia
95.	A SUNDAY KIND OF LOVE, Jan & Dean, Liberty
96.	CHIP CHIP, Gene McDaniels, Liberty
97.	NIGHT OWL, Dukays, Nat
98.	PORTRAIT OF A FOOL, Conway Twitty, MGM
99.	OLIVER TWIST, Rod McKuen, Spiral
100.	WHERE HAVE ALL THE FLOWERS GONE, Kingston Trio, Capitol

★ STAR PERFORMERS—Selections registering greatest upward progress this week.

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

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

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

THIS WEEK	Wk. Ago			TITLE	Artist, Label & Number	Weeks On Chart	THIS WEEK	Wk. Ago			TITLE	Artist, Label & Number	Weeks On Chart	THIS WEEK	Wk. Ago			TITLE	Artist, Label & Number	Weeks On Chart
	1	2	3					1	2	3					1	2	3			
1	1	2	3	THE TWIST	Chubby Checker, Parkway 811	28	35	44	54	73	DREAMY EYES	Johnny Tillotson, Cadence 1489	7	66	38	35	24	YOUR MA SAID YOU CRIED IN YOUR SLEEP LAST NIGHT	Kenny Dino, Musicor 1813	11
2	3	4	6	PEPPERMINT TWIST	Joy Dee and the Starliners, Roulette 4491	9	36	47	58	64	POCKETFUL OF MIRACLES	Frank Sinatra, Reprise 18048	5	67	89	—	CRYING IN THE RAIN	Everly Brothers, Warner Bros. 5258	2	
3	2	1	1	THE LION SLEEPS TONIGHT	Tokens, RCA Victor 7954	△ 10	37	25	20	23	THERE'S NO OTHER (Like My Baby)	Crystal, Philips 100	9	68	78	81	TWISTIN' ALL NIGHT LONG	Danny and the Juniors, Swan 4092	3	
4	4	5	10	CAN'T HELP FALLING IN LOVE	Elvis Presley, RCA Victor 7968	△ 7	38	22	14	17	'TIL	Angels, Caprice 107	13	69	74	80	I COULD HAVE LOVED YOU SO WELL	Ray Peterson, Dunes 2009	5	
5	5	15	26	I KNOW	Barbara George, AFO 392	10	39	50	63	83	MULTIPLICATION	Bobby Darin, Atco 6214	5	70	79	—	MY BOOMERANG WON'T COME BACK	Charlie Drake, United Artists 298	2	
6	6	6	8	HAPPY BIRTHDAY, SWEET SIXTEEN	Nell Sedaka, RCA Victor 7957	△ 10	40	26	16	12	I DON'T KNOW WHY	Linda Scott, Canadian-American 129	12	71	73	86	LOST SOMEONE	James Brown and the Famous Flames, King 5573	5	
7	7	8	5	WALK ON BY	Leroy Van Dyke, Mercury 71834	12	41	24	25	21	GYPSY WOMAN	Impressions, ABC-Paramount 10241	14	72	86	—	BUT ON THE OTHER HAND BABY	Ray Charles, ABC-Paramount 10266	4	
8	8	3	2	RUN TO HIM	Bobby Vee, Liberty 55388	10	42	30	33	35	JAMBALAYA	Fats Domino, Imperial 5796	6	73	76	—	WHAT'S THE REASON	Bobby Edwards, Capitol 4674	2	
9	12	9	13	WHEN I FALL IN LOVE	Lettermen, Capitol 4658	9	43	39	42	46	POOR FOOL	Ike and Tina Turner, See 753	8	74	55	40	BIG BAD JOHN	Jimmy Dean, Columbia 42175	△ 16	
10	17	46	60	NORMAN	Sue Thompson, Hickory 1159	7	44	61	78	92	TUFF	Ace Cannon, Hi 2048	4	75	77	89	I NEED SOMEONE	Belmonts, Sabrina 502	4	
11	9	10	14	UNCHAIN MY HEART	Ray Charles, ABC-Paramount 10266	8	45	62	—	SHADRACK	Brook Benton, Mercury 71942	2	76	95	—	SURFER'S STOMP	Mar-Kets, Liberty 55401	2		
12	10	11	15	WHEN THE BOY IN YOUR ARMS	Connie Francis, MGM 13051	9	46	69	83	95	SMOKY PLACES	Corsairs, Tuff 3038	4	77	80	—	THE LOST PENNY	Brook Benton, Mercury 71912	2	
13	14	17	9	LET THERE BE DRUMS	Sandy Nelson, Imperial 5775	12	47	54	59	69	FLYING CIRCLE	Frank Slay Ork, Swan 4085	6	78	85	—	WHAT'S SO GOOD ABOUT GOODBYE	Miracles, Tamla 54053	2	
14	21	24	36	TOWN WITHOUT PITY	Gene Pitney, Musicor 1009	12	48	52	64	76	SHE'S EVERYTHING	Ral Donner, Gone 5121	4	79	90	—	HAPPY JOSE	Jack Ross, Dot 16382	2	
15	16	34	45	BABY IT'S YOU	Shirelles, Scepter 1227	5	49	93	—	DUKE OF EARL	Gene Chandler, Vee Jay 416	2	80	—	—	TO A SLEEPING BEAUTY	Jimmy Dean, Columbia 42282	△ 1		
16	19	32	37	COTTON FIELDS	Highwaymen, United Artists 370	8	50	53	61	68	MARIA	Roger Williams, Kapp 437	6	81	83	84	TEARS FROM AN ANGEL	Troy Shondell, Liberty 55398	4	
17	18	28	52	A LITTLE BITTY TEAR	Burl Ives, Decca 31336	5	51	48	45	48	LITTLE ALTAR BOY	Vic Dana, Dolton 48	8	82	100	—	PERCOLATOR (TWIST)	Billy Joe and the Checkmates, Dore 620	2	
18	20	30	41	THE WANDERER	Dion, Laurie 3115	7	52	66	—	SO DEEP	Brenda Lee, Decca 31348	2	83	84	—	I TOLD THE BROOK	Marty Robbins, Columbia 42246	△ 3		
19	13	13	7	PLEASE MR. POSTMAN	Marvelettes, Tamla 54046	20	53	57	69	74	WALKIN' WITH MY ANGEL	Bobby Vee, Liberty 55388	8	84	87	—	A LITTLE TOO MUCH	Clarence Henry, Argo 5408	2	
20	11	7	4	GOODBYE CRUEL WORLD	James Darren, Colpix 689	14	54	68	82	91	GO ON HOME	Patti Page, Mercury 71906	4	85	—	—	CHATTANOOGA CHOO CHOO	Floyd Cramer, RCA Victor 7978	△ 1	
21	28	44	33	SMALL SAD SAM	Phil McLean, Versatile 107	7	55	40	38	44	HEY, LITTLE GIRL	Del Shannon, Big Top 3091	8	86	—	—	AFRIKAAN BEAT	Bert Kaempfert, Decca 31356	1	
22	29	31	31	FUNNY HOW TIME SLIPS AWAY	Jimmy Elledge, RCA Victor 7946	△ 10	56	34	27	16	MOON RIVER	Jerry Butler, Vee Jay 405	15	87	—	—	THERE'LL BE NO NEXT TIME	Jackie Wilson, Brunswick 55221	1	
23	27	29	39	IF YOU GOTTA MAKE A FOOL OF SOMEBODY	James Ray, Caprice 110	9	57	72	—	THE GREATEST HURT	Jackie Wilson, Brunswick 55221	2	88	94	97	THAT'S MY PA	Shab Wooley, MGM 13846	3		
24	42	55	—	DEAR IVAN	Jimmy Dean, Columbia 42259	△ 3	58	37	65	29	LET'S TWIST AGAIN	Chubby Checker, Parkway 824	21	89	64	67	JUST GOT TO KNOW	Jimmy McCracklin, Ari-Tone 825	6	
25	15	18	22	REVENGE	Brook Benton, Mercury 71993	9	59	35	37	40	JOHNNY WILL	Pat Boone, Dot 16284	10	90	82	87	ROOM FULL OF TEARS	Drifters, Atlantic 3127	5	
26	33	48	50	DEAR LADY TWIST	Gary U. S. Bonds, LeGrand 1015	6	60	65	77	86	LET'S GO TRIPPIN'	Dick Dale, Deltona 5017	8	91	—	—	A LITTLE BITTY TEAR	Wanda Jackson, Capitol 4681	1	
27	36	53	63	IRRESISTIBLE YOU	Bobby Darin, Atco 6214	6	61	63	71	78	IT WILL STAND	Showmen, Mini 632	10	92	—	—	JAMIE	Eddie Holland, Motown 1021	1	
28	32	19	11	MOON RIVER	Henry Mancini, RCA Victor 7916	△ 15	62	67	66	62	TURN AROUND, LOOK AT ME	Glen Campbell, Crest 1087	9	93	—	—	BLUE WATER LINE	Brothers Four, Columbia 42256	△ 1	
29	56	—	—	BREAK IT TO ME GENTLY	Brenda Lee, Decca 31348	2	63	67	66	62	TURN AROUND, LOOK AT ME	Glen Campbell, Crest 1087	9	94	97	—	BASIE TWIST	Count Basie, Roulette 4403	2	
30	31	23	25	ROCK-A-HULA BABY	Elvis Presley, RCA Victor 7968	△ 7	64	81	—	I'M BLUE (The Gong-Gong Song)	Ikettes, Atco 6212	2	95	—	—	A SUNDAY KIND OF LOVE	Jan and Dean, Liberty 55397	1		
31	41	52	65	TWIST-HER	Bill Black's Combo, Hi 2042	5	65	75	95	—	LET ME IN	Sensations, Argo 5405	3	96	—	—	CHIP CHIP	Gene McDaniels, Liberty 55485	1	
32	43	60	66	DO-RE-MI	Lee Dorsey, Fury 1056	5	66	60	57	67	UP A LAZY RIVER	Si Zentner, Liberty 55374	9	97	—	—	NIGHT OWL	Dukeys, Nat 4002	1	
33	51	62	70	LETTER FULL OF TEARS	Gladys Knight and the Pips, Fury 1054	6	67	60	57	67	UP A LAZY RIVER	Si Zentner, Liberty 55374	9	98	—	—	PORTRAIT OF A FOOL	Conway Twitty, MGM 13050	1	
34	46	51	61	TURN ON YOUR LOVE LIGHT	Bobby Bland, Duke 344	7	68	60	57	67	UP A LAZY RIVER	Si Zentner, Liberty 55374	9	99	—	—	OLIVER TWIST	Conway Twitty, MGM 13050	1	

HOT 100—A TO Z—(Publisher-Licensee)

Afrikaan Beat (Roosevelt, BMI)	86	I'm Blue (Progressive-Placid, BMI)	63
Baby It's You (Dolf, ASCAP)	15	Irresistible You (Lloyd-Logan, BMI)	27
Basie Twist (M. L. Ree Cee, ASCAP)	94	It Will Stand (Mini, BMI)	61
Big Bad John (Cigms, BMI)	74	Jambalaya (Acuff-Rose, BMI)	42
Blue Water Line (January, BMI)	92	Jamie (Jubette, BMI)	92
Break It to Me Gently (Marthorn, ASCAP)	29	Johnny Will (Lyle & Hollye, ASCAP)	59
But on the Other Hand Baby (Tangrins, BMI)	72	Just Got to Know (B-Flat, BMI)	89
Can't Help Falling in Love (Gladys, ASCAP)	4	Let Me In (Drums-Williams, BMI)	64
Chattanooga Choo Choo (Felix, ASCAP)	85	Let There Be Music (Travis, BMI)	12
Chip Chip (Trinity & Glo-Mac, BMI)	94	Let's Go Trippin' (Monsieur, ASCAP)	60
Cotton Fields (Westside, BMI)	16	Let's Twist Again (Kalmann, ASCAP)	58
Crying in the Rain (Aldon, BMI)	67	Letter Full of Tears (Betalbin, BMI)	33
Dear Ivan (Plainview, BMI)	24	Lion Sleeps Tonight, The (Folkways, BMI)	3
Dear Lady Twist (Pee, BMI)	26	Little Altar Boy (House of Sound-Billy Bah, BMI)	51
De-De-Mi (Fast, BMI)	32	Little Bitty Tear, A-lives (Pamper, BMI)	17
Dreamy Eyes (Southern Belle, BMI)	35	Little Bitty Tear, A-Jackson (Pamper, BMI)	91
Duke of Earl (Conrad-Karlan, BMI)	49	Little Too Much, A (Bar-Mar, BMI)	84
Flying Circle (Claridge, ASCAP)	47	Last Penny, The (Raleigh, BMI)	77
Funny How Time Slips Away (Pamper, BMI)	22	Lost Someone (Lois, BMI)	71
Go on Home (Pamper, BMI)	54	Maria (Schirmer-Chappell, ASCAP)	50
Goodbye Cruel World (Aldon, BMI)	20	Moon River-Butler (Famous, ASCAP)	56
Greatest Hurt, The (Pearl, BMI)	57	Moon River-Mancini (Famous, ASCAP)	28
Gypsy Woman (Curlam, BMI)	41	Multiplication (Adaris, BMI)	39
Happy Birthday, Sweet Sixteen (Aldon, BMI)	6	My Boomerang Won't Come Back (Picadilly, BMI)	70
Happy Jose (Lansdowne, ASCAP)	79	Night Owl (Conrad, BMI)	97
Hey, Little Girl (Vicki-McLaughlin, BMI)	55	Norman (Acuff-Rose, BMI)	10
I Could Have Loved You So Well (Aldon, BMI)	49	Olive Twist (Shilly, ASCAP)	90
I Don't Know Why (Ahler & Cramwell, ASCAP)	40	Peppermint Twist (Jojo-Warr, BMI)	2
I Know (Salurn-A Last, BMI)	5	Percolator (Headowlark, ASCAP)	82
I Need Someone (Frankkapp, BMI)	75	Please Mr. Postman (Jubette, BMI)	19
I Told the Brook (Marlona, BMI)	83	Pocketful of Miracles (Maravelle, ASCAP)	36
If You Gotta Make a Fool of Somebody (Good Song, BMI)	23	Portrait of a Fool (Cigms, BMI)	98
		Poor Fool (Salurn, BMI)	43
		Revenge (Raleigh, BMI)	25

101. BANDIT OF MY DREAMS	Eddie Hodges, Cadence 1410
102. THE DOOR IS OPEN	Tommy Hunt, Scepter 1226
103. DROWN IN MY OWN TEARS	Dan Shirley, Cadence 1408
104. I'LL SEE YOU IN MY DREAMS	Pat Boone, Dot 16312
105. THE AVENGER	Duane Eddy, Jamie 1206
106. CLOSE YOUR EYES	Skyliners, Colpix 613
107. HAPPY JOSE	Dave Appell Ork, Cameo 207
108. FLYING BLUE ANGELS	George, Johnny and the Pilots, Coed 555
109. MOTORCYCLE	Tico and the Triumphs, Amy 835
110. THE COMMANCHEROS	Claude King, Columbia 42196
111. MARIA	Johnny Mathis, Columbia 41684
112. SURFIN'	Beach Boys, Candix 331
113. HEY BABY	Bruce Channel, Smash 1731
114. CRY TO ME	Salomon Burke, Atlantic 2131
115. GOODBYE TO TOYLAND	Vannair Sisters, Visto 390
116. SHIMMY, SHIMMY WALK	Megaton, Checker 1005
117. LOVE IS THE SWEETEST THING	Saverio Saridis, Warner Bros. 5243
118. TEEN QUEEN OF THE WEEK	Freddy Cannon, Swan 4096
119. ARCHIE'S MELODY	Byliners, Felsted 8631
120. STEP RIGHT UP	Nat King Cole, Capitol 4672

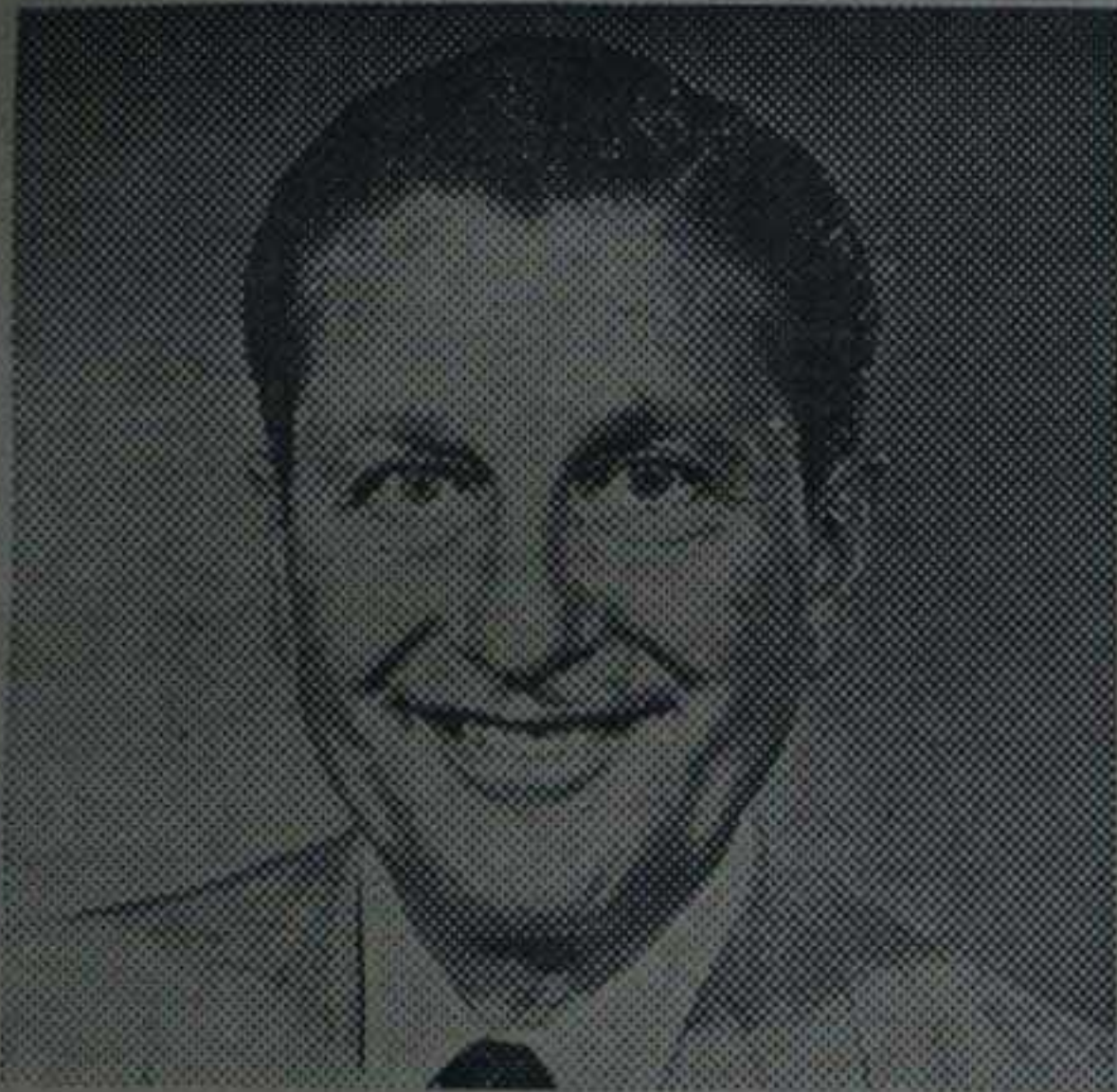
BUBBLING UNDER THE HOT 100

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MANY THANKS, DEEJAYS

For Your Winning Votes This Year

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Thank You for Voting

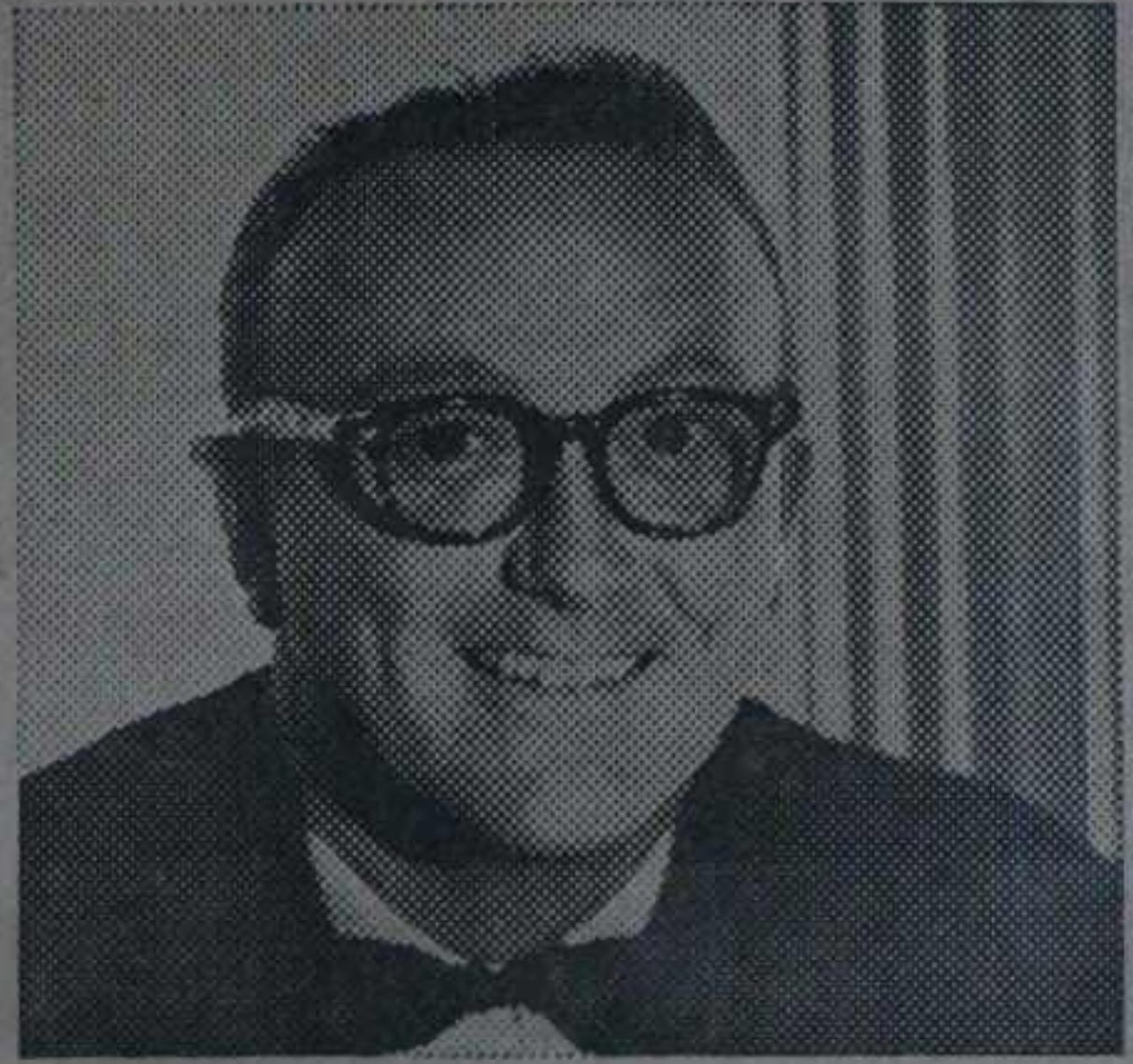
"CALCUTTA"

NO. **1** Favorite Single

Lawrence Welk's Best Selling Dot LP's

Mono 3412	"Moon River"	Stereo 25412
Mono 3389	"Yellow Bird"	Stereo 25389
Mono 3359	"Calcutta"	Stereo 25359
Mono 3350	"Last Date"	Stereo 25350
Mono 3164	"Mr. Music Maker"	Stereo 25164
Mono 3251	"Song of the Islands"	Stereo 25251
Mono 3303	"Polkas"	Stereo 25303

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Thank You for Voting

**"ORANGE BLOSSOM
SPECIAL & WHEELS"**

NO. **1** Favorite

Billy Vaughn's Best Selling Dot LP's

Mono 3409	"Greatest String Band Hits"	Stereo 25409	Mono 3016	"Golden Instrumentals"	Stereo 25016
Mono 3396	"Berlin Melody"	Stereo 25396	Mono 3064	"Melodies in Gold"	Stereo 25064
Mono 3280	"Golden Waltzes"	Stereo 25280	Mono 3086	"Music for the Golden Hours"	Stereo 25086
Mono 3366	"Orange Blossom Special & WHEELS"	Stereo 25366	Mono 3100	"Sail Along, Silv'ry Moon"	Stereo 25100
Mono 3276	"Theme From a 'Summer Place'"	Stereo 25276	Mono 3119	"Billy Vaughn Plays the Million Sellers"	Stereo 25119
Mono 3322	"Look for a Star"	Stereo 25322	Mono 3140	"La Paloma"	Stereo 25140
Mono 3001	"Sweet Music & Memories"		Mono 3156	"Billy Vaughn Plays"	Stereo 25156
			Mono 3165	"Blue Hawaii"	Stereo 25165



"THE NATION'S BEST SELLING RECORDS"

BLOCK BUSTERS!



TOWN WITHOUT PITY

From the motion picture "Town Without Pity" with Gene Pitney singing the title song

GENE PITNEY

MUSICOR RECORD MU 1009



COTTON FIELDS By THE HIGHWAYMEN

UNITED ARTISTS RECORD UA 370

"Cotton Fields" and "Gypsy Rover" included in the new HIGHWAYMEN album "STANDING ROOM ONLY" ...Now Available UAL 3168 UAS 6168(Stereo)



Australia's no.1 hit heading for the top in the United States!

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150 Best Selling MONAURAL LP's

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

50 Best Selling STEREO LP's

Table listing 150 monaural LPs with columns for This Week, Last Week, Title, Artist, Label, and Wks. on Chart.

Table listing 150 monaural LPs with columns for This Week, Last Week, Title, Artist, Label, and Wks. on Chart.

Table listing 50 stereo LPs with columns for This Week, Last Week, Title, Artist, Label, and Wks. on Chart.

Table listing 50 stereo LPs with columns for This Week, Last Week, Title, Artist, Label, and Wks. on Chart.

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Mercury Bows New Philips Label in U. S.

CHICAGO—Mercury this week formally introduced its new Philips Records label which will utilize the vast resources of the entire Philips Electronics international network of which Mercury recently became a part.

The label will be directed by Mercury's top corporate management but will utilize separate sales, production, promotion and field forces.

Plans are to bring out some 96 LP's and 100 45 r.p.m. singles during the first year.

To Use Philips Roster

The new label will utilize the international artist roster of Philips Phonographische Industries, large Netherlands recording company (also a Philips Electronics subsidiary) with which Mercury has a world-wide licensing agreement.

American artists, some signed to Mercury and some to be added later, will also be issued on Philips.

The move will have far-reaching import for the entire record industry. In essence, it will provide for an interchange of Mercury's entire artist roster with that of Philips Phonographische as well as make available the vast financial and distribution resources of the parent Netherlands company for the entire operation.

The Philips Electronics network is one of the industrial corporate giants of the world with holdings in virtually every country of the world.

Philips in 32 Countries

Philips Phonographische Industries currently operates in 32 countries and has an extensive library of classical and popular music with hundreds of internationally known artists on its roster.

Irwin Steinberg, Mercury vice-president who holds a similar post with the newly formed Philips Records, said that plans also call for the introduction of phonographic equipment though trade-mark and distribution have yet to be determined.

The new move in no way affects the status of Mercury or its subsidiary, Smash, except that both firms will now be able to draw on

Newest Entries In Golden Ring

NEW YORK—Two singles and a flock of albums released over the past months were certified for gold record awards by the Record Industry Association of America (RIAA) last week. The single awards are for singles that have sold a million or more; the LP's must have accumulated a minimum of \$1 million in factory billing to be eligible.

The singles certified as million sellers were: "Big Bad John" by Jimmy Dean, and "Calcutta" by Lawrence Welk. Album awards went to "Calcutta," Lawrence Welk; "Come Dance With Me," Frank Sinatra; "Sold Out," the Kingston Trio; "Glenn Miller Story," Glenn Miller ork; "Christmas Carols," "Theater Land"; "Film Encores," Vol. I; "Gems Forever" and "Strauss Waltzes," all by Mantovani and his ork; "Spirituels," Ernie Ford; "Elvis' Golden Records," Elvis Presley; "Belafonte at Carnegie Hall," Harry Belafonte; "Tchaikovsky's First Piano Concerto," Van Cliburn; "Encore of Golden Hits," the Platters, and "Blue Hawaii," Elvis Presley.

the financial and artist resources of the parent Philips organization.

Steinberg indicated that Philips Records will be a full-line company, issuing all types of product recorded from artists around the world.

The newly formed Philips Records is currently setting up nationwide distribution for its new label and is seeking to acquire recording talent both in the United States and abroad.

Promotes New Theme

An advertising, sales promotion and publicity program has been designed utilizing the theme, "Now . . . One World of Music . . . On One Great Label."

Headquartered in Chicago, as is Mercury, Philips Records will record principally in New York, Chicago, Los Angeles and Nashville. The firm will also utilize its American recording staff to record talent throughout the world under contract to Philips Phonographische of The Netherlands.

Lou Simon, formerly with Supreme Distributing Company, Cin-

cinnati, and a veteran of the phonograph record industry, has been named sales manager for the newly formed Philips Records label. Simon and his sales staff have been negotiating with major distributors throughout the U. S. to handle the sale of the new label.

Separate Distributions

In most cases, Philips will attempt to utilize separate distributors from those used by Mercury and Smash.

The first release, due February 1, will include some 12 LP's and four pop singles, and will be a blend of American and International artists.

Included will be Sviatoslav Richter performing the Liszt Concerto Nos. 1 and 2, conducted by Kyril Kondrashin and the London Symphony Orchestra; Woody Herman doing "Swing Low, Sweet Clarinet"; Michel Legrand doing "Broadway Is My Beat"; Julius Watkins, "French Horns for My Lady"; Skinnay Ennis, "Skinnay Ennis Salutes Hal Kemp"; Barrier Brothers, "Golden Blue Grass" (Continued on page 35)

Chi Operators Complain Of New Singles Dearth

CHICAGO—Juke box operators are putting away their Bing Crosby Christmas records and going back to normal programming. Most aren't too happy about it though.

The big complaint is not enough new singles aimed at the juke box market, and you don't have to go very far to hear it either.

Stopping in at Music Box One Stop on the city's Southside, operators are almost unanimous in their criticism of the current singles crop.

Sales Off

Speaking for most of the trade, Russ DiAngelo of Music Box, notes that sales to the juke box industry are off from last year and the big reason is the quality of new releases.

"You just can't put rock and roll in every tavern," DiAngelo points out. "EP's are just about out and operators have to rely almost entirely on singles, and there aren't enough adult singles out to do the juke box industry any good."

Big sellers to the juke box trade at Music Box last week reflect DiAngelo's comments, with standards and old favorites comprising the bulk of merchandise.

What Operators Buy

Being bought by operators were "Pocketful of Miracles," Frank

Sinatra; "I'll Take Care of Your Cares," Al Morgan; "Show Me the Way to Go Home," Guy Lombardo; "Maria," Roger Williams; "I" (Continued on page 44)

Kapp Issues New Miriam Makeba LP in Jan. Line

NEW YORK — Kapp Records has acquired release rights to the newest Miriam Makeba album, from Belafonte Enterprises, Inc. The album, titled "The Many Voices of Miriam Makeba," is one of 20 new releases announced by Kapp last week in a series of meetings in Los Angeles, Chicago and New York.

The release, which comprises pop and classical material in addition to a new group of Kapp-Medallion LP's, emphasizing sound, was presented at the regional sessions by sales chief, Phil Skaff. Included in the program is a 10 percent discount with dating to qualified dealers. Program began January 15 and terminates March 15. Traditionally, the label's president,

A.&S. Tops Department Store Disk Discounting

By REN GREVATT

NEW YORK—A new wave of discount fever broke out here last week in a rash of post-Christmas sales.

In a post-New Year's ad in the Sunday New York Times (7), Abraham and Straus took four full columns to disclose a sale of "every \$3.98 12-inch LP record in our huge stock at \$1.85." The sale applied to all labels, with similar cuts on higher list price merchandise. For example, \$4.98 items were \$2.35; \$5.98 sets were \$2.85 and \$6.98 packages were \$3.35. On the other hand, all A.&S. stores (in Brooklyn, Hempstead and Babylon) were running singles at 52 cents.

A Step Behind

Meanwhile, on a broad group of selected items, Korvette was only a step behind in price. The chain was offering all original cast and sound track sets and all \$3.98 product by such artists as Belafonte, Sinatra, Connie Francis,

Lockwood Slated For Visit to U. S.

LONDON — Sir Joseph Lockwood, chairman of Electrical and Musical Industries, this year times his annual visit to the United States to coincide with the opening of the new Richard Rodgers musical "No Strings" in New York March 1. He is also resuming his practice, omitted last year, of visiting some of the other EMI branches overseas.

Sir Joseph is at present planning to leave London on or about February 8. He will visit EMI operations in Hong Kong and Australia before reaching the U. S., if the current plans go through. He will then go to Hollywood for talks with Glen Wallich and other Capitol executives, before flying on to New York for the "No Strings" premiere at the Mark Hellinger Theater (Capitol has the original cast album rights).

The plan might be switched, Lockwood told BMW, so that the March 1 New York visit came first. In that case, the itinerary would be reversed. There is a possibility of New Zealand being included on the schedule, also.

Dave Kapp, has opposed heavy discounts.

Kapp artists were present at all three of the meets, with Jack Jones, Bill Dana and Pete King in the Los Angeles group, Miriam Makeba in Chicago, and Emanuel Los Angeles group, Miriam Makeba in Chicago, and Emanuel Vardi and pop a.&r. man, Bobby Johnston, in New York.

Mitch Miller, Kingston Trio, Joan Baez, Al Hirt and Judy Garland at \$1.74; \$2.44 for \$4.98 lists; \$2.94 for \$5.98 lists and \$3.44 for \$6.98 lists. The same deal applied on a per record basis to all London and Victor opera sets.

Liberty Music Shops, one of the traditional hold the line on price operations, was offering all records at 33 1/2 per cent off: "From Joan Sutherland to Chubby Checker" plus a special selection at 50 per cent off." A spokesman explained that although it is not the store's policy to discount records, a post-holiday sale on audio equipment was a tradition and "we felt that a deal on records should go right along with it."

Goody Selective

Sam Goody was operating on a (Continued on page 28)

Dot Special Order Plan

HOLLYWOOD — Dot Records has introduced a customer special order plan. Firm has instituted the plan to enable consumers to purchase individual Dot albums, which dealer may not have in stock, and cannot obtain from the Dot distrib, easily and quickly through the dealer. Victor introduced a somewhat similar plan last week.

Plan involves a double postcard, a large stock of which are in Dot distributor hands. Customer fills out the album he wants on half of the card, and dealer sends it direct to Dot Records in Hollywood. Dealer keeps other half of the card. When the album comes to the dealer from Dot, he sends the other half of the postcard to the customer telling him to call for his album. Dealers will be billed for special order albums periodically through their Dot distributor. Dealer and distrib receive their usual mark-up under the Dot customer service plan.

High for NARAS Disk Nominations

HOLLYWOOD — The National Academy of Recording Arts and Sciences nominations for the 1961 "Grammy" awards surpassed in number the total received during any previous year. BMW learned last week. According to National President Paul Weston, this reveals a mounting interest in the awards by various record firms.

Special meetings will be held here and in New York to screen the nominations before a ballot is prepared for the members to select the finalists. Screening process concerns verification of the eligibility of recordings nominated, and placing these in their proper categories.

Philips Factory Will Be Located in Nigeria

ONITSHA, Nigeria — This city has been selected as the site of a new phonograph record factory to be erected by Philips of Nigeria. Philips also is planning factories at Port Harcourt and Lagos, Nigeria, for manufacture of radios and electric light bulbs, and intends to start operating a technical school in Lagos next year.

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'BUY AMERICAN' PUSH UPS ARMED FORCES PX SALES

MUNICH—U. S. Military forces are giving a substantial boost to U. S. record producers with their "buy-American" platter policies.

A product of the U. S. gold outflow, the "America first" disk purchasing by military post exchanges was instituted a year ago. At that time PX stocks were procured predominantly in Europe, American tunes pressed in European plants.

Under pressure of the gold outflow, the military decreed a "buy American" policy aimed at stopping the gold flow. In the last year, as a result, PX diskeries have converted almost entirely to U. S. pressings.

The result has been an entire success from the standpoint of the U. S. producers, the PX and the military disk customer. PX disk officials report that sales have increased since the "buy U. S." switchover. At the same time, the PX has managed to hold down prices, which average between 40 per cent and 75 per cent under those in U. S. disks shops.

Customers have always preferred U. S. pressings, and volume has not been helped in the past by the stocking of European pressings. The switchover has been gradual, and its full effect will not be apparent in 1961 PX disk sales.

One of the World's Largest

However, these sales have increased to well over \$3,000,000 for the year, which makes the PX one of the world's largest disk sales outlets.

The switch to U. S. pressings has underlined anew the military disk sales surge. The PX overseas—the European Exchange System (EES)—began selling records in 1952, in line with its policy of bringing the GI a "home store away from home."

EES has continued to promote phonograph record sales in a manner much admired by State-side merchandising executives who visit EES disk shops. EES outlets all over Europe go to amazing effort to serve disk customers.

Although pop and c.&w. account for bulk of disk sales, the PX is completely catholic in its stocking. Disk shops handle all types of recorded music—jazz, r.&b., classical, international, shows, operas, and seasonal music.

Under impact of the plug-the-dollar-drain, the proportion of foreign music has receded in favor of U. S. music.

Players & Accessories, Too

Aside from stocking (or being geared to order) almost any title on tap at State-side disk shops, the PX pushes the sale of record players and disk accessories. PX's are a paradise for hi-fi and stereo enthusiasts, surprisingly responsive to State-side trends.

LATE ALBUM SPOTLIGHTS

TONIGHT



Ferrante and Teicher. United Artists UAL 3171 (Stereo)—The combination of Ferrante and Teicher, strong tunes from pictures including "Tonight" from "West Side Story," and an attractive four-color cover, makes this album a potent one for dealers. It's worth stocking and displaying in depth, and it should move quickly.

London Hits 25%, 9 Mo. Increase; New Exec Area to Magraw, Fields

NEW YORK—London Records has increased its sales by 25 per cent for the nine-month period ending December 31 over the same period a year ago, according to Leon C. Hartstone, London vice-president and general manager. Hartstone has also announced new responsibilities for Jack Magraw and Joe Fields.

Magraw will henceforth be in charge of all London pop material, singles and albums, emanating from England and Europe. This will specifically cover material from Decca affiliates, Teldec, Fonor and DuSon, from Durium in Italy, and Oriole and Pye in England, with whom London has releasing deals.

Joe Fields will handle material recorded by Decca personnel in England only and will handle release, promotion and sales of such material in LP and single form.

In making the year-end statement, Hartstone noted further that in addition to stepping up sales for the nine-month period last year, sales for each of the last eight months exceeded figures for corresponding months of 1960. Hartstone made special note of the impact of Australian operatic soprano Joan Sutherland, the introduction of the new Phase Four sound line and the continued success of Mantovani, as contributing factors to London's business.

At week's end, British Decca a.&r. chief, Dick Rowe, was here with two of his colleagues, Tony Mehan and Peter Atwood, for discussions with London execs on ways and means of further penetrating the American market with British pop product, both albums and singles.

Phil Kahl Sells Interests in Pubs, Roulette Diskery

NEW YORK — Phil Kahl has sold out all of his interests in Roulette Records, and his three music publishing firms, Patricia, Kahl and Planetary Music to Morris Levy, president of the label and the music publishing combine.

Kahl's brother Joe Kolsky recently sold his interest in Roulette to Levy and set up his own label, Diamond Records. However, Kahl stressed that his decision to terminate his partnership with Levy "was in no way connected" with Kolsky's departure. He refused to reveal his plans for the future, other than to say that he would continue to be active in the music field.

Veteran publisher Kahl has been in the business since 1944. He started with Santly-Joy Music and in 1952 became general professional manager of Disney Music on the East Coast. In 1953 he became a partner with Levy in Patricia Music and formed the Patricia, Kahl, Planetary music combine. He has also been in partnership with Levy on Roulette and a local nitery, the Roundtable.

The Patricia, Kahl and Planetary catalogs include such important copyrights as "The Yellow Rose of Texas," "Lullaby of Birdland," "Put a Light in the Window," "Why Do Fools Fall in Love," "Secretly" and "The Swingin' Shepherd Blues."

Capitol Splits Up Disk Responsibility 3 Ways

Csida Supervises All Singles Activities; Classical to Dunn; Livingston, Pop LP's

HOLLYWOOD — Capitol Records' structural reorganization continued last week with the division of its disk product into three basic lines (singles, pop albums, classical albums), each to be governed by a vice-president who will hold executive responsibility for every facet of his line's operation, from production to sales policies.

The move came on the heels of a major realignment of the company into two operational groups (see BMW, January 6 issue), Records and Phonographs, headed by Vice-President Alan Livingston, and Mail Order and Electronics, headed by Vice-President Dan Bonbright.

Eastern operations Vice-President Joe Csida will continue to helm Capitol's singles operation. Marketing Vice-President Lloyd Dunn was given the added responsibility of heading Capitol's classical album activities. Livingston, in addition to serving as over-all head of the records and phonographs group, will be in charge of Capitol's pop albums.

Increased Responsibility

Csida has headed the firm's singles operation since August, 1960.

Under the new set-up, he will enjoy increased responsibility in pursuing Capitol's singles aims. Heretofore, a.&r. singles producers reported to creative services head Livingston while Csida guided their singles activities. Now, producers active in singles will report directly to Csida. This includes Boyle Gilmore, Lee Gillette, Ken Nelson, Manny Kellm, Nick Venet and Paul Wyatt, Capitol's newly named Nashville a.&r. producer. Csida will be responsible for recording operations in Nashville, and will spend more time in Nashville and Hollywood than heretofore.

In addition to his expanded singles responsibilities, Csida will continue, as Eastern operations vice-president, to be active in negotiations for Broadway show properties, be responsible for the firm's publicity-public relations operations as headed by Brown Meggs, and oversee its music publishing firms (Ardmore Music, and Beechwood Music) as run by General Manager Jack Levy. In the show album field Csida recently landed the original cast waxing of "No Strings," the forthcoming Richard Rodgers musical, for the label.

Classical Set-Up

In the longhair realm, Bob Myers, head of Angel Records artist and repertoire, will now report to Lloyd Dunn. Dunn also will be responsible for the merchandising and promotion of the line. At press time no decision had been reached as to how Capitol classics will fit into the reorganized set-up. Livingston will head the pop album wing, but similarly, at press time, not all the details had been crystallized.

Both Csida and Dunn report to Livingston in his capacity as head of the records and phonographs group.

and constant exposure to current hit singles. On the other hand, Storer's Miami outlet, WGBS, features a "good music" policy.

The WMGM format change, again with the exception of local rhythm and blues outlets, makes WABC virtually the only local station still on a Top 40 kick. Stations WINS and WMCA still spotlight a considerable number of singles, but over the past couple of months both stations have followed a more moderate programming policy. Under the leadership of its new manager, Ted Steele, WINS is now "balancing" its programming by incorporating easy-on-the-ear disks between current rockers, while WMCA now screens all disks and rejects any platter, even if it's a best seller, if it is deemed irritating or tasteless.

(Continued on page 26)

WMGM Move to 'Good Music' Accents Trend

By JUNE BUNDY

NEW YORK—The new Storer station here, WMGM, is readying a change from Top 40 to "good music" type format, with an emphasis on pretty non-rock and roll. The new format is expected to be introduced February 28, at which time the station's call letters will be changed to WHN, its original tag.

The format change again points up the continuing trend in local radio toward a more moderate music programming policy, a trend which opens up vast new radio exposure outlets for albums but makes it more difficult than ever for labels to promote plays for singles.

However, some tradesters believe the trend away from Top 40 programming may be a good thing for the singles record business in that teen-agers will no longer be able to hear the current hits played over and over on a round-the-clock basis by local jocks and consequently may go out and buy more records.

In line with this, veteran syndicated deejay George (Hound Dog) Lorenz opines that the emergence of the "good music" station will benefit not only singles record sales but the return of personality deejays. Commenting on the breaking of recent hits by individual jocks, Lorenz says: "It could be that the death knell has been sounded for inept program directors and so-called automatic, drab, formative radio."

When Storer first took over WMGM here, Lionel F. Baxter, exec for radio of the chain, said that any format change at the station would be "based on depth studies of the market, the people and the existing competition," a practice which Storer has followed in all markets.

Interestingly, the new manager of WMGM is John C. Moler, formerly general manager of the Storer Philadelphia station, WIBG, a swinging Top 40 outlet. In fact, with the exception of rhythm and blues stations, WIBG is the only outlet in Philly still giving heavy

Coming in the Feb. 10 Issue:

How to Program and Sell CLASSICAL RECORDS

- to provide vital information for broadcasters about the programming of classical records
- to furnish ideas and success stories about the merchandising and marketing of classical records at the retail level
- to help increase sales and profits from classical records for everyone concerned

Issue Date
Feb. 10

Distributed
Feb. 5

Adv. Closing
Jan. 31

Dot's Gross Tops Estimate

HOLLYWOOD — Dot Records racked up a record sales gross of \$16,128,635, surpassing by more than a million dollars President Randy Wood's estimate of a \$15 million gross, BMW learned last week.

Dot's gross jumped by more than \$5 million its last year's peak of \$11,114,000. The label's net earnings for the past year, previously estimated at \$800,000 based on a \$15 million gross, can be expected to be higher, but the exact figures will not be available until the end of the month.

Europeans See Shrinking World Mkt. Share to U. S.

By OMER ANDERSON

COLOGNE — American disks face increasing competition on world markets in 1962, especially on the European markets where U. S. music is no longer regarded as an automatic success. There is a tendency all over Europe to give less emphasis to the American repertoire and more to European-origin material.

German trade sources point to the expanding number of domestic hit tunes on the Continent. The biggest hits in Europe no longer are automatically imported from the U. S. On the contrary, Continental music is invading the American market, and the Germans in particular will press in 1962 for a bigger share of the U. S. music dollar. French and Italian diskeries, too, are gearing for aggressive self-America drives.

World to Conquer

However, the European trade

Mpls. Awake to 'Sleeping Beauty'

MINNEAPOLIS — Dealers are settling down to a brisk but normal post-holiday record buying season here. Some strong new singles merchandise is starting to move well with three new disks selling solidly in the Twin Cities area.

Hottest are Jimmy Dean's "To a Sleeping Beauty" on Columbia — taken from his "Big Bad John" album, which is a national smash. The disk is very strong in store sales here, and has hit radio station KDWB's Top 40 list. Another strong seller, which also hit the "Hot 100" is Jan and Dean's "A Sunday Kind of Love" on Liberty.

A big local breakout is Bruce Channel's "Hey Baby" on Smash, which first took off in Dallas

(Continued on page 35)

Showmen Pull Sales and Air

BALTIMORE — Nothing new broke in Baltimore last week, but the city made "It Will Stand," by the Showmen, the biggest seller among the newer chart climbers. It was a top radio favorite, too, hitting first place on the WWIN weekly hit list above top national chart tunes.

Another big seller here, "My Boomerang Won't Come Back," by Charles Drake on UA, sold solidly for the third consecutive

(Continued on page 30)

has its sights set on the American market only incidentally. Main interest is focused on the world market, where the sale of records is now pushing \$1 billion.

The U. S. share of this billion dollar is now approximately half, with the remaining half dominated by Europe with a full 70 per cent. Asia—mainly Japan and India—have 10 per cent, Latin America around 10 per cent, and the remaining 10 per cent is shared by the rest of the world.

These trends which developed in 1961 and are expected to expand in 1962 are:

1. Increasing popularity of European-originated tunes in the world market and to some extent in the U. S. Examples are the German tunes "Wonderland by Night," "Calcutta" and "Pepe," Edith Piaf's "Milord" and the Italian

(Continued on page 30)

D. C. Is Solid For 'I'm Blue'

WASHINGTON—The capital produced no new disk debutantes, but remained faithful last week to recent breakouts here, "I'm Blue," by the Ikettes, and to an earlier favorite, "He's Not Just a Soldier," by Little Richard on Mercury. Among the other records getting high sales push were "The Commancheros," by Claude King; "What's So Good About Goodbye," by the Miracles on Tamla; "Let Me In," by the Sensations, and a former Baltimore favorite, "Pushin' Your Luck," which was among the BMW bunnies last week.

Record seller Perkins at Fairfax Radiocraft keeps close tabs on all the newcomers, but can't afford to stock them. Like other retailers with a modest operation, he can't accept 25 copies of each number from his one-stop distributor, Musical Sales in Baltimore, and the distributor (who may also have his headaches) does not want to service shops for less than that number.

The unhappy result of this familiar impasse is to compel Fairfax to stick to the numbers it feels dead sure of selling. All of which ultimately adds up to lost sales for both the retailer and the distributor—to say nothing of the label. Ironically, Perkins says when he did go for numbers like "Maria," by Johnny Mathis on Columbia, which shows promise for good sales at this time, the distributor couldn't get it for him. Dealers here, and in Baltimore,

Detroit Sells 'Oldie' LP's

DETROIT — No breakouts turned up in the Motor City last week. However, the recent breakout, "Jamie" by Eddie Holland, continued to show good strength sparked by good radio exposure. An important variety store that reported "not selling" for "Jamie" last week pointed to the perennial distributor - dealer problem. The manager had the number on order, but the distributor hadn't turned up with it yet.

Two numbers turned up as modest contenders for future breakout status — "Check Yourself" by the Temptations and "A Little Bit of Tear" by Wanda Jackson, the latter which has been around a while, and hit the national chart this week. A disk that is reported getting calls is "Tin Lizzie" by Red Apple and the Turnovers.

In the album field, "Oldies But Goodies" is sweeping the town as few albums have in sometime. All three volumes are in demand, with Vols. I and III the strongest sellers. Just about anything that looks like a Twist album is going well, with the leaders including those by Bobby Darin, Bill Black Combo, Chubby Checker and the Ventures. The other strong albums of the week include Jimmy Smith's "The Sermon" and "Midnight Special," Gloria Lynn's "This Little Boy of Mine," Bobby Vee's "Take Good Care of My Baby" and "Rocking to Fifty," and jazz albums by Les McCann.

Popeye Muscles

Continued from page 1

be promoted right on up through the festive Mardi Gras.

Despite the Popeye rage, however, the Champs had a tremendous breakout record, "The Tequilla Twist," on Challenge. Two other records breaking last week were: "I'm Waitin' at the Station" by Aaron Neville on Minit, and "The Bells at My Wedding" by Paul Anka on ABC-Paramount.

say one of the fastest-rising numbers they've seen is Bobby Darin's "Irresistible You," which is popular on the flip side, too, and the Showmen's "It Will Stand." Also big here is "The Majestic," by Dion, and "Do-Re-Mi" by Lee Dorsey.

How is business? Holding up well, with the addition of the twisters giving it an edge over last year's, for this post-holiday time.

Philly: Conflicting Reports

PHILADELPHIA—Reports of disk sales were mixed here last week with comments from dealers ranging from "business is holding up well following Christmas," to "there is simply nothing happening." On another front the current fluidity of the distributor scene here was highlighted by the opening by Dot Records of its own branch. This is the second major distrib change here recently; last month Mercury switched to Raymond Rosen.

Though no new single breakouts appeared, in Philadelphia last week, a number of disks were selling well, with the pack headed by Gene Chandler's "Duke of Earl," on VeeJay. "It's the hottest thing we've got right now," several retailers commented. Others out longer than "Duke" and selling strongly were Ray Charles' "But on the Other Hand Baby"; Gladys Knight's "Letter Full of Tears," and "Lost Someone," by James Brown.

'Archie' Zooms In Boston Sales

BOSTON — The steam apparently hasn't gone out of holiday buying in the Hub since three breakouts have zoomed out of the nowhere into good sellers. The Felsted label's "Archie's Melody" by the Byliners, seems to have a short lead over Nat King Cole's "Magic Moment" on Capitol and "Teen Queen of the Week" by Freddy Cannon on Swan.

The heat is still on for a couple of last week's breakouts, "Lollipops and Roses" and "Outside Heaven," both of which are doing solid business. The Kingston Trio's "Where Have the Flowers Gone" is getting lots of air exposure and calls, but dealers say they are waiting for Capitol to get some records in here to meet the current demand. A number of retailers mentioned the large number of calls for Sam Fletcher's "I Believe in You" on RCA, a tune from the show "How to Succeed in Business Without Really Trying."

'White Fang' Sales

Continued from page 1

holiday and have noted no lag in sales during the beginning of January either.

Two of the city's big hit-playing stations—WLS and WIND—have settled into aggressive programming formats following recent shake-ups (WIND's more recent than WLS) and the third—WJJD—appears little the worse for its second program director change in almost as many months.

Jerry Healy has taken over the reins from Dick Lawrence and although there have been rumors of a change in format to "sweeter music," the station has as yet given no indication to that effect.

In addition to strong store sales, several new tunes are being cited by the local radio fraternity as having good potential.

Ralph Blank, WIND's musical director, noted he had excellent reaction from Kenny Ball's "Midnight in Moscow." A Blank pick for the future is "I've Got a Funny King of Feeling" by Maxine Brown.

Lounsbury at WJJD is picking Pat Boone's "Pictures in the Fire" (the flip is going in Milwaukee); "Shimmy, Shimmy Walk" by the Megatons (ditto for Lou Riegert of KDWB in Minneapolis); and "Break It to Me Gently" with Brenda Lee.

Of the new material "really taking off," Lounsbury cites "White Fang" by Soupy Sales, and "She Taught Me How to Cry" by Frankie Sardo.

Selling in moderate quantities was the Miracles' new disk, "What So Good About Goodbye," while Gloria Lynne continued to rack up nice sales with "You Don't Have to Be a Tower of Strength."

On the subject of Gloria Lynne, one dealer, John Stinson, of Downbeat Record Shop, outlined how he turned a profit on a flock of LP's by the thrush by making a quick trip to Chicago. "My wife is an entertainer," Stinson noted.

(Continued on page 36)

Dean a Solid N.Y.C. Seller

NEW YORK—New York dealers contacted this week were happy about the pace of business, on the singles level especially. A flock of strong new product was keeping traffic up and sales steady.

No new breakouts appeared on the New York scene last week, but dealers in the five boroughs reported top action on a number of diskings that hit the national charts this week. They included Jimmy Dean's "To a Sleeping Beauty," Rod McKuen's "Oliver Twist," the Dukays' "Night Owl," and Bert Kaempfert's "African Beat."

BILLBOARD MUSIC WEEK

Published by
The Billboard Publishing Company
2160 Patterson St., Cincinnati 14, Ohio
DUber 1-6450

Publisher
Roger S. Littleford Jr. ... New York Office

Editorial Office
1564 Broadway, New York 36, N. Y.
PLaza 7-2800

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Aaron Sternfeld, ... Coin Machine Editor

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General Advertising Office
1564 Broadway, New York 36, N. Y.
PLaza 7-2800

Andrew Csida, ... Advertising Co-Ordinator
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Frank Luppino, ... International Sales
Richard Wilson, ... Midwest Music Sales
R. McCluskey, ... West Coast Music Sales

Coin Machine Advertising
188 W. Randolph St., Chicago 1, Ill.
Central 6-9818

Circulation Sales
1564 Broadway, New York 36, N. Y.
C. J. O'Connor, ... Circulation Manager

Subscription Fulfillment
Send Form 3579 to
2160 Patterson St., Cincinnati 14, Ohio

Joseph Pace, ... Fulfillment Manager

European Office
Arthur Rosett, ... Director
31 Devonshire Place, London W. 1
WELbeck 0956

Branch Offices
Chicago 1, 188 W. Randolph St.
Central 6-9818

Hollywood 28, 1520 North Gower
HOLlywood 9-5331

St. Louis 1, 812 Olive St.
CHestnut 1-0443

Washington 5, 1426 G St., N.W.
NAtional 8-4748

Cable Address:
MUSICWEEK NEWYORK

Subscription rates payable in advance. One year, \$15 in U. S. A., Canada and Europe. Rates in other foreign countries on request.

Copyright 1962 by The Billboard Publishing Company. The company also publishes *Vee-Jay*, the bi-monthly magazine of automatic vending one year, \$8 in U. S. A. and Canada; *Amusement Business*, the weekly magazine of amusement management; one year, \$6; and *High Fidelity*, the magazine for music listeners one year, \$1.

Vol. 74 No. 2



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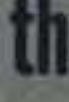
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*Stereo

CL 1728/CS 8528*

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Solomon Burke

2131

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Carla Thomas

2132

DRINKING WINE SPO-DEE-O-DEE

Larry Dale

2133

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'Sound Citizen' Theme for Air Month

WASHINGTON — "Radio—the Sound Citizen" is the theme chosen for the May observance of National Radio Month by the National Association of Broadcasters. "Radio—the Perplexed Broadcaster" may be the theme of informal hearings on today's radio licensee and his programming problems at the Federal Communications Commission.

Kenneth Cox, chief of the Commission's Broadcast Bureau, has advocated a look into radio rather than television for a change. Television has been investigated from every angle, with a final FCC hearing on network programming scheduled to get under way this month, CBS spokesmen leading off (January 24). Cox has told State Broadcast Associations (in which radio members far outnumber TV licensees) that more clarification is needed for both licensee and the FCC on the practical aspects of the radio broadcaster's rights and duties.

NAB says the 1962 radio observance will concentrate on the individual station's contributions through its programming and its civic responsibilities — "good sounds" and "good service." Promotional jingles will be provided by the partnership of Scott Textor Productions of New York, which has produced many commercial jingles and by a happy coincidence has just made the first of two stereo albums for RCA Victor entitled "Sounds Terrific," NAB reports.

FCC's Broadcast Bureau chief Cox has told broadcasters that plans are as yet only in the talking stage for some informal FCC hear-

ings on radio. Aim would be to change some of the unrealistic radio rules which have fallen behind the times. Cox points out that the Commission has had to concentrate so heavily on TV that it may have lost some of its expertise on radio.

Some matters to be talked over in radio hearings are: the sources of programming available to radio stations; are there both recorded and live sources available? FCC needs to know a good deal more about the sources and resources of the individual broadcaster in programming. Cox also wonders if there is room in radio for comedy, drama, discussion of public affairs.

Other questions would go to the way radio makes its living—or fails to in some cases. How well does it serve the local community, and are the FCC's standards for licensee qualifications strict enough? What about the so-called "specialized" radio station—does it also have an obligation to offer more than the specialized entertainment (such as Top 40 programming)? Also up for questions would be the matter of rates and ratings.

Clarify Canadian Discount Program

OTTAWA — In Billboard Music Week dated January 13, an article concerning Canadian discount operations mentioned the establishment by Capitol Records of Canada of a "Graded Volume Discount Plan." In order to settle possible misinterpretation, it is understood that this plan is being instituted to benefit the sales of all record dealers in Canada as well as the discount operator.

The plan as described is based on a six-month purchase figure where a scale of discounts from 5 per cent to 10 per cent is allowed on purchases between \$150 to \$20,000 and up. Therefore as purchases increase the discount allotted also increases. The plan applies on regular purchases but does not include additional special plans that may be offered.

In line with this plan, which became effective January 1, 1962, Capitol has terminated its 5 per cent annual return privilege. The plan discount will apply to record purchases only excepting imported labels.

Ork Leaders File Restraint Order

By MAURI ORODENKER

PHILADELPHIA — Twenty-nine orchestra leaders filed an application for a restraining order and preliminary injunction in the U. S. District Court here last Friday (5), against Local 77, AFM, the union local to which they all belong. They charged the local with failure to negotiate wage increases for their sidemen, employees under the terms of the Taft-Hartley and Landrum-Griffin acts. The suit named officials of Local 77 and Herman Kenin, national president.

The union is also being charged with a conspiracy to restrain trade and fix prices and to monopolize the market for musical talent in conjunction with certain orchestra leaders. The suits are based on three U. S. court decisions in which orchestra leaders who play one-night engagements for conventions, weddings and social functions were declared employers.

Since orchestra leaders have also been required to hold union membership, the AFM considers the leader a contractor, as in the building-trade unions, and not an employer. The leaders, however, claim that an injection opinion handed down in the U. S. Court of Appeals October 17 reaffirmed the orchestra leaders in the category of employers, a status they had been contending they hold since 1947. They must belong to the union in order to hire union musicians, but as employers cannot bargain on wages.

Under the Taft-Hartley and Landrum-Griffin acts, a labor union is required to negotiate all wages and working conditions on a contract basis with employers, it is charged by the leaders. The Associated Orchestra Leaders of Greater Philadelphia, the bargaining unit formed by the 29 baton wielders, contends that Local 77 has failed to bargain, has visited reprisals upon them in the form of fines and has threatened the rank and file union members (sidemen) with fines and expulsion if they work for these leaders and do not receive a unilaterally imposed wage increase which the local placed in effect November 1 without legal bargaining. The court also has bearing on a hotly debated issue—whether or not unions are subject to antitrust laws.

Also under fire is a 1 per cent surcharge on the sidemen's salaries

history by going beyond its December quota by 476 per cent, marking the first time a distributor has been able to surpass quota by more than 400 per cent.

on each engagement which the leaders are required to collect and transmit to the local. This 1 per cent is called "The Defense and Organization Fund" of Local 77 in the constitution and bylaws of the local. An additional 10 per cent traveling tax payable to the union when an orchestra leader takes his musicians into another local's jurisdiction also has the guns of the leaders-employers trained on it as illegally imposed.

The Defendants

Plaintiffs in the suit are Martin Lahr, secretary of the association; Joel Charles, chairman; Jay Jerome, vice chairman; Jack Lewis, treasurer; Abe Neff, a member of the association, and Howard Lanin, of Howard Lanin Management, Inc. They maintain the dance business can't afford present wage scales. The suit also challenges the right of the union to set minimum wages for musicians a band leader must hire.

The minimums, the suit alleges, are set by "sheer dictatorial imposition" and without benefit of a membership meeting or "discussion" with any of the employers (the orchestra leaders). The executive board of Local 77 set a new wage scale effective last November 1 of Saturday night pay at \$25 per man for three hours' work, \$7 for the first hour overtime and \$8 for the second hour. The old scale was \$23 plus \$6 and \$7 for overtime.

National Music Council Award for Mitchell

WASHINGTON — National Symphony Orchestra Conductor Howard Mitchell has been awarded the annual Conductor Citation of the National Music Council for outstanding service to American music in 1960-1961, making the fourth such award for the Washington conductor. Mitchell previously received the award in 1951, 1955 and 1957, and was also recently honored by the Federal Republic of Germany for his contribution to the understanding of German music in America.

Howard Hanson, composer-conductor, will present the citation at a National Symphony concert here, possibly late in February, when Hanson returns from a State-sponsored tour of Europe with the Eastman Philharmonic. Mitchell is especially praised by the National Music Council for his "championing of the cause of the native American composer over a period of years."

Mr. Uttal Tops Mr. Peacock Co.

NEW YORK — Larry Uttal is heading a new record label, Mr. Peacock. The firm, which started in business in late December, has signed the Viscounts, Nino and the Ebb Tides, the Four Voices and Gary Stites. To date five records have been released by the label, including sides by the Viscounts and Nino and the Ebb Tides, as well as Mel Robbins, Willie Jones, and Hiawatha Brown.

Assistant to Uttal is Mona Conrad, who is working with him in seeking new masters and talent for the label. Uttal intends to start some additional labels shortly and to set an LP line for the firm as well.

MGM's Maxin on A European Tour

NEW YORK — MGM Records President Arnold Maxin left Sunday (14) for a 10-day European junket, during which plans called for recording sessions with Maurice Chevalier in London. Accompanying Maxin was Gene Moretti, the label's foreign sales chief. Maxin was also expected to visit Paris and Hamburg. Moretti will make a more extensive tour, covering MGM and Verve outlets in Italy, Austria, Yugoslavia, Greece, Israel, Switzerland, Belgium, Holland, Denmark, Sweden, Finland, Norway, Ireland and Spain.

Columbia's Coast Dist. Hits High

HOLLYWOOD—Columbia Records' Los Angeles distributor hit an all-time sales high during the past year, and during December. The label boosted its dollar volume nationally during the past year by 25 per cent while its Southern California sales jumped more than 35 per cent. The local Columbia distribution branch broke company

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b/w

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BEAUTY**

Columbia 42282

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GLADYS KNIGHT & THE PIPS
Fury #1054

"DO RE MI"
LEE DORSEY
Fury #1056

"SUGAR BABE"
BUSTER BROWN
Fire #507

"SHAKE YOUR MONEY MAKER"
ELMO JAMES
Fire #504

A TWO-SIDED SMASH!
"LET'S STICK TOGETHER"
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"KANSAS CITY TWIST"
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MUSIC AS WRITTEN

New York

Gary Crosby has been signed to Lee Hazelwood and Lester Sill's Gregmark label. First release will be out this week. Crosby will do a string of club dates and promotion tour, starting January 25 in Indianapolis. Era distributes the Gregmark line. . . . The Blackwood Brothers are on a one-nighter tour through the Southwest and Midwest. . . . Columbia's Sandra Bianca, who handles premium items for Columbia's special production division in New York, and an accomplished concert pianist, just returned from a series of concerts in Europe. She performed with the North German Radio Orchestra. . . . Fred Levi has been promoted to the post of national field sales manager for Synthetic Plastics Record Company.

The Jo-Ed label, of Big Springs, Tex., is being handled by Ideal Distributors in New York. . . . Brooklyn's Abraham & Straus department store presented a folk-song festival and guitar clinic last week, with a flock of artists from Elektra Records participating. . . . The Irving Fields Trio played at the party for the private screening of "Advise and Consent" at New York's Four Seasons eatery last week. . . . John Griggs' Bird label, Norfolk, Va., has signed warbler Tommy Thompson. . . . James Darren will cut the hit, "Goodbye, Cruel World," in German and Italian for the overseas market. . . . Carlton execs Joe Carlton, Don Genson, Juggy Gayles and George Furness hit the road last week to work on Danny Peppermint's new platter.

A new distributor, Classic Record Distributing Company, has opened in Buffalo under the direction of Ted Russell. Firm is handling Acme, Dodge, Count, Terock, Heart, Heigh-Ho, Peach, Myrl and Palisades labels. . . . Dave Dreyer, manager of Brook Benton, has signed clefters Oliver Hall and Marnie Ewald to long-term pacts. Lads wrote "Revenge." . . . Lillian Tookman, formerly with Decca, has joined Continental Records as director of public relations. . . . Reggie Tobin is hitting the road to promote the new Everly Brothers' waxing of "Cryin' in the Rain." . . . Mercury artist Ali Baba (Joey Vance) has formed the Reelia label for new acts. He has signed Ted Spiryda, Bogota, N. J., rock 'n' roll singer. Bob Rolontz

Cincinnati

Station WING, Dayton, Ohio, has inaugurated a new service for record stores and distributors in the Cincinnati-Dayton area in the form of a weekly publication titled WING Tips, in which the station reports the other records it is playing besides the 40 on its survey. "In that way," says WING deejay Bob Holliday, in charge of the new service, "stores can stock and distributors can make records available if they are in earnest about selling records." The station now mails 24,000 Hit of the Week surveys to 120 accounts in Cincinnati and Dayton and surrounding territory, Holliday says.

Rex Dale, long one of the town's top deejays, has been promoted to station operations manager at WZIP, here, with headquarters in the Vernon Manor Hotel, adding to his already busy air schedule. Dale will continue his "Distinctly Cincinnati" show mornings on WZIP. . . . Bob Braun, WLW radio and TV personality and deejay, has a new release coming up soon on the Decca label. It's said to be a talkie ditty with a raft of possibilities. . . . Danny Deeds, boss man of the Maramor Club, Columbus, Ohio, is inaugurating a name act policy, with Tony Martin the first in under the new deal. A host of record names are on the books to follow in succeeding weeks, including Duke Ellington, the Mills Brothers, Peter Nero, Ferrante and Teicher, Jonah Jones Quartet, Al Hirt, Frankie Laine, George Shearing and Louis Armstrong. Bill Sachs

Chicago

Merrill Rose, head of Rose Records here, is recuperating at Michael Reese Hospital following a recent mild heart attack. . . . All State's Hugh Devlin is the latest to join the local skiing fraternity, unofficially headed by Singer's Fred Sipiora. . . . Ditto for Playboy's Judy Horberg. . . . And the same for Beverly Wright, who has a single coming on Chess in February. She'll also cut an LP for Chess in a few weeks. . . . Seymour Schwartz, of Heartbeat Records, has just signed Paul Gallis and His Orchestra (first release due later this month) and Bill Krenz, a veteran of some 20 years on the Don McNeil "Breakfast Club." . . . Will Jordan, currently at the Playboy, has a follow-up album coming on Jubilee, and Tad Aubrey, at the same bolt, has demos out to Warner Bros., with a screen test scheduled.

Mercury is flooded with applications following Steve Schickel's departure as public relations head to a news editor post at WGN radio and television. . . . Jerry Healy, formerly of "good music" WBBM, takes over as program director at hit-playing WJJD here, second such change in as many months. Dick Lawrence moved to WABY, Albany, N. Y. . . . The trade was saddened by the death of Robert Edward (Bob) Nosselt, 51, head of RCA Distributing Corporation here and a veteran of some 15 years with the firm. . . . Motorola will open a permanent consumer display salon on the ground floor of the Palmer House April 1. They'll show their entire radio, phonograph and television lines. . . . News flashes that Vee Jay recording star Jerry Butler and wife were killed in a holiday auto crash are false. Butler was, however, involved in a double collision near Beaumont, Tex., and is still recuperating in a Houston hospital. . . . Jimmy Cairns, who retired as BMI head here recently, returns to the Woods Building, where he started out some 35 years ago. He joins Janjo Music as Midwest promotion man. Nick Biro

Pittsburgh

Rose Calderone, owner of the Twin Coaches night club, has set Liberace, the Ames Brothers, Johnny Paleo and the Four Freshmen for spring dates. . . . Bob Schachner's Bobtone Records Distributors has acquired Prestige, Music Minus One, Continental, Monitor and the Vox labels. . . . Nick Cenci, of

BILLBOARD MUSIC WEEK

EASY LISTENING

This Week	Last Week	From this week's Hot 100	TITLE, ARTIST, LABEL	Weeks on Hot 100
1	1		CAN'T HELP FALLING IN LOVE, Elvis Presley, RCA Victor 7968	7
2	3		WHEN I FALL IN LOVE, Letterman, Capitol 4658	9
3	2		WHEN THE BOY IN YOUR ARMS, Connie Francis, MGM 13051	9
4	5		COTTON FIELDS, Highwaymen, United Artists 370	8
5	4		A LITTLE BITTY TEAR, Burl Ives, Decca 31330	5
6	7		SMALL SAD SAM, Phil McLean, Versatile 107	7
7	11		DEAR IVAN, Jimmy Dean, Columbia 42259	3
8	8		MOON RIVER, Henry Mancini, RCA Victor 7916	15
9	13		POCKETFUL OF MIRACLES, Frank Sinatra, Reprise 20040	5
10	6		I DON'T KNOW WHY, Linda Scott, Canadian-American 129	12
11	14		MARIA, Roger Williams, Kapp 437	
12	20		GO ON HOME, Patti Page, Mercury 71906	4
13	9		MOON RIVER, Jerry Butler, Vee Jay 405	15
14	10		JOHNNY WILL, Pat Boone, Dot 16284	10
15	19		TURN AROUND, LOOK AT ME, Glen Campbell, Crest 1087	9
16	18		UP A LAZY RIVER, Si Zentner, Liberty 55374	9
17	15		BIG BAD JOHN, Jimmy Dean, Columbia 42175	16
18	—		HAPPY JOSE, Jack Ross, Dot 16302	2
19	—		TO A SLEEPING BEAUTY, Jimmy Dean, Columbia 42282	1
20	—		I TOLD THE BROOK, Marty Robbins, Columbia 42246	3

Fenway Records, claims that Gene Chandler's Veejay waxing of "Duke of Earl" sold 10,000 copies in one week in this area.

Zeke Nicholas has booked Ray McKinley and the Glenn Miller Orchestra into the Yankee Lake Ballroom February 16 for the Sharon Hospital nurses. . . . Stan Ediss, Dot branch manager, reports big sales for Pat Boone's newest platter, "Pictures in the Fire." Leonard Mendlowitz

Charlie Feldman, a salesman at Cosnat Records the past year and a half, has been named the new branch manager of Cosnat. He replaces Tim Tormey, who resigned to open a personal management office here. Feldman was formerly with Remlee Records and RCA Victor.

Philadelphia

Steve Schulman introduces a new local label in setting up his So-Char Recording Company. . . . Pianist Billy Johnson celebrates his fourth anni at the Capri. . . . Ben Greenblatt has been signed as personal pianist to maestro Meyer Davis. . . . Jazz music maker Jimmy DePriest takes off February 1 for a four-month State Department-sponsored tour of the Near and Far East. . . . MGM record distributor Ed Marsky recuperating at home following surgery at Haverford Hospital. . . . Jim Amadio takes over the Sans Souci bandstand. . . . Eddie Bigham, long a fave in collegiate circles, introduces his band to the ballroom set at Wagner's Ballroom. Maurie H. Orodanker

FOLK TALENT & TUNES

By BILL SACHS

Johnny Western, Gordon Terry, Patsy Cline, George Jones and Carl Perkins join Johnny Cash and the Tennessee Two for a tour that will take them to Tulsa, Okla., January 20; Kansas City, Mo., 21; Sioux City, Ia., 22; Sioux Falls, S. D., 23; Lincoln, Neb., 24; Omaha, Neb., 25; Joplin, Mo., 26; Wichita, Kan., 27, and Des Moines, Ia., 28. Cash and the Tennessee duo play Fort Hood, Killeen, Tex., Friday (19). . . . Chaw Mank, of Staunton, Ill., is engaged in writing another book on country music, this one to be titled "Down Country Music Lane." . . . Melvin Mazy recently ushered his new c.&w. artist, Pee Wee Wharton, to Fort Worth to cut a session at the Cliff Herring Recording Studio. Release, coupling "Married to the Bottle"

and "Doin' Without," is due out next week. Session, engineered by Bob Sullivan, was backed by the Freddie Powers band, comprising Wharton on fiddle; Shady Brown, steel; David Zwald, drums; Powers on bass, and George Petton, take-off guitar.

SESAC last week made available to broadcasters a gospel sing package consisting

[\(Continued on page 32\)](#)

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"EDDIE HEYWOOD PLAYS THE GREATEST!"
3210/7210

Ebbtide, Dream Of Olwen, Jet, This Is My Beloved, Autumn Leaves, Stella By Starlight, Love Letters, Around The World, Beyond The Sea, Ruby, Love Is A Many Splendored Thing, An Affair To Remember, All-time favorite instrumentals as only Eddie Heywood can play them!



"SOUL!"
Timi Yuro—3212/7212

Be Anything But Be Mine, A Lovely Way To Spend An Evening, If I Had You, There Goes My Heart, Stardust, You Belong To My Heart, If I Didn't Care, Then I'll Be Tired Of You, Nothing In The World, Don't Take Your Love From Me, Once In A While, Somewhere Along The Way, Vocal "find" of the decade in her second great Liberty album!



"BLUEGRASS GENTLEMEN"
3214/7214

Bank Of The Ohio, Little Maggie, Allie, Long Black Veil, Poor Little Ellen, Tobacco Road, Shanghied, Sawmill, Malaguena, Lover, Little Glass Of Wine, Pathway Of Teardrops. Presenting a fresh new dimension in folk music!



"TOWER OF STRENGTH"
Gene McDaniels—3215/7215

Tall Oak Tree, Hey Tower Of Strength, I Almost Lost My Mind, Funny, The Secret, A Tear, He's Got My Sympathy, You Can Have Her, A Little Bit Of Soap, I Don't Want To Cry, Raindrops. Another collection by one of the big voices on the music scene today.



"UP A LAZY RIVER"
Si Zentner And His Orchestra
3216/7216

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BILLBOARD MUSIC WEEK

HITS OF THE WORLD



Europe

AUSTRIA

- 1 MANN IM MOND—Gus Backus (Polydor)—Schneider
1 QUEEN OF THE STARS—Gus Backus (Fonograph)—Regent Music, N. Y.
2 EINE INSEL FÜR ZWEI—Connie Francis (MGM)—Schneider
3 LET'S TWIST AGAIN—Chubby Checker (Columbia/Ariola)
4 AM MISSOURI—Die Tramps (Polydor)
5 MICHAEL—The Highwaymen (United Artists)—Weinberger
6 PEPITO—Los Machucambos (Decca)—Roberto Delgado (Polydor)—Southern-Westmusik
7 WEISSE ROSEN AUS ATHEN—Nana Mouskouri (Fontana)—Weinberger
8 SAUERKRAUT POLKA—Gus Backus (Polydor)—Schneider
9 LA PALOMA—Freddy Quinn (Polydor)—PD
10 HELLO MARY LOU—Ricky Nelson (London); Jan und Kjeld (Ariola); Ricky Boys (Philips)—Schneider
11 SCHOENER FREMDER MANN—Connie Francis (MGM)—Schneider

BELGIUM

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

- 1 LET'S TWIST AGAIN—VIENS D'ANSWER LE TWIST—Chubby Checker (Columbia); Johnny Halliday (Philips); Jackie Seven (Vogue)—Belinda Music
2 ROMEO—Petula Clark (Vogue)—Raoul Breton Music
3 LES MILLION D'ARLEQUIN—Francis Linel (Ricordi)—Raoul Breton Music
4 YOU DON'T KNOW—Helen Shapiro (Columbia)—World Music
5 HIT THE ROAD JACK—Ray Charles (ABC-Paramount)—Bensch Music
6 DANG DANG—The Cousins (Palette)—World Music
7 IL FAUT SAUVOIR—Charles Aznavour (Barclay)—French Music
8 LA NOVIA—OUI DEVNAT DIEU—Tony Dallara (Moon-glow); Sacha Distel (Philips)—World Music
9 LES CANONS DE NAVARONE—Les Campagnons de la Chanson (Columbia); Sound Track (Philips)
10 LITTLE SISTER—Elvis Presley (RCA)—Belinda Music

BRITAIN

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

- 1 THE YOUNG ONES—Cliff Richard (Columbia)—Harms-Witmark
2 STRANGER ON THE SHORE—Acker Bilk (Columbia)—Sherwin
3 LET THERE BE DRUMS—Sandy Nelson (London)—Commodore-Imperial
4 I'D NEVER FIND ANOTHER YOU—Billy Fury (Decca)—Nevins-Kitshner
5 MULTIPLICATION—Bobby Darin (London)—Burton
6 MOON RIVER—Danny Williams (HMV)—Chappell
7 LET'S TWIST AGAIN—Chubby Checker (Columbia)—West One
8 HAPPY BIRTHDAY, SWEET SIXTEEN—Neil Sedaka (RCA)—Aldon
9 JOHNNY WILL—Pat Boone (London)—Spoone Music
10 MIDNIGHT IN MOSCOW—Kenny Ball (Pye)—Tyler
11 THE TWIST—Chubby Checker (Columbia)—K.F.M.
12 RUN TO HIM—Bobby Vee (London)—Aldon
13 TOWER OF STRENGTH—Frankie Vaughan (Philips)—Chappell
14 LANGUAGE OF LOVE—John D. Loudermilk (RCA)—Chappell
15 SO LONG BABY—Del Shannon (London)—Vicki
16 THE LION SLEEPS TONIGHT—The Tokens (RCA)—Cromwell
17 TOY BALLOONS—Russ Conway (Columbia)—Jewel Music

- 12 TAKE GOOD CARE OF MY BABY—Bobby Vee (London)—Nevins-Kitshner
13 SON THIS IS SHE—John Leyton (HMV)—Meridian
14 ONLY GOOD THING THAT'S HAPPENED TO ME—Jim Reeves (RCA)—Frank
15 DON'T BRING LULU—Dorothy Provine (Warner Bros.)—Francis Day & Hunter
16 I UNDERSTAND—G-Clefs (London)—Maddox
17 TAKE FIVE—Dave Brubeck (Fontana)—Burlington Music
18 MY FRIEND THE SEA—Petula Clark (Pye)—Sydney Bron Music
19 WALKIN' BACK TO HAPPINESS—Helen Shapiro (Columbia)—Filmsong
20 GOODBYE CRUEL WORLD—James Darran (Pye Int.)—Aldon
21 I CRIED FOR YOU—Ricky Stevens (Columbia)—Darewski
22 PEPPERMINT TWIST—Danny Peppermint and the Jumping Jacks (London)—MCPs
23 WALK ON BY—Leroy Van Dyke (Mercury)—MCPs
24 SEPTEMBER IN THE RAIN—Dinah Washington (Mercury)—Feldman

EIRE

(Courtesy Dublin Evening Mail)

- 1 TOWER OF STRENGTH—Frankie Vaughan (Philips)—Chappell
2 MOON RIVER—Danny Williams (HMV)—Chappell
3 MIDNIGHT IN MOSCOW—Kenny Ball (Pye)—Tyler
4 STRANGER ON THE SHORE—Acker Bilk (Columbia)—Sherwin
5 YOU'RE THE ONLY GOOD THING—Jim Reeves (RCA)—Frank
6 JOHNNY WILL—Pat Boone (London)—Blossom
7 BIG BAD JOHN—Jimmy Dean (Philips)—Acutt-Rose
8 HIS LATEST FLAME—Elvis Presley (RCA)—Aberbach
9 THE IRISH PATROL—Patrick O'Hagan (Beltona)—142 Music
10 MY FRIEND THE SEA—Petula Clark (Pye)—Bron

FINLAND

(Courtesy Ita-Sanomai, Helsinki) *Denotes local origin

- 1 PUTTI PUTTI—Jay Epot (Mercury)
2 HELLO MARY LOU—Ricky Nelson (California)
3 TAMA MAA—Gitte (HMV)
4 SORIA MORIA—Ray Adams (Fontana)
5 VIOLETTA—Ray Adams (Fontana)
6 SYKSYN TANGO—Johnny Forsell (Decca)
7 VIIMEINEN MOHIKAANI—Brita Koivunen (Scandia)
8 I'VE TOLD EVERY LITTLE STAR—Gitte (HMV)
9 IWAN IWANOWITSCH—Angelina Monti (Telefunken)
10 PUTTI PUTTI—Kai Lind (HMV)

FRANCE

*Denotes local origin

- 1 LET'S TWIST AGAIN/LE TWIST—Johnny Halliday (Philips); Richard Anthony (Columbia); Chubby Checker (Columbia); Golden Guitars (Ricordi); Chaussettes Noires (Barclay); Chats Sauvages (Pathe)—Salvet
2 IL FAUT SAUVOIR—Charles Aznavour (Barclay)—French Music
3 DACTYLO ROCK/DANIELA—Les Chaussettes Noires (Barclay); Les Chats Sauvages (Pathe)—Barclay
4 TU PEINS TON VISAGE—Chats Sauvages (Pathe)
5 ROMEO/MARIN—Petula Clark (Vogue); Compagnons de la Chanson (Columbia)—Breton
6 HIT THE ROAD JACK/WHAT'D I SAY—Ray Charles (Vega-Atlantic)
7 PEPITO/LA BAMBIA—Los Machucambos (Decca)—Francis Day
8 SO GLAD YOU'RE MINE/SHAKING ALL OVER—Vince Taylor (Barclay)—Tutti
9 FRIGHTENED CITY/KON TIKI—The Shadows (Columbia)
10 YOU DON'T KNOW/WALKING BACK TO HAPPINESS—Helen Shapiro (Columbia)—Pathe Marconi

GERMANY

- 1 TANZE MIT MIR IN DEN MORGEN—Gerhard Wendland (Philips)—Melodie der Welt
2 MEXICO—Bob Moore (London)—R. M. Siegel
3 SCHWARZE ROSE, ROSE, MARIE—Peter Kraus (Polydor)—Gerla
4 WEISSE ROSEN AUS ATHEN—Nana Mouskouri (Fontana)—Kassner
5 SAUERKRAUT POLKA/ALLE SCHOTTEN SPAREN—Gus Backus (Polydor)
6 SWEETHEART GUITAR—Jimmy Makulis (Ariola)—Discoton
7 HAMMERCHEN POLKA—Chris Howland (Columbia)—Gerig
8 EINE INSEL FÜR ZWEI—Connie Francis (MGM)—Schneider—Tonleiter
9 VIOLETTA—Jörgen Ingmann (Metronome)—Robitachek
10 NICHTS GEGEN DIE WEIBER—Bibi Johns-Bill Ramsey (Polydor)
11 IN HONOLULU—Die Gassenhauer (Golden 12); Die fröhlichen Knobelbecher (Pergola); Die drei Musketiere (Polydor)
12 LILI MARLEN—Billy Vaughn (London); Connie Francis (MGM)
13 ELISABETH SERENADE—Ron Goodwin (Odeon); Günther-Kallmann-Chor (Polydor)—Heinrichshofen
14 MICHAEL/AM MISSOURI—Die Fellows (Decca); Leo Leandrus (Philips); Lonnie Donegan (Pye); Die Tramps (Polydor); The Highwaymen (United Artists)—Progress Musik GmbH.
15 NA, DANN WOLL'N WIR NOCH EINMAL—Del flots Franz und seine Bierbrummer (Ariola)—Arnie
16 PEPITO—Yvonne Carre (Decca); Los Machucambos (London); Maria Zamora (Philips)—Peer
17 HAWAII TATTOO—The Waikikis (Telefunken)—Trumpf
18 LAST DANCE—John Buck (Warner Brothers)
19 MY BONNIE—Tony Sheridan (Polydor); Ria Valk (Fontana) Tonikal Capriccio
20 ICH BIN DIE TOLLE FRAU AUS DER TINGEL-TANGEL-SCHAU—Angele Durand (Ariola)—Peter Meisel

HOLLAND

(Courtesy Platennieuws, Amersfoort)

- 1 I'M GONNA KNOCK ON YOUR DOOR—Eddie Hodges (Cadence)—Belinda
2 LITTLE SHIP—The Blue Diamonds (Decca)—Belinda
3 MICHAEL—The Highwaymen (Un. Artists)—Basart
4 MAMMA—Robertino (CNR)—Basart
5 MEXICO—Bob Moore (London)—None
6 OCH WAS IK MAAR—Johnny Hoos (Philips)—Benelux M.
7 BATJEVIER—Het Cocktail Trio (Omega)—Belinda
8 BRIGITTE BARDOT—Jorge Veiga (Barclay)—Climax
9 LA PALOMA—Freddy (Polydor)—International
10 LA NOVIA—Tony Dallara (Delta)—Climax

ITALY

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

- 1 LA BALLATA DELLA TROMBA—Nina Rosso (Titanus)
2 NATA PER ME—Adriano Celentano (Jolly)
3 LET'S TWIST AGAIN—*Peppino Di Capri (Carisch); Chubby Checker (Galleria del Corso)
4 BRIGITTE BARDOT—Roberto Seto (Vogue); *Michellino (Primary)
5 TRA LE PIUME DI UNA RONDINE—Nico Fidenco (RCA)
6 DADAUMPA—Gemelle Kestler (Polydor)
7 THE TWIST—Chubby Checker (Galleria del Corso)
8 AIMEZ VOUS BRAHMS—Ferrante & Teicher (UA); *Pino Calvi (Columbia)
9 BAMBINA BAMBINA—Tony Dallara (Music)
10 CERCAMI—Ornella Vanoni (Ricordi)
11 L'ULTIMA LETTERA—Gianni Meccia (RCA)

- 12 LA NOVIA—*Tony Dallara (Music); *Domenico Modugno (Font)
13 IL TANGO DELLE ROSE—Joe Damiano (Chancellor)
14 WHEELS—String-A-Longs (London)
15 MOON RIVER—Hollyridge Strings (Capitol); Fuller Bros. (London)

NORWAY

(Courtesy Verdens Gang, Oslo) *Denotes local origin

- 1 GIRL IN YOUR ARMS—Cliff Richard (Columbia)—Stockholms Musikproduktion
2 PUTTI PUTTI—Jay Epot (Philips)—Musikk-Huset
3 JOHNNY WILL—Pat Boone (Dot)—Musikk-Huset
4 NATTENS UNDERLAND—Alice Babs & Titti (Warner Bros.)—Harmony-Forlaget
5 TOWER OF STRENGTH—Frankie Vaughan (Fontana)—Egil Monn Iversen
6 MICHAEL—Highwaymen (United Artists)—Norsk Musikforlag
7 YOU'RE THE ONLY GOOD THING (That's Happened to Me)—Jim Reeves (RCA)—Norsk
8 THIS TIME—Troy Shondell (London)
9 MIDNIGHT IN MOSCOW—Kenny Ball (Pye)—Norsk
10 VIOLETTA—Ray Adams (Manu) Stockholms Musikproduktion

Asia & Pacific

AUSTRALIA

(Courtesy Music Maker, Sydney)

- 1 LET THERE BE DRUMS—Sandy Nelson (London)
2 THE LION SLEEPS TONIGHT—The Tokens (RCA)—Davis
3 MY BOOMERANG WON'T COME BACK TO ME—Charlie Drake (Parlophone)—Leeds
4 TAKE FIVE—Dave Brubeck (Cotocot)—Southern
5 GOODBYE CRUEL WORLD—James Darran (Pye)—Tucois
6 YOU'RE THE REASON—Bobby Edwards (Top Rank)—Alberts
7 WHEN THE GIRL IN YOUR ARMS—Cliff Richard (Columbia)—Leeds
8 TONIGHT—Ferrante & Teicher (U. A.)—Chappell
9 KISSIN' TIME—Bobby Rydell (Columbia)—Essex
10 WALKING BACK TO HAPPINESS—Helen Shapiro (Columbia)—Chappell
11 HAPPY BIRTHDAY, SWEET SIXTEEN—Neil Sedaka (RCA)—Leeds
12 WALK ON BY—Leroy Van Dyke (Mercury)
13 CRYING—Roy Orbison (London)—Acutt-Rose
14 RUNAROUND SUE—Dion (Top Rank)—Tucois
15 SAD MOVIES—Sue Thompson (Hickory)—Acutt-Rose

HONG KONG

(Courtesy Koi Israel Broadcasting) *Denotes local origin

- 1 WHEN THE BOY IN YOUR ARMS—Connie Francis (MGM)
2 MORE THAN I CAN SAY—Kong Ling (Diamond)
3 MR. MOON MR. CUPID AND I—Gene Pitney (UA)
4 ANGEL ON MY SHOULDER—Pat Boone (Dot)
5 YUM YUM CHA CHA—Roberta Shaw (Dot)
6 STAR LIGHT STAR BRIGHT—Linda Scott (CA)
7 JOHNNY WILL—Pat Boone (Dot)
8 COME SEPTEMBER—Billy Vaughn (Dot)
9 COTTONFIELDS—The Highwaymen (UA)
10 CAN'T HELP FALLING IN LOVE—Kestley Smith (Dot)

ISRAEL

(Courtesy Koi Israel Broadcasting) *Denotes local origin

- 1 HIS LATEST FLAME—Elvis Presley (RCA)—BIEM-MCPs-NBC
2 RUNAROUND SUE—Dion (Top Rank)—Parade Music

- 4 BIG BAD JOHN—Jimmy Dean (Philips)
3 HIT THE ROAD JACK—Ray Charles (HMV)—Tangerine Music
5 TOWER OF STRENGTH—Frankie Vaughan (Philips)
6 BRIGITTE BARDOT—Roberto Seto (Vogue-Hed Arzi)—BIEM
7 WALKIN' BACK TO HAPPINESS—Helen Shapiro (Columbia)—Film Music Mecolico
8 LET'S TWIST AGAIN—Chubby Checker (Columbia)—Parkway Records & Kaimann Music
9 SHOVAH YONIM—Aliza Kashit (Hed Arzi)—ACUM
10 THE GYPSY ROVER—The Highwaymen (United Artists)—Box & Cox Music

PHILIPPINES

(Courtesy Lawrence Marques Radio)

- 1 ROCKA HULA BABY—Elvis Presley (RCA)—Filipinas
2 HAPPY BIRTHDAY SWEET SIXTEEN—Neil Sedaka (RCA)—Filipinas
3 CAMELOT—Jerry Vale (Columbia)—Mareco
4 LOVELAND—Paul Anka (Dyna)—Dyna
5 MY HEART CRIES FOR YOU—Anita Bryant (Columbia)—Mareco
6 CHERRY PINK AND APPLE BLOSSOM WHITE—Pat Boone (Dot)—Mareco
7 LA BAMBIA—Ricky Valens (Monument)—No Licensee
8 LITTLE MISS BLUE—Dion (Top Rank)—No Licensee
9 MARIA LA O—Cuarteto Chester (RCA)—Filipinas
10 36-24-36—The Shadows (Parlophone)—Mico

SOUTH AFRICA

(Courtesy Lawrence Marques Radio)

- 1 NO MORE—Elvis Presley (RCA)—Aberbach
2 BIG COLD WIND—Pat Boone (Dot)—M.C.P.S.
3 LITTLE SISTER—Elvis Presley (RCA)—Aberbach
4 CRYING—Roy Orbison (London)—Acutt-Rose
5 SEND ME THE PILLOW YOU DREAM ON—Pat Boone (Dot)—Melody
6 BUT I DO—Clarence (Frogman) Henry (Parlophone)—Arc
7 OUTSIDER—Cliff Richard (Columbia)—Leeds
8 MICHAEL—The Highwaymen (Renown)—Southern
9 Y ARRIVA—Cliff Richard (Columbia)—Aberbach
10 NEVER ON SUNDAY—Connie Francis (MGM)—United Artists

The Americas

MEXICO

(Courtesy Audiomusica, Mexico) *Denotes local origin

- 1 *POPOTITOS—Los Teen Tops (Columbia)—pending
2 *EL LOCO—Javier Solis (Columbia)—Pham
3 *ELODIA—Carlos Campos (Musart)—Pham
4 *CREO ESTAR SONANDO (I Must Be Dreaming)—Hnos. Carrion (Dima)—pending
5 *POR UN PNAO DE ORO—Sonora Santanera (Columbia)—Compas
6 *MUCHO CORAZON—Amalia Mendoza (RCA)—Pham
7 *ACAPULCO ROCK—Los Hooligans (Columbia)—Pham
8 *ENORME DISTANCIA—J. A. Jimenez (RCA)—Pham
9 *SECRETAMENTE (Secretly)—Enrique Guzman (Columbia)—pending
10 *POLVORA (Dynamite)—Los Tocos del Rimo (Oricon)—Pham

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by Kenny Ball...K-442
Number 3 in England
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ARGENTINA

**'Lady' Success
Prompts 'Annie'**

By RUBEN MACHADO
Lavelle 1783, Buenos Aires

The success of "My Fair Lady," which was performed in the National Theatre, has moved its managers to program for the future similar shows. Enrique Muscio and Sergio Kogan announce the next show will be "Annie Get Your Gun." Afterwards they will offer "Carnival." The producers declared that their investments on "Carnival" amounted to \$15,000 for acquiring the author rights.

Legit

Juan Silbert and Julio Kaufman will present "The Boy Friend" in the Coliseo Theatre. . . . Already in rehearsal is another musical comedy, "Irma La Douce," conducted by Jose Osuna. Great excitement has arisen in Buenos Aires over the film "Judgment in Nuremberg," and the sound track has impressed with its central theme: "Schwalbenwinkel" by Ernest Gold. . . . Meanwhile the "Twist" with Chubby Checker goes climbing up, with "Let's Twist Again" very hot.

AUSTRALIA

**A Twist Breakout
Hits Down Under**

By GEORGE HILDER
19 Todman Ave., Sydney

This month will herald "The Twist" to this country with the appearances of Chubby Checker and Bobby Rydell and the release of the Paramount movie, "Hey, Let's Twist." Lee Gordon, as well as promoting the Stadium show, "Twist Spectacular," is opening a Peppermint Lounge in Sydney featuring Diane Hilton and the Peppermint Twisters.

Local record stars are jumping on the wagon with the first local Twist disk released by Col. Joye, "Sweet Little Sixteen Twist." Johnny O'Keefe has just completed a Twist extended play for release at the end of the month.

Disk Shorts

Leedon star Lonnie Lee has released a new platter, "When the Bells Stop Ringing," a catchy melody which has been tipped a chart winner by Sydney disk jockeys. Another item from the Festival group is that the sound track of "The Flower Drum Song" will be issued February 25.

E.M.I.'s two best sellers during the holiday period were Sandy Nelson's "Let There Be Drums" from Imperial on London and "My Boomerang Won't Come Back" sung by Charlie Drake from English Parlophone. The company is so pleased with the Sandy Nelson platter that they are rushing releasing the album "Let There Be Drums" early in February.

An album which is proving very hard to keep up supplies to retailers is the Chubby Checker, Bobby Rydell LP which is selling as fast as E.M.I. can produce it. The Seven Arts recording of Eddie Fisher singing "Tonight" has been released throughout Australia by the New Zealand label Viking.

The record industry throughout Australia were very happy with the holiday trading during Christmas and the New Year and are now slackening down until January 8 when full production will once more get under way. A.R.C. will introduce its new label Kapp,

and Pye Industries plans a big promotion campaign with its newly acquired Reprise label. Australian Records is pushing Jimmy Dean's "Big Bad John" album and "More Latin American Hits" by the Trio Los Panchos into the stores plus Don Costa's "The Sound of the Million Dollar Sellers" on United Artists.

Jazz and Promotion

Two months ago the editor of Pix, a weekly pictorial magazine, Ronald G. Tarrant, a long-time jazz fan who spent a number of years in the United States as a foreign correspondent, decided to promote the magazine, he would begin a Pix record label. The records feature the best of Australian jazz talent and are offered to the public at less than half the normal price.

In the first week more than 2,000 records of the Ray Price group were sold and in six weeks the total was up to 6,000. During Christmas a second record was released featuring the same group of jazz musicians entitled "Pixieland Party." At the time of writing this disk has sold 3,000.

The records apparently have done a lot to promote the interest of jazz in the major cities and have been so successful that they have induced other local record companies to approach Pix on package deals. For example, a major company with American connections has offered a number of masters from its catalog if Pix will issue them on its own label and split the profits. At the moment no arrangements have been made to work with local label. Tarrant stated that he is interested in securing American jazz labels and would like to hear from any company in the States who would be interested in having its label issued through this magazine. Tarrant continued by saying that these Australian jazz tapes are available for release in America.

AUSTRIA

**Twist Rage Gains
In Austrian Trade**

By FRED ZILLER
Mollwaldplatz 1, Vienna

A new Austrian group now called Harry and the Twisters are now starring in a series of Twist recordings produced in Vienna, Austria, by publishers Hofmeister & Figaro, members of the Intervox organization. Their records (in English and in German) were released on the Philips label here and in Germany. Frank Brown and Jeff Bailey wrote two tunes for them, "Twist Is Top" and "Teen-ager Twist," with German lyrics by Hans Werner.

The "Twist-Twist" by Pagano and Madinez looks like a potential hit here. German lyrics were written by Kurt Hertha, and the Twist Boys have done a pretty good job on the Polydor label. Tune is also a best seller in sheet music. Publisher Josef Hochmuth (Southern, Weltmusik) had to print more than 3,000 copies on special request by live musicians and band leaders in Austria. Hochmuth also succeeded with an outstanding number, the "Brigitte Bardot Cha-Cha-Cha." Rainer Bertum is singing it on the Polydor label; Rolf Peer and the Ping Pongs, also Orge Veiga, both on Ariola; Jack Van Doorn on Columbia; Hawe Schneider, also Roberto Seto, both on Vogue; Georges Jourdan on Electrola, Burt Bachrich on Heliodor, Digno Garcia on Palette, and Les Chakachus on RCA.

The French Twist and title song from pic "La Belle Americaine" has been produced by Gerhard Mendelson by former teen-age (now Twist idol) Ted Herold. The song is called "Twist Musik" over here.

BRITAIN

**Trad Jazz Fad
Boosts Bilk Disk**

By DON WEDGE
News Editor, New Musical Express

Last week's chart-topping disk—Acker Bilk's "Stranger on the Shore"—is an unusual example of the workings of the international music scene. Bilk, a clarinetist, leads the most popular of the several bands enjoying a boom in the present British trad jazz vogue. About a year ago the American label Atco commissioned from Denis Preston's indie production firm, Lansdowne (which has Bilk under contract), an album backed by strings, not the usual Bilk unit. There was never any intention of it being released in Britain. However, last fall BBC-TV used one track—"Stranger"—as the theme of a series. There was demand from dealers and eventually the track was issued as a single by EMI-Columbia, which has Bilk's current releasing contract under a license deal with Lansdowne.

Three of French Philips' recent best selling EP's also have an international success flavor. All by Johnny Halliday, they include his "Let's Twist Again" chart success. All were recorded in Philips' London studios last August, produced by Fontana a.&r. manager Jack Baverstock with Harry Robinson as musical director and arranger. Another London session is planned in the spring.

Visitors

Three of Decca's new four-man pop a.&r. team are visiting the U. S. currently. They are chief Dick Rowe, Tony Meehan and Peter Attwood. Mike Smith remains in London to maintain production. Rowe plans a 12-day stay in New York, but Meehan and Attwood also intend visiting Nashville. They will be contactable through London Records.

Artists manager Mannie Greenfield is due here from New York at the end of the month for talks with Cyril Berlin. . . . Berlin, Lonnie Donegan's agent, visits Australia in mid-February calling in New York and Hollywood on both outward and return journeys. . . . Al Bennett and Si Waronker are due in about January 28 to attend EMI's launching of Liberty under its own name. The label will be represented talentwise by its currently most successful artist, Bobby Vee. He will play dates on a three-week tour with Tony Orlando and Clarence Henry starting February 9, beforehand televising here and on the continent to help publicize the Liberty launch.

Pat Boone is due next week to make a film for Seven Arts. . . . Ella Fitzgerald begins a three-week tour February 17 at the Royal Festival Hall with Coleman Hawkins, Roy Eldridge and Paul Smith. . . . Mantovani begins another U. S. tour—his seventh—at the end of September. Negotiations for a visit to Japan in May or June are advanced and inquiries from Czechoslovakia and Australia are being considered. . . . The "Black and White Minstrels," one of the most successful LP, TV and stage teams, will be staged in Australia this fall, opening in Sydney October 9.

Publisher-Writer

Joseph Tunbridge, composer with Jack Waller, died at age of 75. Among their compositions were "Got a Date With an Angel" and "Roll Away Clouds." . . . Fred Jackson is publishing "Be Mine," a Norman Newell-Geoff Love version of "La Paloma." . . . British Songwriters' Guild chairman Paddy Roberts, pressing for more British material to be used by broadcasting organizations has alleged that

"programming mainly American items must be an anti-British policy, inspired by anti-British influences."

Disk Business

Pye claimed a 35 per cent increase in business last year over 1960. . . . EMI claimed a British record for Cliff Richard's "The Young Ones" single; 524,000 copies were said to have been ordered by the end of office hours on the day of release (5). . . . The Music Trade Association claimed 500,000 record tokens sold in the first six weeks of its scheme, which included Christmas. . . . Associated Recordings has now moved to Berkeley Square House, Berkeley Square, London, W.1. . . . The current wages dispute and industrial action taken by post office workers is beginning to have serious effects on trade generally.

DENMARK

**Lindblom Strikes
Double Triumph**

By ARNE HANSEN
11 Malerbakken, Holte

Monthly charts for December all had the Swedish songstress Anita Lindblom as No. 1 with her "San't ar livet" (You Can Have Her). It is the first record in Swedish on the Danish charts for 10 years and a double triumph for Anita, who before that was completely unknown here and not even nominated for the Top 20 on the preceding lists. In a month the sales, "San't ar livet" has now passed the 50,000 mark, which is exceptional here.

The experiment to give pop-lyrics literary bent through a competition among esteemed authors and composers did not turn out as successful as hoped by the Danish State Radio. The finals did not show any appealing "fresh blood" to the pop field as none of the record companies were interested in recording any of the 10 new tunes.

Commercial station Radio Mercur presented its statuettes to the top names of the year in the record field. Most popular male and female singer were Dario Campeotto and Gitte. "Angelique" was chosen the tune of the year, Robertino the best foreign artist, and for the most commendable recording Nordisk Polyphon got the prize for their "Farinelli" LP.

IRE

**Eblana Label
Makes Debut**

By KEN STEWART
Dublin Evening Mail

Eblana, the newest addition to the ranks of Irish labels, is owned by a company called F.K. Enterprises Ltd. One of its associates, Progress House Publications, has in the past published many plays by Michael MacLiammoir, Hilton Edwards, John Murphy and other well-known Irish writers. Now the firm is handling the music from the first Eblana EP, "Many Young Men of Twenty," which features five of the songs from the play by John B. Keane. Backing is provided by the Chris Lamb show band.

Initial sales of "Many Young Men of Twenty" are encouraging; as the play has won acclaim it is liable to be in demand for some time. It seems likely that the songs from Fergus Finnan's musical, "Glory Be," will go on disk before long.

Disk Shorts

There had been some misunderstanding regarding the date the Brit-

ish singer Cliff Richard would perform at the National Stadium, Dublin. The date is Jan. 23. "Tall, Dark Stranger" (Philips), the newest Rose Brennan disk, which she herself penned, is to be issued in the U. S.

FRANCE

**French Still
Toast Twist**

By EDDIE ADAMIS
92 quai du Marechal Joffre
Courbevoile (Seine)

The strongest trend evidenced by the labels' mass issues on the record market is still the Twist with the "Twist Around the Clock" pic being actually shown on the Champs Elysees. Polydor is making a great promotional campaign for Clay Cole's original version of the title tune "Twist Around the Clock" from Imperial records.

Vogue put a special emphasis on the three other tunes sung by Diona "Runaround Sue," "The Majestic" and "The Wanderer" from Laurie records, while Columbia's Chubby Checker is still cashing in with his latest EP "For Twisters Only."

Other late Twist records are: "Twist de Schubert" by Michel Sydney (Vogue); "You Can't Sit Down" by Doug Fowlkes (Barclay); "Runaround Sue" by Billy Wade and "My Baby Couldn't Dance" by Mark Richards (both on Philips) and "The Fly" by both Chubby Checker (Parkway).

The Twist craze is so strong that a new label called Twist Records has just been marketed by Decca with an EP by Eddie Vartan.

Movies

Film sound tracks and themes still remain a dominating factor in the business. Newest records issued are "King of Kings" by Miklos Rosza (MGM); "Theme from Come September" by Bobby Darin (Barclay); "Spartacus Love Theme" by Dick Jacobs (Polydor); "Ben-Hur" by Les Hommes (Ducretet Thomson); sound track from "L'ile Nue" (Barclay), not counting the above-mentioned Twist records from "Twist Around the Clock."

Other Best Sellers

The big Twist records sales are easily explained by the diskeries' mass publicity campaigns in order to pull off a quick profit coup.

There are at least a full dozen of such great non-twist sellers as: "L'auto-circulation" by Henri Tisot (Pathe); "La chevre de M. Seguin" by Fernandel (Decca) (both spoken disks); "Recital No. 8" by Georges Brassens (Philips); "Paname" by Leo Ferre (Barclay); Edith Piaf's albums (Columbia); "La Callas a Paris" (Columbia); "Brahms Concerto Opus 2" (RCA); "Rachmaninoff Piano Concerto Opus 2" (D.G.G.); "Liszt Concertos Opus I and 2" (Philips) and Odeon's classical series.

GERMANY

**Name Top Juke
Box Favorites**

By BRIGITTE KEEB
Music Editor, Automaten Markt

The yearly compilation of the artists most popular in juke boxes shows these results for 1961: Most popular female singers were Caterina Valente, Connie Francis, Lale Andersen, Nana Mouskouri, Siv Malmkvist.

Winners among the Male Singers: Gus Backus, Freddy Quinn, Bill Ramsey, Elvis Presley, Peter Beil.

Topping the Vocal Groups were: Blue Diamonds, Jan & Kjeld, Der

Flotte Franz Und Seine Bierbrummer, Los Machucambos, Das Lucas Quartett.

Top Instrumental Groups & Orchestras were: Billy Vaughn, Old Merry Tale Jazzband, Hawe Schneider U. S. Spree City Stompers, Bert Keampfert, Jorgen Ingmann.

Most played tunes in the juke boxes during 1961 were: "Wheels" (Billy Vaughn), Babysitter Boogie (Ralf Bendix), "Mit 17 tant das Leben erstan" (Ivo Robil), "Ramona" (Blue Diamonds), "Corinna Corinna" (Peter Beil), "Schoner tremder Mann" (Connie Francis), "Hello Mary Lou" (Ricky Nelson), "La Paloma" (Freddy), "Da sprach der alte Hapting" (Gus Backus), "Weisse Rosen aus Athen" (Nana Mouskouri).

New Singles

Electrola seems to have the first big hit in 1962, Ralf Bendix, who had a million-selling hit with his German version of "Babysitter Boogie," got tremendous attention after the release of his German version of the Arbott composition, "I'm Married to a Striptease Dancer" entitled "Striptease Susi." German lyrics written by Hurberten. Tune entered the charts only a few days after release. Connie Francis has hot one in her version of "Lili Marlen" on MGM. Billy Vaughn's instrumental version of the tune is already No. 14 on the charts.

Sales

Bob Moore's "Mexico" is one of the hottest sales items currently. Teldec distribution department reports that sales have reached the 200,000 mark in Germany. Tune is currently No. 2 here and is expected to hit the top.

Red Kids Dig U. S. Music the Most

By JIMMY JUNGERMANN 102 Ismaninger Street, Munich 27

As far as music is concerned, there is no cold war. The youth behind the iron curtain is strictly for Western influenced literature and they dig U. S. music the most.

Said one high Soviet official recently: "Our young people know a lot about Hemingway and Faulkner, Miller and Armstrong, Brubeck and Giuffre, but they don't know enough about Russian literature and music."

Among recent events pointing up this: East Berlin singing star Gunter Hapke recorded the U. S. hit "Hello, Mary Lou" for East German Amiga label. . . . Haitian singer Mitsou Fontaine guest starred in East Berlin with a program of U. S. and other songs. . . . The Polish jazz band Sulocki is touring East Germany. . . . Horst Geipel and the East Berlin Radio Ork taped "Memories of You," "Siboney," "Corinna," "Serenade in Swing," and "Blue for Small Fry" to be broadcast over the East German radio network.

Disk Business

Charlie Schmitz visited Munich to record for the Polydor label "Mary Rose" and "Weit, So Weit." The singer is Rene Kollo, grandson of Walter Kollo, the son of Willi Kollo, popular German composers.

Munich's Edition Montana issued the theme from "La Belle Americaine," a French film musical. Gerard Valvi and his ork recorded the theme music for the Vogue label.

HOLLAND

Bovema, Warner In Dutch Pact

By HEMMY J. S. WAPPEROM Editor Platennieuws P. O. Box 43, Amersfoort

Bovema and Warner Bros. recently signed a three-year contract for the exclusive distribution of Warner Bros. records in Hol-

land. During his visit at Gramophonehouse in Heemstede, Warner's president expressed his appreciation to Bovema's managing director Gerry M. Oord Jr. for the wonderful work that had been done for Warner Bros. stars in this country—especially the Everly Brothers and Connie Stevens.

Oord also visited EMI House in London to open negotiations with L. Wood and Bob Schwartz of Laurie Records. Bovema will exploit Laurie in the Netherlands. First releases of the Liberty label are being planned soon for distribution by Bovema. The firm of L. C. van Trig, Hilversum Holland, distributing Contemporary, Pythia, Ricordi, Jazzland and Harmonia Mundi records, has gone out of business. The Hohner agency in Holland will settle all the affairs. . . . L. C. Rood, distributor of a.o. Mercury, Telefunken, Storyville, CNR, Debut and Pye records, moved from Rijswijk to Scheveningen.

Disk Shorts

Holland's first lady of jazz Rita Reynolds made a new LP, "Jazz Pic-

tures at an Exhibition" on Philips. She's accompanied by her husband Pim Jacobs and ex-Modern Jazz Quartet drummer Kenny Clarke. Fontana's best selling single at this moment is "Take Five" by the Dave Brubeck Quartet. The Blue Diamonds, still on the hit parade with "Little Ship," are touring the Far East. . . . Bovema's Capitol label just released the twin-set LP by Judy Garland, "At Carnegie Hall," in which all numbers from her last year's performance in Amsterdam are included. . . . Annie Palmen, well-known Dutch vocalist, switched from the Polydor label to Imperial (Bovema). She has taped her first two numbers.

The most important news from the Dutch record field is the distribution switch by Mercury records. L. C. Phonogram is now releasing the label, which formerly was handled by L. C. Rood. The Phonogram company, which also distributes Philips, Decca, Fontana, London and United Artists here, is going to handle the Mercury label on wide scale. Among records available via Phonogram at present

are "The Great Pretender" and "Only You" (Platters), "I'll Save the Last Dance for You" (Dimita Jo), "Boll Weevil Song" (Brook Benton), "September in the Rain" (Dinah Washington) and the album Eckstine and Vaughan sing "The Best of Berlin."

HUNGARY

Eye Disk Swap Behind Curtain

By PAUL GYONGY Derekutca 6, Budapest

The past year saw the beginnings of a real East-West interchange of records involving Hungary, a development which may be accelerated in 1962. Western firms involved were Westminster, the newly acquired subsidiary of ABC-Paramount, and Deutsche Grammophon.

Westminster has acquired license

to the tapes of a number of classical recordings made here during 1961. These include the complete Hungarian opera "Hunyadi Laszlo," by Ferenc Erkel; four symphonic works by Liszt: "Tasso," "Hungaria," "Mephisto Waltz," and "Orpheus"; three works by Bela Bartok: "Music for Strings, Percussion and Celeste," and the first and second piano concertos; and a record of pre-classical music played on cymbalom by the late Professor Aladar Racz.

Two works by Erno Dohnanyi were recorded as co-productions between the Hungarian Record Company and Westminster: "Ruralia Hungarica" and "Variations on a Children's Song."

In co-production with Deutsche Grammophon, the works by Liszt were recorded in mono and stereo. The bulk of this production was done under the supervision of Laszlo Beck, artistic manager of the Hungarian Record Company.

During 1961 the Hungarian Records (Magyar Hanglemezgyar), which has an excellent studio equipped by West German Telefunken, manufactured about two million records. Of pop and light music, some 260 different recordings were made. Of these about 15 per cent were instrumental, the rest were vocal recordings with some 20 per cent of these of foreign origin.

While potential of the songs are unknown, records are pressed in minimum quantities of 2,000 each and purchased and paid for in full by the sole wholesale firm existing. Mechanical licensing fees are paid completely to the composers and authors as the State publisher does not participate in these nor in performing rights. All performers, including even star vocalists, are paid on a fixed rate per minute basis for any recorded work. The same method applies to arrangers and band leaders.

The two biggest pop hits up till now were the 1960 Hungarian kiddie hit "Pancsola Kislanyn" (The Splashing Little Girl), written by Geza Berki and Istvan Brand with 100,000 copies sold, and in 1959, "Memories Are Made of This" ("Honvagy" in Hungarian) by Gilykyson, published by Montclair with 120,000 copies sold. Other big hits sell 30,000 to 60,000. Exact details for 1961 will be available in mid-January.

ISRAEL

Record Guild New LP Club

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

"Three for 1," "Save over 60 per cent on introductory offer alone" and "Vast choice at cost price," are some of the slogans that heralded the foundation last week in Israel on a new club, The Record Guild. Details about benefits, bonus records, phonographs at convenient installments, if the buyer agrees to purchase three more records during the following half-year, have aroused great interest, and brought more than 1,000 subscribers to the new Guild within the first week.

Previously, there has been one Record Club, which confined its activities, more or less exclusively, to classical music. One of the leading papers, Ha'aretz, is distributing classical and light-classical records to its subscribers, at reduced prices. The new Guild, a tie-up with the Hed Ariz company, offers its members a wide choice of classical, dance, pop, folk music, or opera, in hi fidelity or stereo, at a reduced price. Any member retaining his membership after the first six months, will be able to receive one record free with each three ordered at nationally advertised price. The Record Guild offers records of such international labels as Mercury, Vanguard, Elektra, United Artists, Telefunken, Vogue and others.



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ITALY

Select San Remo Tunes

By MARIO DE LUIGI
Via Carducci 6, Milano

The laborious work of selecting the 24 songs for the Festival of San Remo, February 8, 9 and 10 has finally been completed. There will be a fourth evening, February 18, for the presentation of the songs which have won through the medium of public voting. These are the selections, besides the songs admitted by invitation: "Un' anima leggera" (Bergamini-Rolla) published by La Canzone; "Vestita di rosso" (Testa-Cozzoli) Souvenir; "L'ultimo pezzo di terra" (Conte-Gallo-Forte-Zanfagna) Vis Radio; "Cipria di sole" (Mazzocco-Marotta) Gesa; "Buongiorno amore" (Guidi-Dorelli) Frank Music; "Lui andava a cavallo" (Ravasini-Nisa) Orchestra Music; "Tango italiano" (Malgoni-Pallesi-Beretta) Southern Music; "Pesca tu che pecos io" (Di Lazzaro-Bixio Cherubini) Di Lazzaro; "Lumicini rossi" (Fabor-Testoni) Minstrel; "Gondoli, gondola" (Carosone-Nisa) Edir; "L'anellino" (Lojacono-Niso) Ariston; "Prima del paradiso" (Vantellini-Pinchi) Nazionale; "I colori della felicità" (Sciorilli-Ranzota) Mascotte; "L'ombrellone" (Calvi-Chiosso) Suvini Zerboni; "Centomila volte . . ." (Censo-De Bernardi) published by Fono Cine.

Disk News

New releases here are: "Moon River" and "Green Eyes" by the Hollyridge Strings and "When I Fall in Love" and "Smile" by the Lettermen, both on the Capitol label; "Find Another Fool" and "Little Miss USA" by Barry Mann on HMV; "Et Maintenant" by Gilbert Becaud, also an HMV side. This last is Becaud's most recent song which he presented only a short time ago on Italian TV.

Chubby Checker's "Let's Twist Again" and "The Twist"—released in Italy under the "GC" label—are meeting with great success and are selling well. Renato Rascel has just cut a record of his songs from his successful musical "Enrico '61" for RCA. . . . Sergio Bruni, one of the best interpreters of Neapolitan songs, is also the composer of the two songs on his latest disc for HMV: "Sole e vierno" and "Nuttata 'e suonno."

Publishing

The sound track of the Warner Bros. film "Fanny" is published in Italy by Chappel. WB (SAAR distributor) has already released the "Fanny" theme and "Pansie and Son." . . . Pickwick is about to release "Pretty Little Girl in the Yellow Dress" from the film "The Last Sunset."

There are 13 records in circulation in Italy of the famous American song "The Twist" which is published here by Peter Maurice. The Twist is also the latest dancing rage here.

Giuseppe Giannini of CGD has just returned from a business trip to the States which included stopovers in New York for confabs with United Artists and a listen-in on Gene Pitney's recording session in Italian, in Los Angeles and Hollywood to meet the Reprise staff, and, on his way home, London and Paris.

JAPAN

Two Disk Firms Broaden Scope

By J. FUKUNISHI
108 Kakinokizaka, Meguroku, Tokyo

Two Japanese diskeries have broadened the scope of their oper-

ations. Nippon Victor established a subsidiary named Victor Publishing Company which presses and distributes thin film-like disks and publishes sheet music.

King Records, affiliate of London and ABC-Paramount tied in with Hitachi Electronics Company and Nippon Gakki (musical instrument manufacturer). King will distribute Hitachi's stereo phonographs, radios and other products through King's sales network, and will take charge of pressing Yamaha Music's (owned by Nippon Gakki) "Airmail Hit Album" film discs.

Visitors

Chris Connor and her trio and the Horace Silver Quintet are now appearing on stage and in TV shows. Blue Diamonds, Dutch vocal duet arrived and debuted in a TV show on January 7.

MEXICO

RCA Mexicana Gets Anka Tapes

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

RCA Victor Mexicana ordered the tape of the first LP, "Young, Alive and in Love," which Paul Anka recorded for RCA, to be issued on the local market in about two months. . . . The same company will cut the recording, made in 1953, of the Indian ballet "Bonampak" by Luis Sandi, which was deleted from the U. S. catalog of RCA.

Disk Shorts

With permission of Zafiro Records (Madrid), company to which they are under contract, the five-man group Los Iruna'ko (Men From Navarra), will record for Gamma three rock's and one Twist. . . . After finishing his South American tour in March, Columbia's sentimental ranchero singer Cuco Sanchez will appear at Seattle's World Fair. . . . Musart Records received several requests from American companies for the tapes of their recordings of the repertoire of Mexico's National Folkloric Ballet, which has offers for an American tour.

Disk Business

Columbia's former general artistic director, Andre Toffel, left (14) for a two-week South American trip. He will visit Lima, Santiago de Chile and Buenos Aires in order to establish contacts for his own company of artistic promotions and organize distribution for a new, small company, Alegria Records, with which he is associated. . . . Without fanfare, Elisabeth Seal ("Irma La Douce") arrived with her Jamaica born husband, singer Zack Malaton, for a stay of several months.

NORWAY

Invasion of Great Britain a Failure

By ESPEN ERIKSEN
Vredens Gang, Akersgaten 34, Oslo

Apart from the young and eager Norwegian singer Ken Stone (real name Harold Pettersen), who this week records "The Old Spinning Wheel" on Philips for release in Great Britain, Norwegian artists seem to have given up trying a break through on the British Isles.

The Norwegians have turned to Sweden and Germany, however, to try their fortunes there. Ray Adams, who, on Fontana, sold 100,000 EP recordings of his song "Violetta" in Sweden, next week prepares a German version of the song. "Violetta" reached runner-up position on the Norwegian VG charts, has No. 1 in Sweden and is selling well in Fin-

(Continued on page 35)

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ALBUM REVIEWS

Pop

SUMMER AND SMOKE



Sound Track. RCA Victor LOC 1067 (Stereo & Monaural)—Elmer Bernstein provides an appropriately moving, sensitive and taut score for this filmed version of the typically disturbing drama, "Summer and Smoke," by Tennessee Williams. The flick stars Geraldine Page and Laurence Harvey. Highlights from the sound track are "Theme From 'Summer and Smoke,'" "Alma's Dilemma," "The Father's Murder" and "The Final Irony and Finale." When the flick goes into general release the sound track album should pull coin.

JAMES DARREN SINGS FOR ALL SIZES



Colpix CP 424—Darren has had good success lately with his "Goodbye Cruel World," a big chart side, and this is included here along with a flock of other bright, teen-styled ditties like "Angel Face," "Teen-Age Tears," "Tears in My Eyes," etc. The idea of the package has appeal—directed as it is to all sizes (of girls) including pre-teens, sub-teens, tall teens, etc. Package should rate solid exposure.

A SONG FOR YOUNG LOVE



The Lettermen. Capitol ST 1669—The Lettermen, who are mighty hot single-wise right now, have a strong new album here, one that could do very well with their many fans. Their current hit "When I Fall in Love" is here, as well as "The Way You Look Tonight." In addition are "A Song for Young Love," "Smile," "Blueberry Hill" and "In the Still of the Night." Jimmie Haskell handles the ork neatly behind the lads.

HEY, LET'S TWIST



Joey Dee and the Starlites. Roulette R 25168—Here's the sound track of one of the new "Twist" movies doing sock business at the box office. The album should reap rich sales rewards, on the strength of the film and Joey Dee's current popularity on the best selling single and album charts. Rocking performances are also contributed by ABC-Paramount's Teddy Randazzo and Jo-Ann Campbell, and Kay Armen.

WITH A SOUND IN MY HEART



Bert Kaempfert and his Ork. Decca DL 74228—Kaempfert is rolling along in hitsville on both the singles and LP charts. This album should continue his track record. The German star's sweet trumpet solo work is spotlighted on a flock of nostalgic oldies—"I'll See You in My Dreams," "O' Mein Papa," "I'm Getting Sentimental Over You," "Secret Love," etc.

SONGS OF THE WEST



Burl Ives. Decca DL 74179—Ives fans, both old and those who have come to like the singer's style through his current chart item, "Little Bitty Tear," should find this album entertaining. The singer's easy style is much at home on a number of ever-popular Western tunes that are as close to Brill building hearts as they are to the rest of the nation. Among the titles are "Home on the Range," "Cool Waters," "Mexicali Rose," "The Last Round-Up" and "Jingle, Jangle, Jingle." Ives is backed by chorus and ork. A potent item.

JOIN BING AND SING ALONG



Bing Crosby. Warner Bros. W 1435 (Stereo & Monaural)—Bing Crosby has another sock sales item in his third Sing-Along album for WB. This one spotlights 51 oldies, which WB claims is "the greatest number of sing-along hits on any record ever." Crosby is in exuberant, warm vocal form and is strongly backed by a group of hearty voices. A strong package.

TOWER OF STRENGTH



Gene McDaniels. Liberty LST 7215 (Stereo & Monaural)—Gene McDaniels' top seller "Tower of Strength" gets this LP off to a fast start and should pull many old and new buyers. Besides the hard-hitting tune which moved to the top of the charts, a fine assortment of other melodies are included. Among them are "Tall Oak Tree," "Funny," "Raindrops" and "A Little Bit of Soap." Solid pop vocal wax.

THE EVERLY BROTHERS INSTANT PARTY!



Warner Bros. W 1430 (Stereo & Monaural)—On the basis of strength of performance, the lads, as usual, rate kudos, but here they offer an extra which can appeal to teen fans. It's a party you can toss at the drop of a hat, and the package contains recipes for punch, sandwiches and offers some good ideas for teen games. Then the party can join in a chorus of two with the Everlys on a tune called "Step It Up and Go." Beyond this, the boys sing "True Love," "Bye Bye Blackbird," "Long Lost John" and "The Party's Over." Solid merchandise all the way.

UP A LAZY RIVER



Si Zentner Ork. Liberty LST 7216 (Stereo & Monaural)—The Zentner big band punches through a strong reading of its recent top chart entry "Up a Lazy River" on this LP. In addition to this winner, the set also contains strong instrumental readings of a number of other recent chart entries by other artists: "Take Five," "Moon River" and "Never on Sunday." The set is also balanced with top arrangements of standards: among them "Autumn Leaves," "Blue Moon" and "Heart and Soul."

HAPPY-GO-LANIN



Epic BN 616 (Stereo & Monaural)—Lanin is in his customary best selling businessman's bounce groove in this package. The danceable, instrumental album features attractive medleys of 40 oldies. Tunes include "Bye Bye Blackbird," "My Gal Sal," and other nostalgic items.

DANNY BOY AND OTHER SONGS I LOVE TO SING



Andy Williams. Columbia CS 8551 (Stereo & Monaural)—Andy Williams' rich, resourceful baritone is showcased here on a group of old songs, each with a gentle, romantic flavor. The selections include the title theme, "Tammy," "Secret Love," "The Heather on the Hill," "I Want to Be Wanted" and "Misty." Fine deejay wax.

SO MUCH IN LOVE



Ray Conniff Singers. Columbia CS 8520 (Stereo & Monaural)—The fresh, tasteful Conniff Singers are in their usual top-notch vocal form on this package of romantic standards and oldies. The listenable album—a sock programming item—includes "Autumn Leaves," "True Love," "Chances Are" and "Bewitched." Wholesome beauty on cover gives package solid display value.

Jazz

SOMEDAY MY PRINCE WILL COME



Miles Davis Sextet. Columbia CS 8456 (Stereo & Monaural)—The top-selling modern jazz trumpeter has another fine set here which should draw healthy sales. The group is in the most successful Davis mold with extended choruses by Miles, and tenor saxists Hank Mobley and John Coltrane. The Coltrane name, incidentally, should add to the pulling power of the set. It was with Davis that he first gained widespread recognition. Pianist Wynton Kelly is another fine performer on the album. Besides the title tune, the group plays "I Thought About You," three originals, and "Old Folks."

(Continued on page 22)

★★★★ STRONG SALES POTENTIAL

★★★★ IRA IRONSTRINGS DESTROYS THE GREAT BANDS

Warner Bros. W 1439 (Stereo & Monaural)—The fans of Ira have made him quite a disk celebrity and these same fans will get their kicks anew as he leads his group of traditional-minded cats through a brace of big band-associated hits. The big bands (T. Dorsey, Glenn Miller, Benny Goodman, Clyde McCoy, etc.) never played "That's A Plenty," "Little Brown Jug," "Stompin' at the Savoy," or "Sugar Blues" like this but it's a lot of fun just the same and the antique-styled photo on the cover will help.

★★★★ ART MOONEY AND HIS ORK PLAY SONGS EVERYBODY KNOWS

Decca DL 74207—Twelve oldies are given the famous banjo treatment in these arrangements that is associated with the Art Mooney ork. The varied tempos provide for dancing, singing and listening pleasure, and his tunes include "Whispering," "Banjo's Back in Town," "Has Anybody Seen My Gal," "Peg o' My Heart" and "Waka the Town and Tell the People." A listenable set.

★★★★ FROM ME TO YOU

Connie Stevens. Warner Bros. W 1431 (Stereo & Monaural)—TV and movie star Connie Stevens has a strong album here, one that shows off her listenable vocal work and solid backing by the Warner Mueller ork, playing bright arrangements by Bill Holman and Motler. Disk was

(Continued on page 22)

LP REVIEW POLICY

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SPOTLIGHT WINNERS are judged to have the strongest sales potential of all albums reviewed during the week and are picked to hit the Top LP chart. FOUR-STAR albums are those with strong sales potential. All Spotlights and Four-Star LP's have been evaluated by the full Reviewing Panel, and descriptive reviews are published for these.

THREE-STAR albums, having moderate sales potential, are listed thereafter; these frequently will be of particular interest to dealers with specialized clientele. Other LP's with limited sales potential, are listed following the Three-Star albums.

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

All LP's intended for review should be sent to the Billboard Music Week Reviewing Panel, P. O. Box 292, Times Square Station, New York 26, N. Y.



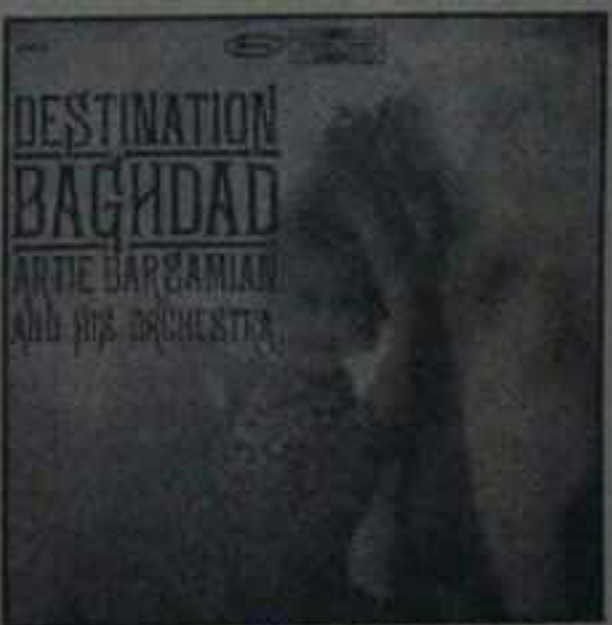
LN 3821/BN 616*



LN 3814/BN 613*



LN 3811/BN 612*



LN 3823/BN 618*



LN 3824/BN 619*

FOR THE TOPS IN POPS AND CLASSICS

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

SINGLES REVIEWS

★★★★ STRONG SALES POTENTIAL

Pop

THE MARVELLETTES

TWISTIN' POSTMAN (Jobette, BMI)—I WANT A GUY (Jobette, BMI)—The "Postman" girls pound out the wild rocker, "Twistin' Postman," tied in with their current hit, but with a more heavily accented blues beat. Flip is a moving theme with a tender reading by the lead singer. Both sides are strong, but "Twistin' Postman" has an edge. **Tamla 54054**

THE MARCELS

MY MELANCHOLY BABY (Shapiro-Bernstein, Jerry Vogel, ASCAP) (2:16)—The "Blue Moon" boys could have another sock contender here. The great standard is wrapped up in their amusing bomp-de-bomp-styled delivery and a rocking beat. Watch it. Flip is "Really Need Your Love" (Column, BMI) (2:20). **Colpix 624**

PATSY CLINE

SHE'S GOT YOU (Famper, BMI) (2:58)—The country canary is in fine vocal form on a moving weeper with good lyrics and effective backing by the chorus and ork with strings. A strong side with both pop and c.&w. appeal. Flip is "Strange" (Cedarwood, BMI). **Decca 31354**

PAUL ANKA

THE FOOL'S HALL OF FAME (Spanka, BMI) (2:21)—Here's a potent side by Anka with sock sales possibilities. The tune, written by Anka, is a strong teen-appeal theme with good lyrics. Should step right out. Flip is "Far From the Lights of Town" (Spanka, BMI) (2:48). **ABC-Paramount 10282**

BOBBY LEWIS

MAMIE IN THE AFTERNOON (Sunbeam, BMI) (2:10)—A catchy rhythm tune from the forthcoming Broadway musical "Family Affair" is wrapped up in a showmanly vocal treatment by Lewis and a femme group. A solid dual market—pop and r.&b.—entry. Flip is "Yes, Oh Yes, It Did" (Lescay, BMI) (2:30). **Belton 1016**

BEN E. KING

ECSTASY (Presley-Progressive-Trio, BMI) (2:26)—King is back with another strong contender, with his familiar Latin-based rhythm. Strings and vocal chorus assist in the classy ballad effort and it should go. Flip is "Yes," (Progressive-Trio, BMI) (2:55). **Atco 6215**

SAM COOKE

TWISTIN' THE NIGHT AWAY (Kags, BMI) (2:30)—Cooke has a solid effort, well keyed to the Twist rhythm, but clever in the song styling and arrangement as well. He sings with a neat touch here and the side can go. Flip is "One More Time" (Kags, BMI) (2:33). **RCA Victor 7983**

HUEY SMITH

POP-EYE (Ace, BMI)—Here's a rockin' new teen dance that's catching on down New Orleans way. Smith and the group hand it a rousing U. S. Bonds kind of delivery that's sure to garner plenty of action. Watch it. It can break loose. Flip is "Scald Dog" (Ace, BMI). **Ace 649**

DINAH WASHINGTON

TEARS AND LAUGHTER (GII, BMI) (2:50) — IF I SHOULD LOSE YOU (Famous, ASCAP) (2:43)—The great Dinah, on the heels of her recent hit, "September in the Rain," turns in another smart coupling. Top side is a fine new ballad, while the flip, a good side, is handled with equal aplomb. Watch both. **Mercury 71922**

LITTLE WILLIE JOHN

FEVER (Jay and Cee, BMI) (2:40)—Here's a re-recording by the chanter, of one of his great hits of a few seasons back. Pete Bennett has a hit with this on another label right now but the original man can make it go all over again. Flip is "Bo-Da-Ley Didd-Ley" (Bejo, BMI) (2:28). **King 5591**

PRINCE LA LA

GETTIN' MARRIED SOON (Saturn, BMI) (2:28)—Here's the label that put out the smash "I Know," by Barbara George, and this new waxing by the Prince has a lot of the same wild, bluesy quality. It's got the gospel feel and a fine femme chorus and it can happen. Watch it. Flip is "Come Back to Me" (Saturn, BMI) (2:35). **AFO 303**

HANK BALLARD

DO YOU KNOW HOW TO TWIST (Lois, BMI) (2:25)—The pioneer of the Twist comes through with a rhythmic new Twist item that has a good sound and a warm vocal by Hank Ballard and the Midnighters. Could be strong. Flip is "Broadway" (Lois, BMI) (2:55). **King 5593**

ARETHA FRANKLIN

I SURRENDER, DEAR (Mills, ASCAP) (2:44)—The fine oldie receives a warm and meaningful performance from the talented thrush over lush support by the ork. A fine dinking. Flip is "Rough Lover" (Danby, BMI) (2:52). **Columbia 4226**

JAY AND THE AMERICANS

SHE CRIED (Trio, BMI) (2:25)—A haunting tune soulfully sung by Jay over good support from the group and fine backing by the combo. It could turn this ballad into a good seller. Flip is "Dawning" (Trio, BMI) (2:23). **United Artists 415**

BILL DANA

JOSE JIMENEZ IN ORBIT (Bill Dana, ASCAP) (2:55)—**PRESS CONFERENCE WITH JOSE JIMENEZ IN ORBIT** (Bill Dana, ASCAP) (2:47)—Two mighty funny sides from the funniest of astronauts, Jose Jimenez, who tells of his experience while hurtling through space. A disk that should rack up jockey airings and sales. Sides are from his current LP. **Kapp 443**

Country & Western

GEORGE MORGAN

LONELY ROOM (Morgan-Shelley, BMI) (2:27)—A pretty weeper receives a classy reading from Morgan over soft chorus and Floyd Cramer-type piano backing. Good country wax, with a chance for pop action, too. Flip is "Let Me Live and Love Today" (Cedarwood, BMI) (2:02). **Columbia 42277**

SPECIAL MERIT SINGLES

Pop Talent

GEORGIA BROWN

★★★★ **ROLL HIM OVER** (Shapiro-Bernstein, ASCAP) (2:30)
 ★★★★★ **DON'T TAKE YOUR LOVE FROM ME** (M. Witmark, ASCAP) (3:12) **London 9513**

THE FLARES
 ★★★★★ **Rock and Roll Heaven (Parts 1 & 2)**
 —PRESS 2800—The "foot stompin'" group turns in a wild and woolly, gospel-styled effort with the theme of all the rock and rollers like Elvis up in heaven. Sides include imitations of the honor roll of stars moving through the pearly gates. A pretty complicated coupling. (Symbol, BMI) (2:45, 2:43).

BILL BUTLER
 ★★★★★ **Theme from Tchaikovsky's Piano Concerto No. 1**—EPIC 9493—The theme from the Tchaikovsky piano concerto, once a hit as "Tonight We Love," receives a sparkling performance from Bill Butler over full orchestral accompaniment. Could get many spins. (Mode, ASCAP) (2:22)

★★★★ **Prelude in Blue**—The pianist plays this pretty theme from the flick "Les Liaisons Dangereuses" with warmth over full ork support. Could get a lot of spins as result of the flock promotion. (Rayven, BMI) (2:25)

SI ZENTNER AND HIS ORCH
 ★★★★★ **The Hollywood Twist**—LIBERTY 55408—The Zentner big band, which is just coming off its first hit "Up a Lazy River," has a hard-hitting Twist item in this instrumental version of "Hollywood." Fine
 (Continued on page 34)

SINGLES REVIEW POLICY

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

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MAURICE GENDRON
PABLO CASALS
 HAYDN: CELLO CONCERTO IN D MAJOR
 BOCCERINI: CELLO CONCERTO IN B-FLAT MAJOR

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 THE CLEVELAND POPPS ORCHESTRA, Louis Lane, Conductor

LC 3819/BC 1154*

WALTON/SYMPHONY NO. 2
 STRAVINSKY/FIREBIRD SUITE
 GEORGE SZELL and THE CLEVELAND ORCHESTRA

LC 3812/BC 1149*

HAYDN: VIOLIN CONCERTO NO. 1 IN C MAJOR
 FELIX ARD, violin
 GORDANI: HARPISCHORD CONCERTO IN C MAJOR
 MARIA TERESA GARATTI, harpsichord
 MOZART: DIVERTIMENTO IN B-FLAT MAJOR, K. 132, and F MAJOR, K. 133
 "I MUSICI"

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The pick of the new releases:

SPOTLIGHT ALBUMS OF THE WEEK

Strongest sales potential of all albums reviewed this week.

Continued from page 20

BREAKIN' IT UP ON BROADWAY

The Dukes of Dixieland, Columbia CS 8528 (Stereo & Monaural)—The first Dukes of Dixieland on Columbia is a rouser. The boys have added Jim Hall on rhythm guitar for the set, vet jazzman Gene Schroeder is on piano and Jim Atlas is the bassist. Otherwise the personnel with Jack Assunto, his two sons, and Jerry Fuller, make up the power-packed front line. Some tunes are a bit off the usual Dixie path, but are all played with the wild abandon that's so much a part of the Duke's trade mark. Among the titles are "Hey, Look Me Over," "If I Were a Bell," "From This Moment On" and "Adrift on a Star." Solid Dixie wax.

Classical

BEETHOVEN: CONCERTO NO. 1; SONATA OP. 54

Sviatoslav Richter, Boston Symphony (Munch), RCA Victor LM 2544—Here's a natural giant of a package, and one of six current specials with which Victor is including a free bonus copy of the album "Keyboard Giants of the Past" (LM 2585), which should also have strong appeal to any piano fan. The Richter packaging speaks for itself—a brilliant performance of a popular Beethoven concerto along with one of the composer's relatively obscure works. It matters not, it's the performance that counts here.

GRIEG: PIANO CONCERTO

Artur Schnabel, RCA Victor LM 2566—Another item in the new RCA Victor Red Seal promotion is this magnificent reading of the Grieg Piano Concerto by Schnabel. The piano master moves majestically through the composition, beautifully assisted and complemented by the orchestra conducted by Alfred Wallenstein. In addition to the Grieg work, Schnabel plays popular and familiar short piano works including Falla's "Ritual Fire Dance," the March from Prokofiev's "Love for Three Oranges" and "Romance" by Schuman. Included in the \$4.98 purchase price of this disk is a special "Keyboard Giants of the Past" LP that is a part of the promotion.

BRAHMS: CONCERTO NO. 2

Van Cliburn; Chicago Symphony Orch. (Reiner), RCA Victor LM 2581—A most persuasive performance. It is one of Cliburn's best readings and is certain to be another strong seller for the top-selling classical artist of the era. Worth stocking in depth for regular and occasional classical fans. And with the album comes, free, the collectors' record "Keyboard Giants of the Past." A real buy.

THE GREAT RACHMANINOFF

RCA Victor LM 2587—This album contains familiar miniatures, recorded by the late composer-pianist during his greatest period, the 1920's through the early 1940's. The selections include short selections by Chopin, Bach, Handel and Rachmaninoff's own "Prelude in C Sharp Minor." Sound has been enhanced and is good to today's standards. This album and "Keyboard Giants of the Past" are packaged together for the regular list of \$4.98.

GREAT DUETS FROM VERDI OPERAS

Richard Tucker, Eileen Farrell, Columbia MS 6296 (Stereo & Monaural)—Two of the finest operatic voices of our time are teamed on this brilliant new program. Lovers of the Italian opera school should not miss it, but others with more general tastes will also relish these vocal performances of duet arias from "Don Carlo," "Aida," "Simon Boccanegra," "Otello" and "A Masked Ball." A good merchandising assist is provided by a solid cover photo of the pair.

Reviews of New Albums

Continued from page 20

waxed in West Germany. Songs include "Wild Is the Wind," "My Own True Love," and "Return to Paradise." Cover is attractive.

**** **RUD DASHEIL AND THE KINSMEN SING EVERYBODY'S HITS**
Warner Bros. W 1431 (Stereo & Monaural)—The title of this album aptly describes the contents. The LP contains such folks hits as "Tom Dooley," "Greenfield," "Marianne," "Goodnight Irene," "Michael," "Marilyn" and "The Whistling Gypsy." Dasheil and the boys sell them with vigor, and in between the tunes they have a running chat with the audience at Glendale College where the set was cut in December. Satisfying wax.

**** **POT OF GOLDEN GOODIES**
Various Artists, Herald HLP 1815—Here's the latest in the rock and roll collection series that now has all the earmarks of a permanent trend. There are 15 sides here, and they include such names as Dion and the Belmonts, Bobby Freeman, the Paragons, the Chantels, the Flamingos, the Five Satins, the Cadillacs and Bobby Hendricks. All of the sides were hits over the past decade, and the teen set should go for this one.

**** **THE THIRTEEN FINGERS OF SIR JULIAN**
RCA Victor LSP 2372 (Stereo & Monaural)—Sir Julian plays a mighty swinging organ and he shows off his highly touted style smartly on this bright album. The attention-getting sound that he cuts from the electronic organ could help this set grab sales. The tunes include such old favorites as "Caravan," "Misty," "Canadian Sunset" and "The Peanut Vendor."

(Continued on page 32)

(Continued on page 32)

The One Everyone Has Been Looking and Waiting For

IT'S HERE

Junior Parker's New Release

"ANNIE GET YOUR YO YO"

b/w

"MARY JO"

DUKE 345

The Rebels

"DONKEY STEP"

b/w

"JUST GIVE ME YOUR HAND"

PEACOCK 1909

Heading for the Top of All Charts

Bobby Bland's

"TURN ON YOUR LOVE LIGHT"

DUKE 344

SPIRITUALS

The Templeaires

"HE SPOKE"

b/w

"WHAT WILL HEAVEN HAVE IN STORE FOR ME"

PEACOCK 1841

Julius Cheeks

"WHAT A MORNING"

b/w

"A MOTHER'S PLEA"

PEACOCK 1842

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THE PROGRAM

SESSION I JANUARY 24	THE ROLE OF ARTISTS & REPERTOIRE: POPULAR & JAZZ Instrumental Pop & Jazz...George Avakian Pop Singles...Clyde Otis Reissues...John Hammond Jazz Recording Today...Nesuhi Ertegum	SESSION VII MARCH 7	ROLE OF THE RECORDING ENGINEER Studio & Live Recording...Tom Dowd Development of Equipment...William Bachman
SESSION II JANUARY 31	THE ROLE OF ARTISTS & REPERTOIRE: CLASSICAL Symphonic & Instrumental...Seymour Solomon Opera & Vocal...Alan Kayes Chamber Music...Is Horowitz	SESSION VIII MARCH 14	THE FUTURE OF THE RECORD BUSINESS: (PANEL DISCUSSION) Topics to be considered by the Panel: The Recording of Broadway Shows; Sound Tracks; The Impact of Chorus Price Cutting; Speedy Sizes; Increase of Foreign Sales, and Tops? Joe Calda...David Kapp Hal Cook...Randy Wood Ted Wallerstein...Billy Taylor, Moderator
SESSION III FEBRUARY 7	SALES & MERCHANDISING: RETAILING Single Records...Al Bennett Package Goods...Bill Gallagher	FILL OUT AND MAIL THIS COUPON WITH YOUR CHECK TODAY	
SESSION IV FEBRUARY 14	SALES & MERCHANDISING: ADDITIONAL SALES OUTLETS Record Clubs & Direct Mail...John Stevenson One Stops & Racks...Marty Zwering Premiums & Varied Methods...Hal Cook	Mail to: BUREAU OF CONFERENCES AND INSTITUTES NEW YORK UNIVERSITY 4 WASHINGTON SQ. NORTH, NEW YORK 3, N. Y.	
SESSION V FEBRUARY 21	THE PROMOTION OF RECORDS Publicity...Bob Altshuler Advertising...Norman Wulser Radio, Television & Disc Jockeys...Dave Kapralik	PLEASE ENROLL ME IN THE LECTURE-DISCUSSION SERIES ON "THE ARTS AND SCIENCES OF THE RECORDING INDUSTRY"	
SESSION VI FEBRUARY 28	RECORD PACKAGING Art Production...Bob Jones Annotation...Hal Hantoff	NAME _____ BUSINESS ADDRESS _____ BUSINESS PHONE _____ EXT. _____ HOME ADDRESS _____ HOME TELEPHONE _____ POSITION IN COMPANY (if relevant to recording) _____ CHECK ENCLOSED (\$55.00 payable to New York University)	



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DAVID CARROLL

and his orchestra

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"HAPPY THIEVES"

AND

"EVE'S THEME"

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AND REX
HARRISON
IN THE
HAPPY
THIEVES



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FOR INVENTORY AND PROGRAMMING

TOP LP's BY CATEGORY

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

VOCAL LP's

Title (Label)	(Strength)	Weeks Top LP Rank
Male Vocalists		
Paul Anka Sings His Big 15 (ABC)		37
Balafante at Carnegie Hall (RCA)	(11)	44
BIG BAD JOHN (COL)	(45)	23
CHUBBY CHECKER/BOBBY RYDELL (CAMEO)		7
Come Swing With Me (Cap)		56
Dance Till a Quarter to Three (LaGrand)		145
Bobby Darin Story (A&O)		140
DO THE TWIST (ATL)		30
DOIN' THE TWIST AT THE PEPPERMINT LOUNGE (ROU)	(47)	3
FOR TWISTERS ONLY (PARK)		24
Heavenly (Col)		53
Hell Bent for Leather (Col)		113
Buddy Holly Story (Cor)		72
Hymns (Cap)		88
I REMEMBER TOMMY (REP)	(8)	12
Johnny's Greatest Hits (Col)		32
Jump Up Colypso (RCA)	(28)	26
LANZA SINGS CHRISTMAS CAROLS (RCA)		133
Let's Twist Again (Park)		17
MERRY CHRISTMAS (DEC)	(30)	45
MERRY CHRISTMAS (COL)		50
Moody River (Dot)		132
Nice 'n' Easy (Cap)		137
Portrait of Johnny (Col)	(16)	16
Jimmy Reed at Carnegie Hall (V-J)		106
Rick Is 21 (Imp)		117
RUNAROUND SUE (LAURIE)		31
SEASON'S GREETINGS FROM PERRY COMO (RCA)		125
Twist (Park)		6
YOUR TWIST PARTY (PARK)		4

Female Vocalists

All the Way (Dec)		124
JOAN BAEZ, VOL. II (VAN)		13
Basin St. East Proudly Presents Miss Peggy Lee (Cap)		131
A CHRISTMAS OFFERING (LON)		100
Cannie's Greatest Hits (MGM)		74
Ella in Hollywood (Verve)		80
Judy at Carnegie Hall (Cap)	(6)	8
Never on Sunday (MGM)		36
Roaring 20's (WB)		77
SEPTEMBER IN THE RAIN (MERC)		67
This Little Boy of Mine (Ever)		70
BROTHERS FOUR SONG BOOK (COL)		101
CHRISTMAS WITH THE LENNON SISTERS (DOT)		118
Colorful Ventures (Dot)		144
Encore of Golden Hits (MERC)		71
Four Preps on Campus (Cap)		97
From the Hungry i (Cap)		128
Gain' Places (Cap)		94
Here We Go Again (Cap)		96
Highwaymen (UA)		127
Kingston Trio (Cap)		93
Kingston Trio Close Up (Cap)	(18)	22
LET'S ALL SING WITH THE CHIPMUNKS (LIB)		149
Slightly Fabulous Limeliners (RCA)	(9)	26
Tonight in Person (RCA)		83
TWIST WITH THE VENTURES (DOLT)		102

Choruses

CHRISTMAS SING ALONG WITH MITCH (COL)	(20)	25
CHRISTMAS WITH CONNIFF (COL)	(38)	78
Fire Side Sing Along With Mitch (Col)		82
Folk Song Sing Along With Mitch (Col)		110
Happy Times Sing Along With Mitch (Col)		141
HOLIDAY SING ALONG WITH MITCH (COL)	(3)	2
Memories Sing Along With Mitch (Col)		81
More Sing Along With Mitch (Col)		107
Saturday Night Sing Along With Mitch (Col)		120
Sentimental Sing Along With Mitch (Col)		111
Sing Along With Mitch (Col)	(21)	29
Still More Sing Along With Mitch (Col)		73
TV Sing Along With Mitch (Col)	(40)	55
Your Request Sing Along With Mitch (Col)	(33)	27

Mixed Voices

MURRAY THE "K's" BLASTS FROM THE PAST (CHESS)		54
Murray the "K's" Sing Along With the Original Golden Gazers (Rou)		123
Oldies But Goodies, Vol. I (OS)		58
Oldies But Goodies, Vol. II (OS)		60
Sixty Years of Music America Loves Best, Vol. III (Popular) (RCA)		121

COMEDY LP's

Ain't That Weird? (RCA)		119
Behind the Button-Down Mind of Bob Newhart (WB)		33
Button-Down Mind of Bob Newhart (WB)		35
Button-Down Mind Strikes Back (WB)		109
Here's Jonathan (Verve)		73
Jose Jimenez at the Hungry i (Kapp)		65
JOSE JIMENEZ IN ORBIT/BILL DANA ON EARTH (KAPP)		90

Title (Label) (Strength) Weeks Top LP Rank

JOSE JIMENEZ, THE SUBMARINE OFFICER (KAPP)		116
Knockers Up (Jub)		18
Moms Mabley at the Playboy Club (Chess)		91
Moms Mabley at the UN (Chess)		126
A Personal Appearance (Verve)		47
Sensational (Jub)		79
RUSTY WARREN BOUNCES BACK (JUB)		52
WOODY WOODBURY'S SALOONATICS (STEREOD)		129

INSTRUMENTAL LP's

Mood and Dance

BERLIN MELODY (DOT)	(35)	40
BIG BAND PLAYS BIG HITS (LIB)		112
Calcutta (Dot)		42
CHRISTMAS MUSIC (LON)		63
Ebb Tide & Other Instrumental Favorites (Dec)	(43)	66
FERRANTE & TEICHER, LOVE THEMES (UA)	(34)	
Golden Waltzes (Dot)	(42)	98
Italia Mia (Lan)		103
LET THERE BE DRUMS (IMP)		95
LET'S TWIST HER (HI)		148
Mexico (Manu)		122
MOON RIVER (DOT)	(17)	39
New Piano in Town (RCA)		85
Orange Blossom Special & Wheels (Dot)		147
Satin Affair (Cap)		150
SILENT NIGHT & 13 OTHER BEST LOVED CHRISTMAS CAROLS (DOT)		136
Somebody Loves Me (Col)	(37)	69
SONGS OF PRAISE (LON)		105
Stars for a Summer Night (Col)	(25)	146
TWISTIN' IN HIGH SOCIETY (EPIC)		(48)
Yellow Bird (Dot)	(24)	41
Yellow Bird (Lfe)		99

Jazz

BEST OF THE DUKES OF DIXIELAND (AF)	(13)	76
Miles Davis, in Person-Friday Night at the Blackhawk, San Francisco, Vol. I (Col)		138
Dreamstreet (ABC)		125
Exodus to Jazz (V-J)		142
Pete Fountain's New Orleans (Cap)		139
Genius of Ray Charles (Ati)		84
Genius Plus Soul Equals Jazz (Impulse)		114
Genius Sings the Blues (All)		143
TIME FURTHER OUT (COL)		62
Time Out (Col)	(15)	15
What'd I Say (All)		68

Percussion and Sound

50 GUITARS GO SOUTH OF THE BORDER (LIB)	(36)	
Melody and Percussion for Two Pianos (Lan)	(44)	
Pass in Review (Lan)	(27)	
PERCUSSION TWENTIES (LON)	(49)	
Persuasive Percussion, Vol. I (Com)	(14)	
Stereo 35/MM (Com)	(4)	

SHOW MUSIC

Original Cast

Camelot (Col)	(7)	11
Carnival (MGM)	(41)	59
Fiorella (Cap)		104
Flower Drum Song (Col)		134
HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING (RCA)	(50)	20
KEAN (COL)		92
MILK AND HONEY (RCA)	(22)	10
My Fair Lady (Col)	(31)	21
SAIL AWAY (CAP)		48
Sound of Music (Col)	(5)	9
South Pacific (Col)		51
West Side Story (Col)	(23)	19

Sound Track

BABES IN TOYLAND (VISTA)		115
Ben-Hur (MGM)		89
Blue Hawaii (RCA)	(1)	1
Exodus (RCA)	(39)	46
FLOWER DRUM SONG (DEC)		86
G. I. Blues (RCA)		57
King of Kings (MGM)	(19)	43
Never on Sunday (UA)		34
South Pacific (RCA)	(26)	64
West Side Story (Col)	(10)	14

Music From Musicals, Films and TV

Breakfast at Tiffany's (RCA)	(2)	3
Film Encores (Lan)		130
Great Motion Picture Themes (UA)	(32)	61
Music From Exodus & Other Great Themes (Lan)		87
WEST SIDE STORY (CAP)	(46)	49
WEST SIDE STORY (UA)	(12)	38

CLASSICAL & SEMI-CLASSICAL LP's

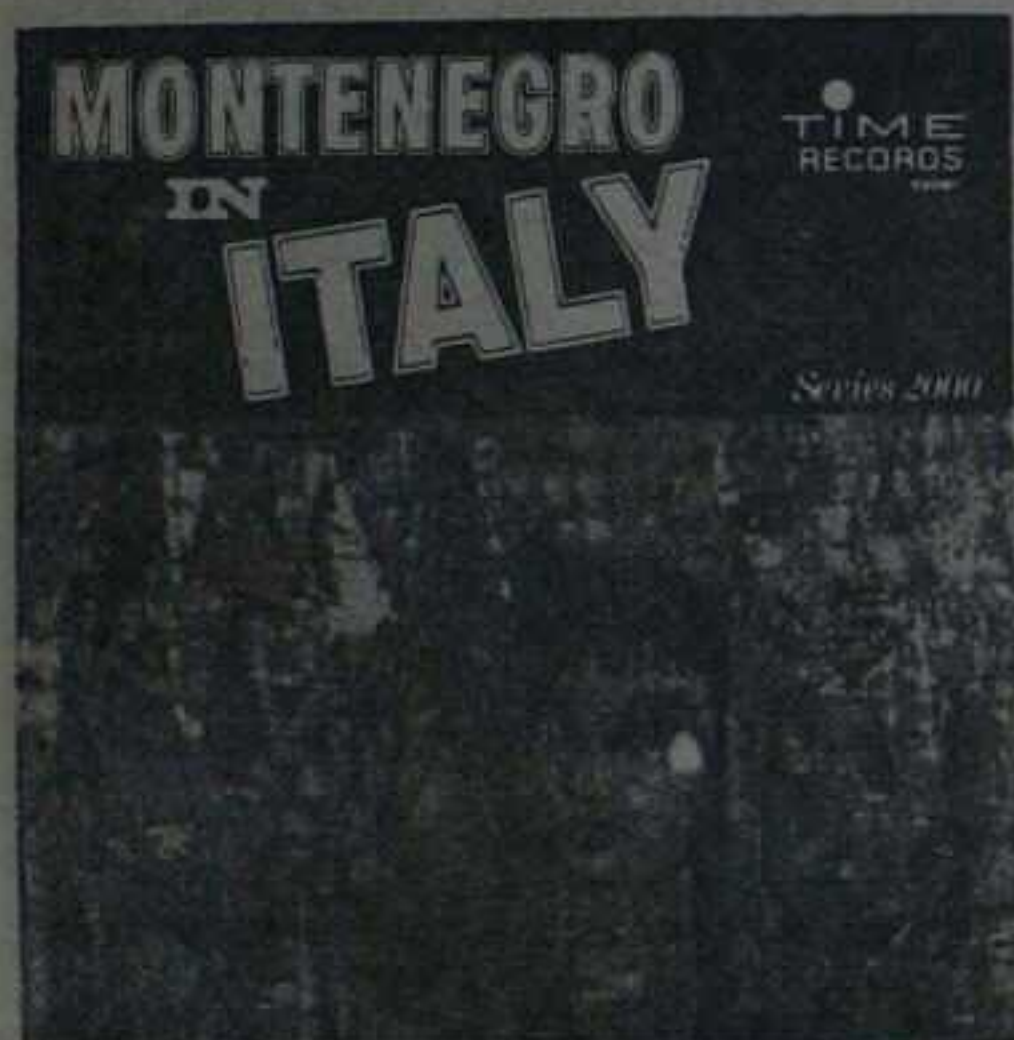
Rodgers: Victory at Sea, Vol. III (RCA)	(29)	108
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() Positions in parenthesis indicate relative sales strength of stereo LP's

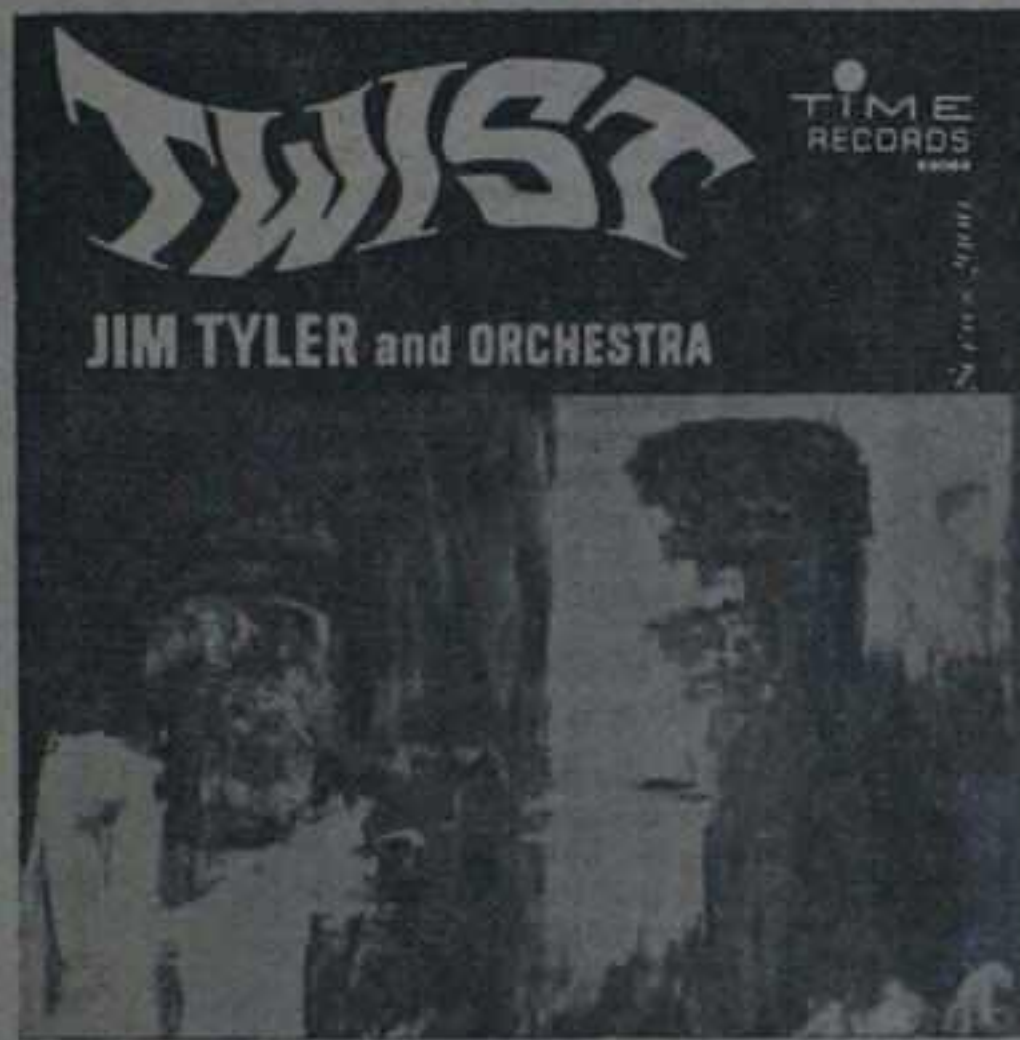
TRADE NEWS DYNAMITE FROM

TIME RECORDS

MONAURAL RECORDS REDUCED TO \$3.98

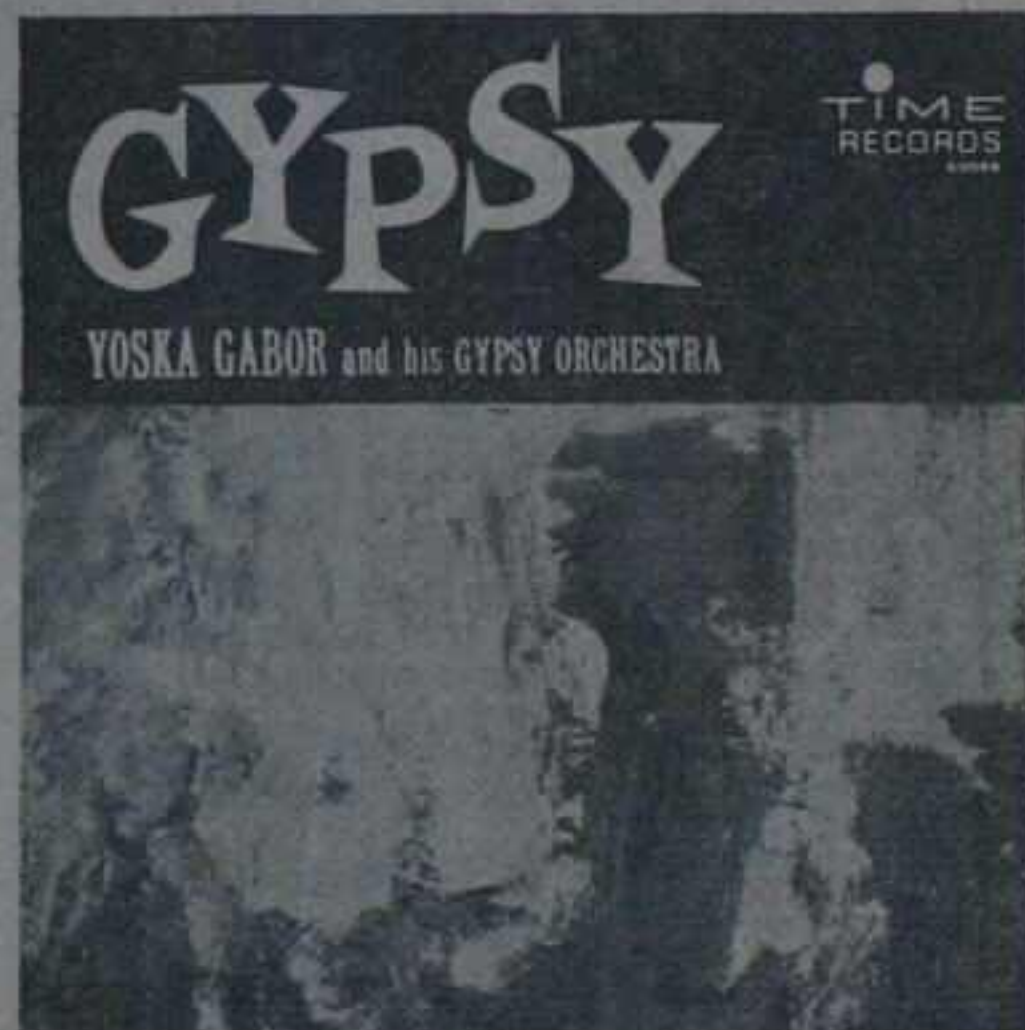


All time favorites from Italy, played by Hugo Montenegro with a lush, large orchestra. Arrivederci Roma, Ah Marie, etc. 52051



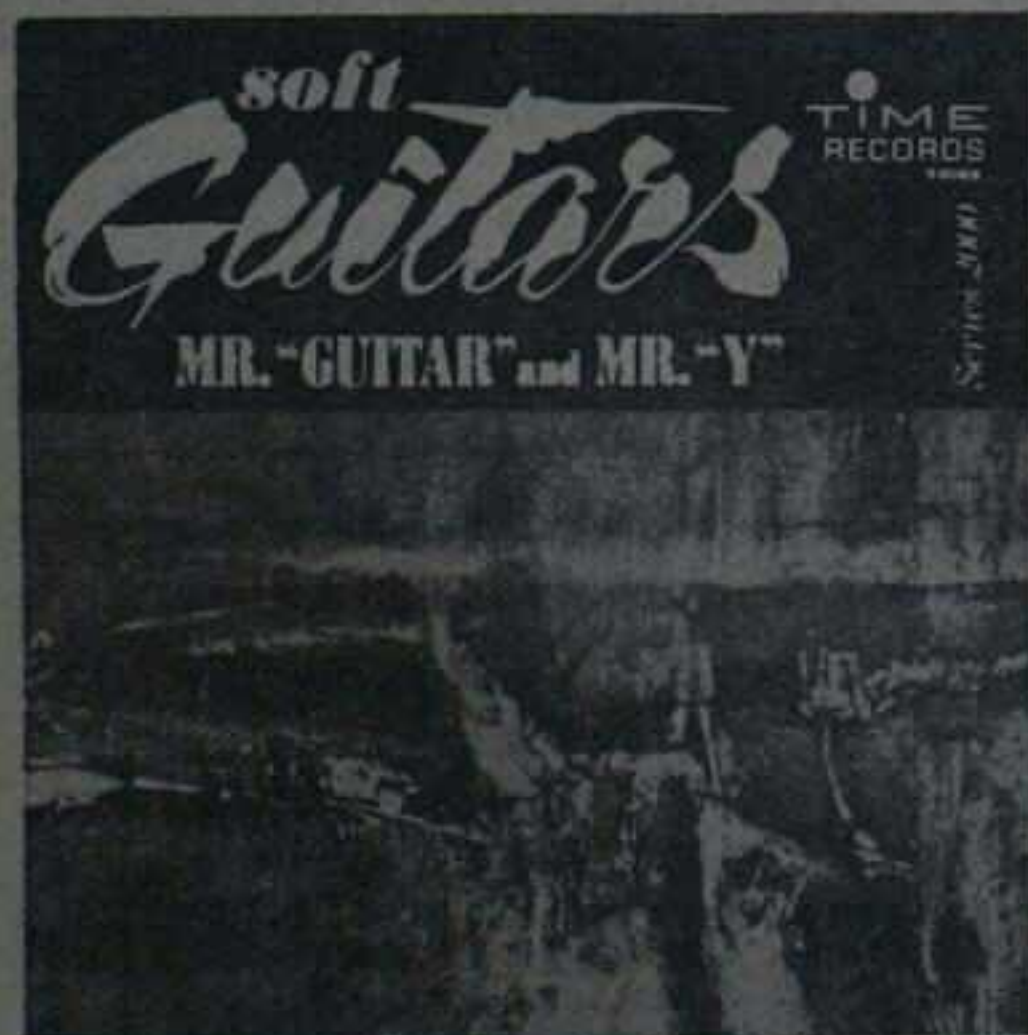
The big twist numbers, done in immense sound by Jim Tyler and a full, rich orchestra: Fever, Mary Ann, Ain't That Love, etc. 52053

All the Time hits — greatest independent catalog in the industry — formerly \$4.98, now at this new low price! Monaural only; Time's superior stereo remains at \$5.98.



Wild, gay, voluptuous: the rich sound of Yoska Gabor and his Gypsy orchestra. Dark Eyes, Gypsy Love, Gypsy Mazurka, etc. 52055

EVERY GREAT TIME MONAURAL, INCLUDING THESE POWERFUL NEW RELEASES, NOW AT THE NEW LOW PRICE!



The two greatest guitarists of the age, with soft backing by harp and bass, supple and intimate: Skylark, Clair de Lune, etc. 52052



Kermit Leslie's 41-piece orchestra captures the soulful nostalgia of German favorites: Lili Marlene, Happy Wanderer, etc. 52054

Stock up NOW to capitalize on the sales-power of this explosive low-price offer. Call your distributor or: **TIME RECORDS INC. 2 West 45 Street, New York**

ARTISTS' BIOGRAPHIES

For your programming use, here are pertinent facts about hot disk artists. If clipped and pasted on 3 by 5 cards, these biographies will help you build a convenient file of such data.



BURL IVES

REAL NAME: Burl Icle Ivanhoe Ives. **BIRTHDAY:** June 14. **HOME TOWN:** Hunt City Township, Illinois. **BACKGROUND:** In the music field, Ives has primarily been known as a folk singer, although his extensive travels, varied background and versatile vocal talents have enabled him to present an extensive repertoire of recorded music to his many fans, all on the Decca label. His material, much of it performed for concert audiences, is comprised of sea chanteys, Irish songs and American folk music, many tunes for children, as well as the music of Berlin, Lerner and Loewe, Porter, and Rodgers and Hart. Ives has proved his versatility as an all-around show business personality with his numerous appearances as a musical and musical comedy star. After many fruitful years of this, he accepted a dramatic role in the Broadway production of Tennessee Williams' "Cat on a Hot Tin Roof." Ives' performance received rave reviews and he went on to win an Academy Award for his repetition of the Big Daddy role in the film version. **NEW FILM:** "The Spiral Road," with Rock Hudson. **OTHER MUSICAL INTERESTS:** Accompanies himself on the guitar.

BOOKING OFFICE: William Morris. **PERSONAL MANAGER:** Helen Ives. **LATEST SINGLE:** His country-flavored Decca disk of "A Little Bitty Tear" is riding high on the Hot 100. **LATEST ALBUMS:** Songs of the West; The Best of Burl Ives and The Versatile Burl Ives.

JIMMY ELLEDGE

AGE: 18. **HOME TOWN:** Nashville. **EDUCATION:** High school. **HOBBIES:** Bowling, plays basketball, football, tennis and baseball. Collects old records and keeps up with the new ones. **BACKGROUND:** His leanings toward musical talents showed at an early age, and by the time he was 6 years old Elledge had already started taking piano lessons. When he reached the second grade the young lad became the conductor of the grammar school's Little Orchestra. Although his father died when Elledge was only 9, his mother, Mrs. Mae Carter Elledge, herself an amateur musician and performer for church and social groups, encouraged her son as much as she could. **OTHER MUSICAL INTERESTS:** Elledge penned both sides of his first RCA Victor release, "Send Me a Letter" and "Swanee River."



LATEST SINGLE: His current RCA Victor waxing of "Funny How Time Slips Away" marks Jimmy Elledge's initial appearance on the Hot 100.

WMGM Move to 'Good Music' Accents Trend

• Continued from page 5

Other stations which have modified their formats recently and adopted a softer sound and/or bright, big band music, include WERE, Cleveland; KTLN, Denver; CKWX, Canada; WITH, Philadelphia; KUDY, Seattle (which changed its call letters to KIXI last month to conform to the dignity of being a "better music" outlet); KALL, Salt Lake City; WFIL, Philadelphia; WNEB, Worcester, Mass.; WCBI, Williamsburg, Va., and many others.

Stereo FM a Factor

The advent of stereo FM and the growing popularity of stereo albums has also played a part in shaping up the trend toward more modified music programming. Station KALL is particularly sound-conscious. In addition to dropping Top 40 in favor of "Swing Along Sounds," KALL last month introduced "Surrounding Sound," a new sound system that "adds living presence to a radio station's broadcasting signal."

The outlet has leased two "Surrounding Sound" devices, one to provide continuous 24-hour-a-day presence and one for use as a pro-

duction aid. Preview programs of "Surrounding Sound," perfected and manufactured by Ecco-Fonic of Hollywood, were broadcast last month from KALL's studios to 53 stations of the International Network. Homer K. Peterson, manager of KALL, notes: "This is something the listener wants. He proves he wants to hear sound in full scope—proves it with money he puts into hi-fi and stereo." "Surrounding Sound" differs from stereo in that it is unidirectional. You don't have to be between two speakers.

TV Debut

The new sound device can be used on AM and FM radio, TV, recording studios, concert orchestras and in large night clubs. Red Skelton debuted "Surrounding Sound" on CBS-TV December 19, and Vic Damone used it during its development period for his entire Las Vegas nitery run.

Only one AM, FM and TV station can be supplied with "Surrounding Sound" in each market, and outlets in Los Angeles, Chicago, Boston and New York will be using it soon. Networks will find

PROGRAMMING PANEL

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

THE QUESTION:

Do you think the Twist is just a passing fad or will it go down in dance history with the Charleston, Lindy and Big Apple?

THE ANSWERS:

BUDDY DEANE
WJZ-TV, Baltimore

Apparently the Twist will be with us for a long time. However the most current Twist devotees are not the same people as those who were originally caught up in the craze the first time around. To the average teenager the Twist

is archaic. Current Twist fans are adults or at least sophisticated, ultra-conservative teen-agers, virtually untapped previously as potential customers for pop records or as audiences for deejays. This, I firmly believe points to a tremendous, but heretofore unrecognized buying audience for pop records.

GENE KAYE

WAAT, Trenton, N. J.

I feel the Twist is here to stay.

The teen-agers obviously have loved it and still do. The adults have now adopted it for their own as proved by my Friday night shows at the very conservative Grossinger Hotel and Country Club. Any dance whose popularity forces the dancing studios of the nation to teach it is obviously more than a passing fad. Several record shops which because my name report Twisting albums are outselling all other forms of music.

RUSTY PAGE

WGIV, Charlotte, N. C.

The Twist, even though its popularity may soon be on the decline, will definitely go down in the annals of dance history along with the Charleston and the Lindy. The Twist has universal appeal and all societies are participating in it. Adults

have found it a delightful escape from daily humdrum. High society finds it different and exciting. And, of course, the young people eat, sleep and drink the Twist. Chiropractors have found it profitable too!

it available on a per-show basis. However, it will be sometime before it will be available to night club performers.

According to Ecco-Fonic exec Jim Cox: "Surrounding Sound adds a brightness and definition to all music, even old recordings. KALL will be able to play records and transcriptions other stations couldn't play."

VOX JOX

By JUNE BUNDY

GREEN STAMPS GIVEAWAY: Station WERE, Cleveland, kicked off an "S. & H. Green Stamp Bonanza" campaign last week, marking the first time an outlet in the Cleveland area has given away trading stamps. "Magic numbers" are announced by WERE every hour throughout the day. Listeners having the "magic number" as the last digit in their telephone numbers are asked to call the station. First person who calls is asked to choose a page and a letter on that page from the S. & H. Idea Book. Then, if he still has enough energy left to answer a musical question correctly, he can win up to 300,000 green stamps in one try.

GOSPEL SPECIAL: Jim Trippe, who retired from air work four years ago due to a heart condition, is now operating Bro-Tel Service (Huntsville, Ala.), which provides merchandising and promotional call-letter items (lapel buttons, bumper strips, etc.). He is readying his 1962 edition of "Who's Who in Gospel Singing" and needs photos and news items from gospel deejays on radio and TV, gospel singers, publishers, promoters, record companies and any one else active in the gospel field.

CHANGE OF THEME: Andy Benedict, deejay-assistant program manager of WWRL, New York, since 1960, has been appointed program manager of WRFM, New York. Hal Kor-mann has succeeded Benedict as assistant program manager of WWRL. . . . Nick Powers has resigned from his 7 p.m.-midnight post at WICE, Providence, R. I., and is interested in lining up a berth at another station. Prior to joining WICE, he was with WONE, Dayton, Ohio, and WETU, Montgomery, Ala. Presently, Powers, whose real last name is Gitzinger, is residing in Dayton.

John McClay has been named a special assistant to Westinghouse Broadcasting prexy Donald H. McGannon. . . . New program director of WJJD, Chicago, is Jerry Healey, formerly a spinner at WBBM, Chicago. He replaces Dick Lawrence. Healey will "direct a stepped-up programming emphasis on a more thorough analysis of music selecting," according to Boyd W. Lawlore, general manager of WJJD. . . . Dick Whittington, formerly with KSFO, San Francisco, and KROW, Oakland, Calif., has joined KLAC, Los Angeles, in the midnight to 6 a.m. time slot.

Joel Sebastian has returned to WXYZ, Detroit, in the 7:15 p.m. to midnight time seg, Monday through Friday, and from 7 p.m. to midnight on Saturdays. The jock left WXYZ some time ago to join WIND, Chicago. He replaces Lou Sherman and Fred Weiss at WXYZ. In addition to his daily chores he will conduct "Teen Bulletin Board" on Tuesdays and Thursdays from 7:30 to 7:45 p.m. Coca-Cola sponsors the teen show. . . . New 6-10 a.m. morning man at KQV, Pittsburgh, is James E. Gearhart. . . . Also new at KQV is Mel Hall, formerly with WJJD, Chicago, who has been named operations director of KQV. In addition, Hall will handle two deejay shows, Monday through Friday airtel from 7:15 to 9 p.m. and a Saturday seg from 10 a.m. to 2 p.m.

John Wilson, who emcees "The World of Jazz" on WQXR, New York, has acquired another show, "After Dark," on Fridays from 7:30 to 8 p.m. . . . Leslie Stein, formerly national program director of the Bartell Stations (headquarter at KYA, San Francisco), has moved into the p.d. post at KGO, San Francisco. . . . (Fat) Pat Patterson left the morning slot at WCOP, Boston, to take over the 6-9 a.m. seg at WPTR, Albany, N. Y. . . . Bob Robbin, ex-WHB, Kansas City, Mo., is now spinning 'em at WKLO, Louisville, Ky. . . . Irv Lichtenstein, ex-Mutual Broadcasting System exec, has returned to Washington, D. C., after a four-year absence and joined WWDC, in that city, as programming veepee. . . . William J. Calvert

(Continued on page 30)

YESTERYEAR'S HITS

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

POP-5 Years Ago
January 19, 1957

1. Singing the Blues, G. Mitchell, Columbia
2. Green Door, J. Lowe, Dot
3. Blueberry Hill, F. Domino, Imperial
4. Young Love, S. James, Capitol
5. Banana Boat Song, Tarrriers, Glory
6. Don't Forbid Me, P. Boone, Dot
7. Love Me Tender, E. Presley, RCA Victor
8. Moonlight Gambler, F. Laine, Columbia
9. Just Walking in the Rain, J. Ray, Columbia
10. Love Me, E. Presley, RCA Victor

POP-10 Years Ago
January 19, 1952

1. Cry, J. Ray, Okah
2. Little White Cloud That Cried, J. Ray, Okah
3. Tell Me Why, Four Aces-A. Alberts, Decca
4. Slow Poke, Pee Wee King, RCA Victor
5. Shrimp Boats, J. Stafford-P. Weston, Columbia
6. Any Time, E. Fisher-H. Winterhalter, RCA Victor
7. Sin, E. Howard, Mercury
8. Tell Me Why, E. Fisher-H. Winterhalter, RCA Victor
9. Undecided, Ames Bros.-L. Brown, Coral
10. Jalousie, F. Laine, Columbia

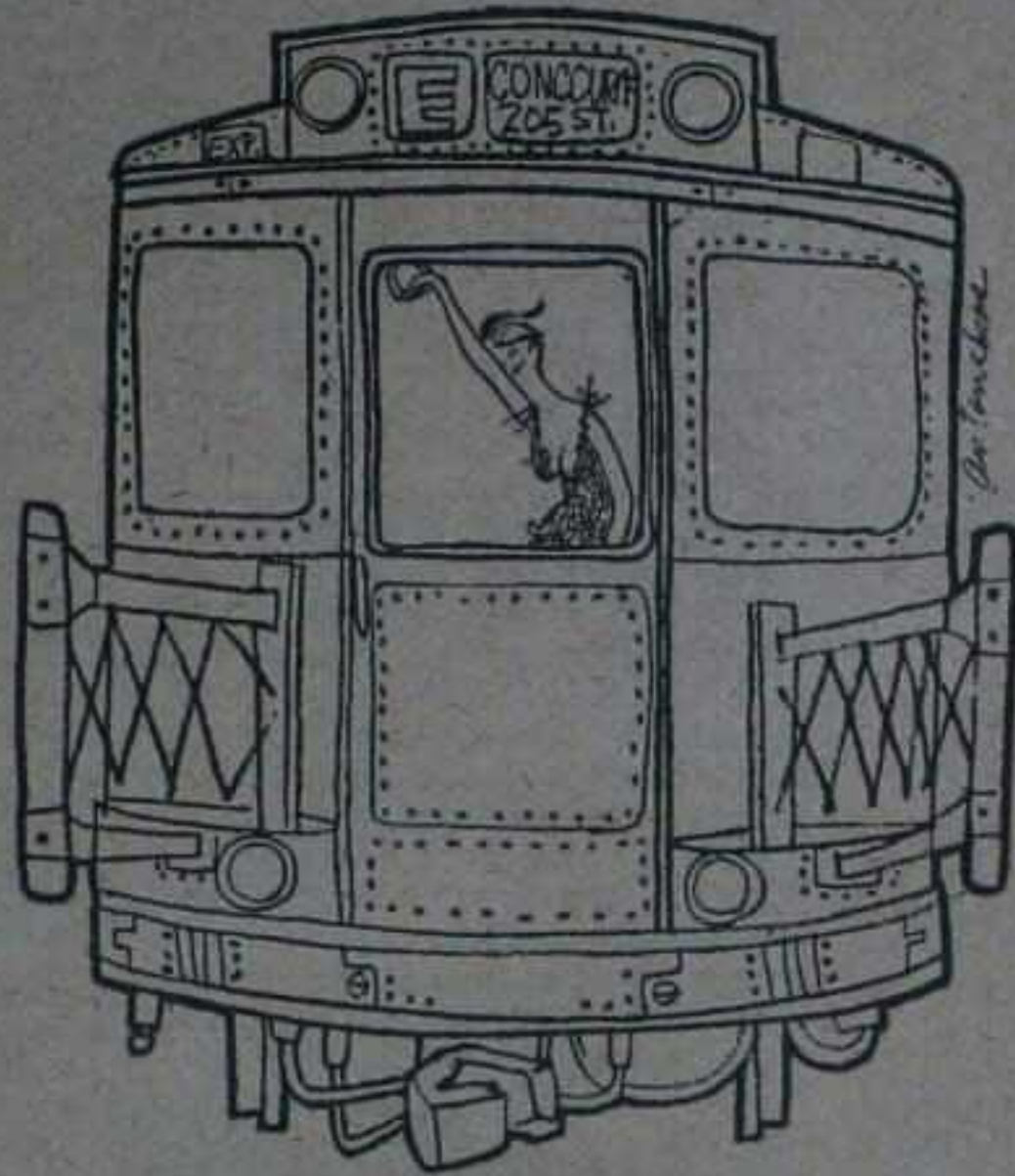
RHYTHM & BLUES-5 Years Ago-JANUARY 19, 1957

- Blueberry Hill, F. Domino, Imperial
Blue Monday, F. Domino, Imperial
Since I Met You Baby, I. J. Hunter, Atlantic
Honky Tonk (Parts I & II), B. Doggett, King
Love Is Strange, Micky & Sylvia, Groove

- Ain't Got No Home, C. Henry, Argo
Jim Dandy, L. Baker, Atlantic
You Got Me Dizzy, J. Reed, Vee Jay
On My Word of Honor, B. B. King, RPM
Without Love, C. McPhatter, Atlantic

"HERE'S A SUBWAY THAT'LL RUN & RUN!"

—New York Mirror



AND HERE'S AN ALBUM THAT'LL SELL & SELL!

◀ STEREO ▶

DAVID MERRICK
SYDNEY CHAPLIN CAROL LAWRENCE


A New Musical Comedy
SUBWAYS ARE FOR SLEEPING

ORSON BEAN

with
PHYLLIS NEWMAN
and
BETTY COMDEN and ADOLPH GREEN
JULE STYNE

Directed by the best by EDWARD L. LEE
Songs and Lyrics by MEL STUSSMAN
Book by FRED METZ
Music by MILTON ROSENBLICK
Choreography by PHILIP J. LASKI
American Choreographer MUSIC BROS. INC.
Production designed by PETER HENNING
Production Supervisor MEL HUSTON

Directed and Staged by
MICHAEL KIDD
Produced by BARRY LEGROS



ORIGINAL BROADWAY CAST RE-RECORDING

KOL 5730/KOS 2130*

COLUMBIA RECORDS 

*Stereo

A.&S. Tops Department Store Disk Discounting

• Continued from page 4

more selective basis with a series of different offers, all made through four-column ads in the Sunday (7) and Thursday (11) New York Times. A series of London complete opera sets, for example, were available at discounts of 50 per cent or better. The Victor Stereo-Action sound series, with a list of \$5.98, were being sold at \$1.99, about 60 per cent off.

At Goody's a list of the Top 10 best selling LP's, "according to Billboard," were offered at 50 per cent off, as were the entire catalogs of a list of 25 different labels, including ABC-Paramount, Dot and Everest. Another group of 32 labels, including Atlantic, Command, RCA Victor, London, Kapp and Jubilee were pegged at 40 per cent off, while another 32, includ-

Birnbaum's Plan: Gas Up and Buy

NEW BRITAIN, Conn. — How can a stereo dealer get his prospects to drive long distances in order to look over his wares? "Just buy them the gas to visit the store!" says M. B. Birnbaum, who heads up the stereo department of Birnbaum's here.

The offer of free gasoline for the shopping trip to the store was effective enough to bring in more than 500 prospects, many of whom became actual customers.

Each customer coming in during special sale events was asked to state the number of miles driven, then compensated in cash for the amount of gasoline consumed. While this was, of course, an open invitation to opportunists to get a free gallon of gas, there was no evidence that the offer was abused in any way, according to Birnbaum. License plate numbers indicated that each customer cashing in on the free gasoline offer was indeed living where he stated. It was conspicuous, incidentally, that customers who came the longest distance, some of them more than 60 miles, bought the most stereo phonographs, tape recorders television, and associated lines. Those living closer were far more likely to state "we'll be back later," Birnbaum indicated.

Running the promotion first during the off-season, Birnbaum repeated it again on George Washington's birthday, and added an extra bit of appeal by offering each store visitor a slice of cherry pie, baked to the Martha Washington recipe. Sales were exceptionally good, even for a store already noted for clever promotions!

ing Capitol, Columbia, Decca, Mercury, MGM, Reprise and Verve were sold at 30 per cent off.

At Macy's disk buyer John Reeves said frankly that "we have to be competitive, so we have to go way down, too, to equal A.&S. We regard A.&S. as our principal competitor and although we don't like to give the records away and lose money on them, we feel we must stay with the A.&S. price line on albums and singles, even if they are a long way across the city."

'Doesn't Make Sense'
"But I don't agree that this is good merchandising. If you put a certain price on, just to clear out some otherwise unsalable merchandise, that's one thing. Or if you use a couple of hit things as leaders to get traffic, that's okay. But to slash price across the board to a loss level just doesn't make sense. We would never do it of our own accord, nor will we advertise it when we do. But our store policy is to be competitive so that's where we are this week."

Stan Stone, who operates the disk concessions at S. Klein's stores, remarked that he had staged a limited-time sales two weeks ago on some Broadway show and some classical albums at 50 per cent off. "But it was limited and it wasn't across the board," he said. "I can't see selling at below cost. If they (A.&S.) want to that's their decision. But tomorrow (last Friday, 12) I'm doing what I did the last time A.&S. had a sale like this. Then I went in and bought \$290 worth of Mitch Miller albums."

"We had quite a hassle with a lot of customers looking on. They tried to limit me but I told them there was no sign limiting quan-

Lee-Myles Has Special Quantity Instant Covers

NEW YORK—A new merchandising gimmick may soon make its appearance in disk stores, in the form of what is being called the "instant album cover." The idea has been developed by Lee-Myles Associates here.

The idea is designed to appeal particularly to the indie album producer who wants to limit quantities of an album product, until demand builds up after initial exposure. Under present conditions, this can become extremely costly, when covers in quantities of less than 500 to 1,000 are ordered.

The Lee-Myles firm has developed eight different stock covers for such categories as classical, religious, Latin, country, etc. On each cover, there is space for one-color printing of album title and artist information. Covers are done in full-color and are laminated. In addition to the cost-cutting factor, another advantage, say the producers, is the additional speed between orders and deliveries made possible by the advance production.

PHILADELPHIA—"Sight" will be added to "Sound" for the 1962 edition of the music show to be staged by Harry Bortnick. The producer of the highly successful Greater Delaware Valley High Fidelity Music Show held in October at the Benjamin Franklin Hotel, Bortnick revealed that his 1962 show will feature products in the field of high fidelity (sound) and the photographic industries (sight).

ties so I took out a bundle. Tomorrow I'm taking my buying squad into A.&S. and I intend to do a good bit of buying for our store. I can't get a deal like that anywhere."

Webcor Introduces New Line Of Tape and Phono Machines

CHICAGO—Webcor, Inc., has added a host of new midyear models to its tape recorder and phonograph lines, some of which will be sold to consumers through special premium and combination deals.

In the tape field, the firm is offering a new high fidelity tape machine, known as the Statesman, to sell at the low price of \$79.95. The two-speed set weighs 14 pounds. Also brought out is a new version of the firm's transistor recorder, weighing in at 4½ pounds and known as the Microrecorder II. The unit sells for \$149.95.

A special offer couples the Re-

gent II tape recorder listing at \$169.95 and the Model 309 transistor radio, which lists at \$59.95 in a combination deal for \$199.95, a saving of almost \$30 over the price of the two separately. The radio has an AM as well as an airways-weather band.

A number of new unit series have been added to the Webcor phono line. The Apartment series, available in three styles, is especially designed for compact spaces, and list prices begin at \$159.95. The Ravinia line offers three similar stylings with list prices pegged in the \$189.95 range. The Ravinia series is also available with AM-FM radio for \$239.95 and with AM-Stereo-FM at \$279.95.

The Webcor 1068 series of stereo phonos is now being made available with provision for stereo FM. In the case of the 1968 1068 series, Webcor is offering consumers a free Argus C3 camera when the phono is purchased with stereo FM. For present owners of 1068 units, a multiplex adapter kit is available at \$44.95.

Two new premium offers are also being made in the portable phono field. With the new Miss Webcor unit, a \$79.95 model tailored strictly for the feminine market, a lady buyer gets a free electric manicure kit. With the purchase of the Holiday portable phono, also with a list of \$79.95, the buyer receives a gift of 20 45 r.p.m. singles, a \$19.60 list value. With the Coronet stereo portable, retailing at \$119.95, a Kodak Hawkeye camera with flashgun, bulbs, batteries and a roll of film is offered free.

BEST SELLING PHONOGRAPHS, RADIOS & TAPE RECORDERS

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

The percentage figure shown for each brand is its share of the total number of weighted points derived from all dealer responses. Point tabulations are based on the rank order of manufacturers' sales at each dealer, and weighted by size of dealer. Only manufacturers earning 2% or more of the total dealer points are listed below.

PHONOS LISTING UNDER \$30

Pos. This Issue	Pos. 10/9/61	Brand	% of Total Points
1	1	Decca	36.3
2	2	Capitol	11.3
3	7	Voice of Music (V-M)	8.8
4	—	Dynavox	5.7
5	—	Birch	5.1
6	—	General Electric	3.9
6	—	Symphonic	3.9
8	4	RCA Victor	3.3
8	—	Traveler	3.3
		Others	18.4

DISK DEALS FOR DEALERS

A summary of promotional opportunities for dealers by manufacturers and distributors currently offering records at special terms. Shown where available are starting and expiration dates for each deal as well as the date of issue and page number of the original news story and/or advertisement providing details of each promotion. Please consult these for full information.

BLUE NOTE—Expires January 31, 1962. Started January 2, 1962. Dealers are offered a 10 per cent discount on the entire catalog.

DECCA—Expires January 31, 1962. Started January 2, 1962. The label is offering a special incentive plan to distributors on Decca, Brunswick and Coral catalog items. See page 4, January 6 issue, for details.

PRESTIGE—Extended through January 31, 1962. Started November 4, 1961. Buy seven LP's and receive one LP free. Plan is on entire 7000 series.

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

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

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

KAPP-MEDALLION—Expires March 15, 1962. Started January 15, 1962. Ten per cent discount with dating to qualified dealers on 20 new releases plus complete catalog. Contact local distributor. See separate story, current issue, for details.

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

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

TIME—No expiration date. Started November 1, 1961. Entire Series 2000 catalog will be available on a buy six-get-one-free basis.

MONITOR—No expiration date. Started June 19, 1961. Five LP's are specially priced to the consumer at \$1.99. Soviet Army Chorus and Band, Vol. 4, Beethoven Piano Concerto No. 4 in G, Gilels, Piano; Beethoven Piano Concerto No. 5 in E Flat Major, Gilels, piano; Bach Concerto No. 1 in D Minor; Leonid Kogan Plays Prokofiev, Tchaikovsky and Saint-Saens.

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

IHF M Ad Promo Drawing Replies

NEW YORK—Disk and phono dealers handling audio component equipment can take heart. They are now getting the first integrated, institutional promotion campaign on a national basis ever afforded them.

The campaign was launched late last year under the auspices of the Institute of High Fidelity Manufacturers and first reports, now in, show good results achieved.

A series of small ads have been

running in Time, The New Yorker, Harper's, the Atlantic Monthly and Popular Mechanics, with a coupon offering a free booklet. The ads for each magazine are being written by authors who have contributed to the magazines, with the idea that such authors know how to "reach" the particular magazine's audience. So far, 31 manufacturers are underwriting the cost of the ads. More than 1,000 coupon replies were received within two weeks of the appearance of the initial ads. As more funds are committed by additional manufacturers, it's expected that the series will be extended.

ALBUM COVER OF THE WEEK



FROM ME TO YOU—Connie Stevens, Warner Bros. W 1431. A lovely cover photo of the pretty and photogenic young vocalist. Credit for the photo to Gene Trindl. Excellent display item for the pop fem vocal counters.



TWIST—Jim Tyler and Orchestra, Time S/2053. Here's an eye-catching cover in red and white, with a full color reproduction of a vibrant painting by Mino Ceretti. A timely as well as attractive display item for counters and windows.

AMERICA'S NEWEST TWIST HIT!

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Oliver

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VOX JOX

Continued from page 26

has resigned as veepee in charge of station operations at WPAT, Patterson, N. J. . . . Station WSIX, Nashville, celebrated its 35th birthday January 7 by broadcasting music from 1927 throughout the broadcast day.

TEXAS: Howard Grant, KLVV, Levelland, Tex., emcees (gratis) a show tagged "Music Stateside" which is broadcast to the Seventh Fleet from an aircraft carrier in the Western Pacific. Grant tapes the program each week and needs current pop hits because KLVV doesn't have many of the "Hot 100" disks in its library. . . . Joe Darby has returned to KFKM-FM, Houston. . . . Al McKinley has moved to KINT, El Paso, Tex., as manager. . . . Al Turner has joined KTRH, Houston. . . . Johnnie Young (Max Floyd) is taking a three-year leave of absence from KONO, San Antonio, while he does a hitch in the Army for Uncle Sam. . . . Don Couser has joined KONO, San Antonio.

THIS 'N' THAT: Irrepressible Tom Clay, now spinning 'em on a Los Angeles station, took an ad in a Hollywood trade paper last week. Copy read: "Disk jockey off air at 10 a.m. Wants work. Publicity, national rec. promo, advertising, a.&r., Man Friday, what have you?" . . . Paul Drew, WAKE, Atlanta, is starting the trade these days with a pull-no-punches newsletter, reminiscent of the outspoken-type approach of Clay's old newsletters. . . . Hawaiian Deejay Oren Hood of Honolulu station KMVI, visited New York last week to participate in the first annual "Bowlathon" at the Rox Bowling Alleys.

DeKoven, Classical deejay on WRFM and WNYC-FM, New York, has started a new weekly hour-long show on KING-FM, Seattle, from 8 to 9 p.m. on Thursdays. DeKoven will concern himself exclusively with music circa 1600-1828. . . . Tom Adams, program director of KDRO, Sedalia, Mo., and his frau welcomed their fourth child and third daughter last month. Gene Chamberlain, WREN, Topeka, Kan., is now featuring interviews on his "Night Club of the Air" show which is aired from the Trade Winds nitery.

FOLK TALENT & TUNES

Continued from page 10

of 10 LP albums and a special gospel and country "Drummers" disk. The gospel sing albums feature Faron Young, Webb Pierce, the Statesmen Quartet, the Chuck Wagon Gang, Jack Scott, the Anita Kerr Singers, the Jordanaires, the Speer Family, the Stamps Quartet and Vep Ellis. The gospel and country "Drummers" contains 27 individual station promos, weather, time and news signals, commercial intros and themes sung by the Blackwood Brothers and Statesmen quartets. Price tag on the complete package is \$39.95.

Americana Corporation, booker of c.&w. talent with headquarters in Woodland Hills, Calif., experienced its biggest business in six years during 1961, according to the firm's president, Steve Stebbins. . . . Freddie Hart (Columbia) currently on California dates, begins a Texas tour at San Antonio February 2. . . . Lefty Frizzell kicks off a 15-day tour of the Pacific Northwest at Caldwell, Idaho, March 11. . . . Ray Sanders (Liberty) appears on the Marty Robbins show at San Bernardino, Calif., January 23, and then hops into Northern California for a string of 10 dates. . . . George Morgan shows his wares at Phoenix, Ariz., February 1, and then invades California for an 18-day trek, winding up in Oakland. . . . Joe and Rose Maphis (Capitol) this week embark on a 10-day swing through California, and follow with dates in Idaho and Washington. . . . Tex Ritter plays five dates in California this week, starting at Redding and winding up in Oakland. . . . Joni and Johnny Mosby (Topper) will soon wind up their first year at the Ban Dar Club, Ventura, Calif. All of the aforementioned bookings were made by Americana Corporation, Woodland Hills, Calif.

Wanda Jackson (Capitol) and Her Party Timers wind up a three-week stand at the Golden Nugget, Las Vegas, January 24, and then head back to the Midwest on one-nighters. Wanda's contract

with the Golden Nugget calls for 14 weeks during 1962. Her group, headed by Billy Graves (Monument), also features Dave Ronson, lead guitar; Mike Lane, bass, and Dwain Anderson, drums. . . . Jim Halsey, president of Thunderbird Artists, Inc., Independence, Kan., and personal manager to Wanda Jackson and Hank Thompson, is reading an important announcement. He promises to break the news in another week or so. Halsey and Thompson recently celebrated their 10th year of manager-artist relationship. Thompson and His Brazos Valley Boys return to the Golden Nugget, Las Vegas, February 1. Their itinerary for the next two months also includes stops at the Chestnut Inn, Kansas City, Mo., and the Four Seasons Club, Denver.

Ernest Tubb and His Troubadours opened January 5 in Roanoke, Va., on a tour that will carry them through Missouri, Texas, California, Oregon, Washington, Idaho, Utah, Colorado, Nebraska, Iowa and Oklahoma, winding up in Tulsa, Okla., March 10. Bookings were arranged by J. Hal Smith, of Curtis Artists Productions, Goodlettsville, Tenn. . . . Ray Price and His Cherokee Cowboys embarked on a tour for the same office at Oklahoma City January 13. Trek will take them thru Texas, Nebraska, Montana, British Columbia and Saskatchewan, with the final stand Duluth, Minn., February 10. . . . Jim Reeves and the Blue Boys concluded their present Western tour with a 12-day stand at the Cave, Vancouver, B. C. . . . Buck Owens, set for January in California, moves into Texas and Oklahoma for February.

"Grand Ole Opry" bookings, as arranged by "Opry" chief Ott Devine, stack up as follows: Cousin Jody, Kansas City, Mo., January 24-27; Willis Brothers, Richmond, Va., January 19; Petersburg, Va., 20; Norfolk, Va., 22; Wilmington, N. C., 23; Char-

Baltimore Chart

Continued from page 6

week. Other toppers in sales were "Duke of Earl," by Gene Chandler on VJ; "Let Me In," by the Sensations, on Argo and "Letter Full of Tears," by Gladys Knight on Fury.

Fairly close to the leaders are "Smoky Places," by the Corsairs on Tuff; "What's So Good About Goodbye," by the Miracles on Tamla; "Flying Circle," by Frank Slay and the orchestra on Swan, and "Lost Someone," by James Brown on King. "So Deep," by Brenda Lee on Decca, is catching on here, and so is "Check Yourself," by the Temptations on Miracle.

Music Mart's Northwood Shopping Center branch reports too much flooding with new singles releases. This store has about decided to stick close to the Top 20, sometimes reaching down further on the charts for a promising newcomer, but never beyond the Top 50. Said Miss Hall of Music Mart: "We can't expect to sell seven or eight brand-new numbers every week in any quantity—and we get nothing in the way of returns on the 45's. It doesn't pay us to overload with singles stock."

Nobody has built a backfire to stem the runaway twist as yet, but in the LP area, two dealers report that Elvis is still holding his own with "tremendous" sales of "Blue Hawaii."

lotte, N. C., 24; Goldsboro, N. C., 25, and Winston-Salem, N. C., 26; Wilma Lee and Stony Cooper, Hampton, Va., January 19; Davenport, Ia., 28; Rapid City, S. D., 29-31; Salisbury, Md., February 3; George Hamilton IV, Louisville, Ky., January 21; Salisbury, Md., February 3; Tampa, Fla., 4; Bobby Lord, Las Vegas, Nev., February 13-25; Louvin Brothers, Enid, Okla., January 19-20; Davenport, Ia., 28; Johnny and Jack and Kitty Wells, Vero Beach, Fla., January 16; Chicago Heights, Ill., 28, and Minneapolis, Minn., 29-February 3; Grandpa Jones, Louisville, Ky., January 21; Minnie Pearl, Davenport, Ia., 28; Jimmy Newman, Akron, Ohio, January 28; Hank Snow, Louisville, Ky., January 21; Justin Tubb, Winona, Minn., January 21; Aurora, Colo., January 23-27.

Europeans See Shrinking Market

Continued from page 6

tunes "Marina" and "O Sole Mio" (which Elvis Presley boomed into a hit).

2. Increasing popularity of "national language" recordings. Whereas until recently the English-language original did amazingly well in the European market, the demand is now strong for national language versions. Fewer U. S. hit tunes are now played in Europe generally in English. This trend is world-wide, as is demonstrated by the fact that U. S. singing stars are now essaying foreign-language recordings.

3. Increasingly aggressive foreign disk sales promotion. Foreign disk firms no longer stand in awe of either the American market or American competitors. Rather, they are digging in for stand-up-and-slug-it-out competition.

GEMA Complaint

The general attitude of the European disk trade is mirrored by GEMA, the German ASCAP organization. In his last report, GEMA's Board Chairman Dr. Erich Schulze complained that GEMA is realizing relatively little from foreign collections while doing yeoman work for ASCAP and other societies under reciprocal arrangements.

This attitude is mirrored also by

WITH THE COUNTRY JOCKEYS

By BILL SACHS

Kurt Meer, president and general manager of KCUL, 50,000-watt c.&w. outlet for Dallas and Fort Worth, has named Lawton Williams, station deejay and program director, to the post of assistant manager. Williams last week arranged for coverage of the Southwestern Exposition & Fat Stock Show, Fort Worth, beginning January 28. Assisting Williams in the coverage will be KCUL deejays Jerry Parks, Bob Clark and Jerry Hammons, along with the station's special events man, Pete Talmadge. . . . Copies of Lefty Frizzell's new release on Columbia, "So What! Let It Rain" b.w. "I Feel Sorry for Me," are available by writing to Steve Stebbins, Americana Corporation, Box 47, Woodland Hills, Calif. . . . Mark Raymer, c.&w. free-lance promotion man, posts that he has available deejay samples of country artists on various labels. He invites deejays in Washington, Oregon, California, Idaho and Nevada to write in for their copies. Raymer's address is 1701 East Burnside, Portland, Ore.

Hank Bartley, who does the c.&w. shows at KBGH, Armed Forces radio station at Brooke General Hospital, Fort Sam Houston, Tex., writes: "I do a two-hour show every afternoon called 'Hank's Hitchin' Post,' and feature the tops in the c.&w. field. Also run a 'Hospital Hoedown' every morning, playing some of the older songs. Would appreciate it if you could mention that I would like to receive releases from artists and record companies. The patients here at the hospital really go for c.&w. music in a big way."

Vern Terry, c.&w. jockey at WWIZ, Lorain, Ohio, is still confined in Room 161, Mary Mount Hospital, 12300 McCracken, Cleveland, mending from injuries sustained November 7 when he crashed into the rear of a steel truck while returning home from work. He went into surgery again January 5 when his hand was re-broken and the bones pinned. Doctors also operated to reactivate his vocal chords, which have been paralyzed. With these phases completed, doctors hope for his complete recovery. He would welcome a line from old friends. . . . Tom Reeder, general manager and deejay at WARI, Abbeville, Ala., type-

writes that one of his most popular programs is "The Hank Williams Show," which he airs daily, 11:45 a.m. to noon, sponsored by a local Ford dealer. "Results have been great," writes Tom. "On New Year's Day," he continues, "I did a special Hank Williams memorial program which ran an hour. I answered questions pertaining to Hank and his family as listeners phoned them in. A new recording that's stirring up quite a bit of fuss down this way is 'What Would I Do (Without You),' by Don Owens on Blue Ridge. Still need the latest releases from the artists, publishers and record companies. I will certainly give them plenty of spins."



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**OH, MEIN LIEBCHEN
COME A-WANDERING WITH ME** } *Nelson Riddle*

OH, MEIN LIEBCHEN - *Rose and Stevenson*

WHY GO ANYWHERE AT ALL? - *Pat Suzuki*

WHO CAN? YOU CAN! - *Margaret Whiting*

all released by



HARMS, INC. / NEW YORK, N.Y.

The pick of the new releases:

SPOTLIGHT ALBUMS OF THE WEEK

Strongest sales potential of all albums reviewed this week.

• *Continued from page 22*

THE UNFORGETTABLE WILLIAM KAPPELL



RCA Victor LM 2588 — This is one of Victor's Spotlight special packages, which also includes a free copy of the label's recently issued piano-greats album. The late William Kapell, who died in a plane crash in 1953, is represented here by selections he recorded from 1936 to 1951. The young pianist, whose keyboard technique rated rave reviews from top-flight critics, is heard here on Khachaturian's "Concerto for Piano and Orchestra," backed by the Boston Symphony with Serge Koussevitzky conducting, and selections by Rachmaninoff, Albeniz and Liszt. A quality package for collectors.

MARIA CALLAS SINGS GREAT ARIAS FROM FRENCH OPERAS



Angel S 35882 (Stereo) — The exciting diva is spotlighted in another delightful recital to add to her growing catalog of disk concertizing. Here, ably assisted by l'Orchestre National de la Radiodiffusion Francaise, she offers favorite selections from the operatic repertoire of Gluck, Saint-Saens, Bizet, Gounod, Thomas, Massenet and Charpentier. The artist has never been pictured more favorably than on this cover, a fact which can bring added sales.

FRANCK: SYMPHONY IN D MINOR



Philadelphia Orchestra (Ormandy). Columbia MS 6297 (Stereo & Monaural)—The familiar Franck "Symphony in D Minor" is handed a meaningful and flowing performance by the Philadelphia orchestra under the baton of Eugene Ormandy. The performance is up to the highest level of the Philadelphians and the sound is excellent. A strong set for new collectors.

TCHAIKOVSKY: VIOLIN CONCERTO IN D MAJOR OP. 35



David Oistrakh; Philadelphia Orchestra (Ormandy). Columbia MS 6298 (Stereo & Monaural)—The potent artistic combination of David Oistrakh and the Philadelphia Orchestra and the Tchaikovsky "Violin Concerto" should prove well-nigh irresistible to classical fans. The performances are superb, and the recorded sound is exceptional. A fine set that should turn into a steady seller for classical shops.

Spoken Word

SHAKESPEARE: KING RICHARD II (3-12)



Various Artists. Caedmon RS 216 (Stereo)—Directed by Peter Wood, Messrs. John Gielgud, Keith Michell and Leo McKern, offer prize performances in this rewarding stereo version of Shakespeare's play "King Richard II." Gielgud ably utilizes his lucid speech style, and the timbre of his voice to dramatically get over the difficult transitions of the many moods of King Richard's character. The three-disk set is handsomely packaged and is replete with a text of the play edited by G. B. Harrison. It is an excellent item and the only one available here of this play.

Country & Western

BILL ANDERSON SINGS COUNTRY HEART SONGS



Decca DL 74192—Anderson lends his quaveringly emotional ballad touch to a flock of good country-styled heartache material, including six of his own. Among these is the great tune, "City Lights," but also to be found are Fred Rose's "Blue Eyes Crying in the Rain," Roy Acuff's "As Long as I Live" and Jim Reeves' "Yonder Comes a Sucker." Fine chanting and good arrangements and country buyers should like it.

Sacred

THE STATESMEN QUARTET WITH HOVIE LISTER SING CAMP MEETING HYMNS



RCA Victor LPM 2440 (Stereo & Monaural)—The Statesmen Quartet with Hovie Lister sing a broad sampling of religious melodies on this album. They raise their voices in praise of the Lord through such inspirational tunes as "Rock of Ages," "Teach Me Lord to Wait," "Closer to Thee" and "Old Camp-Meeting Days." They are backed simply by piano.

Sound

THE FOURTH DIMENSION IN SOUND



Shorty Rogers and various artists. Warner Bros. B 1443 (Stereo & Monaural)—Sound, jazz, special arranging effects and high quality recording all meld on this disk to make it a standout. Responsible on the musical end are Shorty Rogers and a fine complement of musicians that includes Buddy Collette, Bud Shank, Paul Horn, Red Mitchell and Shelly Manne. The tunes have swing and interest and utilize stereo separation to a high level. Stereo buffs who like slick, subtle jazz with a touch of humor will like this one.

Polka

POLKA TWIST



Lil Wally. Jay Jay 1041—Pleasant polka wax here by the Midwest ork, with the sides more polka than Twist, as would be expected of the Lil Wally crew. The sides include polkas, obereks and waltzes, played by the ork in its usual peppy fashion. The best sides are "Something New Oberek," "Twist With Me" and "Sing and Dance Twist."

SPECIAL MERIT ALBUMS

Classical

RIO FLAMINCO



Vicente Gomez. Decca DL 74156—Besides the intensive playing of flamenco guitarist Gomez on this disk, there is an added dramatic intensity furnished by readings by the composer-guitarist in Spanish and by Tom Dickson in English. The composition by Gomez is varied and exciting. It is based upon a poem entitled "Cantare" and the music dramatically tells the story of the Guadalquivir River with much accent on flamenco dancing as well as playing. Topflight flamenco wax.

Reviews of New Albums

• *Continued from page 22*

★★★★ AS TIME GOES BY

Liberace. Coral CRL 757392—Here's a most pleasant album from Liberace that should please his still large complement of fans. He plays his piano in soft, warm fashion and the tunes are excellently chosen for his intimate style. Songs include "Terry's Theme," "As Time Goes By," "It's All in the Game" and "Misty." He is accompanied by drums and on some songs brother George plays violin accompaniment.

★★★★ THE TWIST

Ray Anthony and His Bopkends. Capitol ST 1668—Driving versions of a flock of familiar rock and roll efforts handled in Twist fashion here by the Ray Anthony crew could help this album sell. And a pair of pretty lassies named the Bookends turn out good vocal performances on a number of the sides. Best items include "Bunny Hop Twist," "Hound Dog Twist," "Tequila Twist" and "Peter Gunn Twist."

★★★★ STRINGS AFIRE

Cleburnoff and His Ork. Mercury FPS 6019 (Stereo)—Here's one of Mercury's first 35-mm. film recording packages, and the sound is up to the label's high classical waxing standards. A group of originals and standards are accorded colorful, effervescent instrumental treatments, featuring mandolin work by the string section, and soloist Shelly Manne, on drums. Fine mood music package for jocks and sound bugs.

JOHNNY BURNETTE'S HITS AND OTHER FAVORITES

Liberty LST 7206 (Stereo & Monaural)—"You're Sixteen," one of Burnette's bigger hits, is here, along with a more recent entry, "God, Country and My Baby." In addition, the chanter is heard agreeably on a selection of recent hits by other artists like "Moody River," "Just Out of Reach," "Little Bitty Tear," etc. He sings them well and fans in addition will dig the good color photo on the cover.

★★★★ FOR THOSE WHO THINK YOUNG

Joanie Sommers. Warner Bros. W 1436 (Stereo & Monaural)—The Pepsi-Cola slogan, which Joanie Sommers sings in radio-TV jingle form for the soft drink firm, makes an effective title for the canny's new album. She is in vivacious, tasteful vocal form on a group of showmanly oldies. Marty Paich provides solid backing on one

side of the LP, while the flip spotlights the thrush in exciting "live concert" takes.

★★★★ NEVER TO BE FORGOTTEN

Eddie Cochran. Liberty LRP 3220—Here is a collection of sides by the late Eddie Cochran that should interest his still large army of fans. There are old favorites like "Blue Suede Shoes," "Long Tall Sally," "Boll Weevil," and some original tunes like "Twenty Flight Rock," "Nervous Breakdown" and "Sweetie Pie." Good rockin' wax.

★★★★ DEUCES WILD

Frankie Laine. Columbia CS 8496 (Stereo & Monaural)—Frankie Laine is depicted in this album singing material with a Western flavor. His last set on Columbia, "Hell Bent for Leather," in which he sang the same kind of material, has done exceptionally well, and this set is a strong follow-up. As the title indicates, gambling is the main theme, and Laine's tense, exciting style sells tunes like "The Hard Way," "The Roving Gambler," "Dead Man's Hand," and "Moonlight Gambler" with conviction. Large ork backing and chorus add much to the proceedings.

LOW PRICED POPULAR

★★★★ LIVING STRINGS PLAY SOUTH OF THE BORDER

Cond. by Chavo Zarsira. RCA Camden CAL 682 (Stereo & Monaural)—The Living Strings have been good sellers for the low price label and this new set by the ork should move nicely, too. The band handles a flock of Latin items in warm instrumental style here, sparked by attractive and lush arrangements. Tunes include "Frenesi," "Malaguena," "Perfidia," "Taboo" and "Brazil."

★★★★ LIVING STRINGS PLUS TWO PIANOS PLAY THE MOST BEAUTIFUL MUSIC IN THE WORLD

Cond. Mario Ruiz Armengol. RCA Camden CAL 687 (Stereo & Monaural)—Lush listening indeed and with a fine sound. The living strings have already achieved a measure of success with past performances and here with twin pianos they take a flock of memorable melodies from various sources. Among the items are "Clair de Lune," "September Song," "Tenderly" and "Mona Lisa." Set was recorded in Mexico.

★ ★ ★ MODERATE SALES POTENTIAL

★★★ HAWAII'S GOLDEN FAVORITES

Charles K. L. Davis. Decca DL 74214

★★★ MUSIC BY ERICH WOLFGANG KORNGOLD

Warner Bros. W 1438 (Stereo & Monaural)

★★★ AMERICAN FILM FAVORITES

Raoul Meynard and His Ork. Warner Bros. W 1440 (Stereo & Monaural)

★★★ THE SHENANDOAH TRIO

Dot DLP 25393 (Stereo & Monaural)

★★★ MUSIC FOR THOSE WHO GO STEADY

Steve Graham Strings. Warner Bros. W. 1437 (Stereo & Monaural)

★★★ BLUES MAKE ME HAPPY

Cab Calloway. Coral CRL 757408

★★★ STRINGS OVER TAHITI

Don Tiers. Warner Bros. W 1434 (Stereo & Monaural)

★★★ DANCE PROGRAM

Jan Garber and His Ork. Decca DL 74196

★★★ THE SONOROUS SOUNDS OF KARL KELLER

Kamak KKK 2002

★★★ CALYPSO ISLANDS

The Castaways. Decca DL 74116

★★★ NORMA ZIMMER SINGS TRUE LOVE

Dot DLP 25404 (Stereo & Monaural)

★★★ PRESENTING AL ROLLINGTON AT THE CONN ORGAN

Decca DL 74223

★★★ FABULOUS SONGS OF THE 20'S

Charlie McKente and His Twin Piano. Dot DLP 25380 (Stereo & Monaural)

★★★ FAR ACROSS THE SEA

The Gene Rains Group. Decca DL 74184

LOW PRICED POPULAR

★★★ HONKY-TONE PIANO

Dot Wood. Camden CAL 684 (Stereo & Monaural)

JAZZ LP'S

★★★★ STRONG SALES POTENTIAL

★★★★ MOSAIC

Art Blakey and the Jazz Messengers. Blue Note 4898—Another rousing modern jazz set in the funky groove from the Messengers. Blakey is out front pouring it on on drums and some new members of the group, trumpeter Freddie Hubbard and pianist Cedar Walton, carry off their assignments with a high sense of rhythm and verve. Of the five tracks, "Down Under" comes through as a band that should get a good deal of deejay play on jazz shows.

★★★★ DEXTER CALLING

Dexter Gordon. Blue Note 4083—This latest LP by set jazz tenor saxist Dexter Gordon is notable not only for some fine blowing by the tenor saxist, but for three tunes written and played by Gordon for the West Coast versions of Jack Geller's New York Old-Broadway hit "The Connection," "Soul Sister," "I Want Mose" and "Ernie's Tune" are the compositions. A rhythm section of Kenny Drew, Paul Chambers and Philly Joe Jones accompanies Joe Gordon. Solid jazz wax, especially for West Coast sales.

GEORGE RUSSELL SEXTET IN K. C.

Decca DL 74183—More highly listenable wax for the avant-garde clique of modern jazz. Russell's group is in top form with the leader at the piano and a front line of Don Ellis, trumpet; Dave Baker, trombone; and Dave Young, tenor sax. The music is full of interesting contrasts of rhythm and harmony and it has a consistent swing, too. Russell's only writing chore on the LP of the six tracks is "Theme" but there are fine arrangements of tunes by Miles Davis, Dave Baker and Clifford Brown.

★★★★ SWINGIN' WITH HUMES

Helen Humes. Contemporary M 3598—Miss Humes, a jazz sista for years, and notably a vocalist with the Basie band for four years, has made her way back into the scene via two other LP's on Contemporary. In this, her third, she turns to a flock of solid standards like "Solitude," "Pennies From Heaven," "I'm Confessin'," and "Sposin'," to showcase her stylish manner of phrasing and improvising. Presence of Wynton Kelly, Leroy Vinnegar, Al Viola on the date are assets, too.

★★★★ STRONG SALES POTENTIAL

★★★★ AS YOU LIKE IT

Al Rose Trio. Cover LP 19621

★★★ LOUIS PRIMA PRESENTS THE BUDWOOD PRIMA TRIO

Dot DLP 25407 (Stereo & Monaural)

SPECIALTY LP'S

★★★★ STRONG SALES POTENTIAL

COMEDY

★★★★ WON'T THAT BLOW YOUR HAT IN THE CREEK

Lightnin' Chance. Warner Bros. W 1416—Brother Dave Garner has had a flock of success with his "down-home," country-styled humor, and Lightnin' Chance, who is just a bit more rural, has a good chance to score in the same manner, particularly in the South, where fans hear him regularly on WSM's "Grand Ole Opry." Here he does a flock of skits with the flavor of "Pigs Is Jest Like People," "Vittles City Style," etc., and he does them well. Minnie Pearl hands him a good send-off with her liner notes.

LATIN AMERICAN

★★★★ POCO LOCO

Joe Loco Ork. GNP 64—A fine set for the Latin trade for the many fans of Latin music and fans of Loco's swinging piano work. On this album the pianist is accompanied by a rhythm combo and he gets a chance to show off some exciting solos over Latin rhythmic settings. Tunes include "Tabu," "Yellow Bird," "When Your Lover Has Gone," "Si Eses Tu" and "Pal Canela."

SOUND

★★★★ INGENUITY IN SOUND

Buddy Cole. Warner Bros. B 1442 (Stereo & Monaural)—Buddy Cole is in top form for this kind of album. He uses stereo separation to lift fullest extent, interweaving moods and melodic lines from channel to channel. Organ buffs with a stereo best, and stereo buffs with a liking for organ will go for this one. Recording and pressing are top-flight and the tunes included should be familiar to everyone: "Caravan," "The Breeze and I," "Moonlight" and "Check to Check" are some of them.

★★★★ NEW PERSPECTIVES IN PIANO SOUNDS

David Swift. Warner Bros. B 1441—Fine artistry on piano by Swift and superb recording and pressing surface are combined.

(Continued on page 35)

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SPECIAL STUDENT AND ADULT TOUR RATES ON REQUEST

THE NATION'S TOP TUNES HONOR ROLL OF HITS

TRADE MARK REG.

FOR WEEK ENDING JANUARY 20

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

This Week	Last Week	Tune	Composer-Publisher	Weeks on Chart
1	1	THE TWIST	By Hank Ballard—Published by Jay & Cee-Armo (BMI)	24
2	3	PEPPERMINT TWIST	By Joey Dee-Henry Glovers—Published by Impact-Ware (BMI)	7
3	2	THE LION SLEEPS TONIGHT	By Weiss-Peretti-Creators—Published by Folkways (BMI)	7
4	4	CAN'T HELP FALLING IN LOVE	By Weiss-Peretti-Creators—Published by Gladys (ASCAP)	5
5	6	HAPPY BIRTHDAY, SWEET SIXTEEN	By H. Greenfield-N. Sedaka—Published by Aldon (BMI)	8
6	5	RUN TO HIM	By Keller-Goffin—Published by Aldon (BMI)	9
7	8	WALK ON BY	By Hayes—Published by Lowery (BMI)	8
8	9	I KNOW	By Barbara George—Published by Saturn-At Last (BMI)	4
9	13	WHEN I FALL IN LOVE	By Victor Young-Edward Heyman—Published by Northern (ASCAP)	6
10	10	WHEN THE BOY IN YOUR ARMS	By Tepper-Bennett—Published by Pickwick (ASCAP)	6
11	11	UNCHAIN MY HEART	By A. Jones-F. James—Published by Tee Pee (ASCAP)	5
12	22	NORMAN	By John D. Loudermilk—Published by Acuff-Rose (BMI)	2
13	7	GOODBYE CRUEL WORLD	By Shayne—Published by Aldon (BMI)	11
14	14	LET THERE BE DRUMS	By Nelson-Podolor—Published by Travis (BMI)	9
15	18	A LITTLE BITTY TEAR	By Hank Cochran—Published by Pamper (BMI)	3
16	19	TOWN WITHOUT PITY	By D. Tiomkin-N. Washington—Published by United Artists (ASCAP)	3
17	20	BABY IT'S YOU	By Mack David-Barney Williams-Bert Bacharach—Published by Dolfi (ASCAP)	2
18	21	COTTON FIELDS	By Dave Fisher—Published by Westside (BMI)	2
19	12	PLEASE MR. POSTMAN	By Dobbins-Garrett-Brianbert—Published by Jobette (BMI)	11
20	23	THE WANDERER	By E. Maresca—Published by Schwartz-Disal (ASCAP)	3
21	16	MOON RIVER	By Mancini-Mercer—Published by Famous (ASCAP)	10
22	15	REVENGE	By Benton-Hull-Ewald—Published by Raleigh (BMI)	5
23	29	FUNNY HOW TIME SLIPS AWAY	By Willie Nelson—Published by Pamper (BMI)	2
24	30	SMALL SAD SAM	By Sunny Skylar-E. V. Deane—Published by R.F.D. (ASCAP)	2
25	28	IF YOU GOTTA MAKE A FOOL OF SOMEBODY	By Rudy Clark—Published by Good Songs (BMI)	3
26	—	IRRESISTIBLE YOU	By Kasha-Dixon—Published by Lloyd & Logan (BMI)	1
27	—	DEAR LADY TWIST	By Guida—Published by Pepe (BMI)	1
28	—	ROCK-A-HULA BABY	By Wise-Weisman-Fuller—Published by Gladys (ASCAP)	3
29	—	DEAR IVAN	By Jimmy Dean—Published by Plainview (BMI)	1
30	—	BREAK IT TO ME GENTLY	By Lampert-Seneca—Published by Northern (ASCAP)	1

RECORDINGS AVAILABLE

(Best Selling Record Listed in Bold Face)

- 1. THE TWIST** — Chubby Checker, Parkway 811; Hank Ballard and the Midnighters, King 5171; Little Sisters, Parkway 815; Ernie Freeman, Imperial 5793; Billy Wade, Operators 2003.
- 2. PEPPERMINT TWIST** — Joey Dee and the Starliners, Roulette 448L.
- 3. THE LION SLEEPS TONIGHT** — Tokens, RCA Victor 7954.
- 4. CAN'T HELP FALLING IN LOVE** — Four Esquires, Terrace 7502; Elvis Presley, RCA Victor 7968; Keely Smith, Dot 16298.
- 5. HAPPY BIRTHDAY, SWEET SIXTEEN** — Neil Sedaka, RCA Victor 7987.
- 6. RUN TO HIM** — Bobby Vee, Liberty 55388.
- 7. WALK ON BY** — Leroy Van Dyke, Mercury 71834.
- 8. I KNOW** — Barbara George, AFO 302.
- 9. WHEN I FALL IN LOVE** — Lettermen, Capitol 4658.
- 10. WHEN THE BOY IN YOUR ARMS** — Connie Francis, MGM 13051.
- 11. UNCHAIN MY HEART** — Ray Charles, ABC-Paramount 10166.
- 12. NORMAN** — Sue Thompson, Hickory 1159.
- 13. GOODBYE CRUEL WORLD** — James Darren, Colpix 609.
- 14. LET THERE BE DRUMS** — Sandy Nelson, Imperial 5775.
- 15. A LITTLE BITTY TEAR** — Burl Ives, Decca 31330; Wanda Jackson, Capitol 4681L.
- 16. TOWN WITHOUT PITY** — Gene Pitney, Musicor 1009.
- 17. BABY IT'S YOU** — Shirelles, Scepter 1227.
- 18. COTTON FIELDS** — Highwaymen, United Artists 370.
- 19. PLEASE MR. POSTMAN** — Marvelettes, Tamla 54046.
- 20. THE WANDERER** — Dion, Laurie 3115.
- 21. MOON RIVER** — Jerry Butler, Vee Jay 405; Henry Mancini, RCA Victor 7916; Fuller Brothers, Challenge 9119; Carmen Cavallaro, Decca 31304; Calvin Jackson, Reprise 10022; Richard Hayman, Mercury 71869; Hollyridge Strings, Capitol 4631; Mantovani, London 2021; Jane Morgan, Kapp 431; Eddie Harris, Vee Jay 420.
- 22. REVENGE** — Brook Benton, Mercury 71903.
- 23. FUNNY HOW TIME SLIPS AWAY** — Jimmy Elledge, RCA Victor 7946.
- 24. SMALL SAD SAM** — Phil McLean, Versatile 107.
- 25. IF YOU GOTTA MAKE A FOOL OF SOMEBODY** — James Ray, Caprice 110.
- 26. IRRESISTIBLE YOU** — Bobby Darin, Ato 6214.
- 27. DEAR LADY TWIST** — Gary (U. S.) Bonds, LeGrand 1015.
- 28. ROCK-A-HULA BABY** — Elvis Presley, RCA Victor 7968.
- 29. DEAR IVAN** — Jimmy Dean, Columbia 42259.
- 30. BREAK IT TO ME GENTLY** — Brenda Lee, Decca 31348.

Swingin into "62"



Freddy Cannon's

"TEEN QUEEN OF THE WEEK"

S-4096

Jimmy Rivers

"PUPPY LOVE"
"PUPPY LOVE"
"PUPPY LOVE"

S-4091

Danny and the Juniors

"TWISTIN'
ALL NIGHT LONG"

S-4092



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Phila., Pa., Mon., Jan. 8, 1962.

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"WHEN THE BOY IN YOUR ARMS

(Is the Boy in Your Heart!)

K 13051



Reviews of New Singles

Continued from page 31

section work and danceable rhythm give it appeal. (Showcase, BMI) (2:18)

**** Nice 'N Easy (Twist)—The tune, a hit for Frank Sinatra some time ago, is given a tuneful Twist treatment by the big band. Strong work from sax, trumpet and rhythm sections make it good programming wax for deejays, especially on the "better music" stations. (Eddie Shaw, ASCAP) (2:24)

BOB LUMAN
 **** Louisiana Man—WARNER BROS. 5255—Bright novelty, out a while back with Rusty and Doug, gets a driving reading from the chanter over exciting backing that moves. Side could grab good action. Watch it. (Acuff-Rose, BMI) (2:10)

**** Rocks of Reno—Pretty ballad with a sad message is sung nicely by the chanter over simple backing as he tells of a love that ran aground and ended in divorce. Arrangement is catchy too. (Acuff-Rose, BMI) (2:30)

TONY MIDDLETON
 **** Memories are Made of This—UNITED ARTISTS 410—Fervent, stylized reading by Middleton on the infectious oldie. Merits exposure. (Montclair, ASCAP) (3:09)

**** Drifting—Expressive warbling aint on pretty theme with effective Latin-styled backing. (Trio, BMI) (2:52)

DANNY PEPPERMINT
 **** One More Time—CARLTON 567—Exuberant performance by Peppermint and his Twist group on lively rocker with solid terp beat. Should pull play. (Pokyan, ASCAP)

**** La Dee Dah—Another sock terp side with Peppermint warbling with verve and drive on catchy rocker. (Sheldon, BMI)

HANK MARR
 **** The Twist Serenade—FEDERAL 12451—Instrumental twist item features organ, horns, and rhythm and it moves from the word go. A side that could grab a lot of juke action. (Lois, BMI) (2:49)

**** Your Music Touch—Ditty, which bears a resemblance to a familiar standard, is handed a strong instrumental performance by the organist, and the chorus occasionally joins in to chant the lyric. (Lois, BMI) (2:50)

LOU RAWLS
 **** The Bride—CAPITOL 4695—Another strong version of the European and Spanish-speaking hit "La Novia." Side is done in a slow ballad style with wide banks of strings and vocal chorus supporting. (Regent, BMI) (2:54)

**** The Biggest Lover in Town—A fine rockaballad is sung with conviction by Rawls here. The side has a weeper-touched lyric and the side builds to intensity with strings and vocal choral effect. (American, BMI) (2:33)

JORGEN INGMANN
 **** Pinetop's Boogie Woogie—ATCO 6216—Ingmann has another potent item here in the old boogie-woogie jazz standard. The boy plays some hot guitar on the side at an infectious medium tempo. Rhythm section assists. (Melrose, ASCAP) (2:58)

**** Violette—One of Europe's hot jazz tunes gets a Latin American treatment from the guitarist. Side features some classy instrumental work from the boy against strong backing. (Metrolion, BMI) (1:54)

CARL DOBKINS JR.
 **** Promise Me—DECCA 31353—A catchy tune is sung with style by the boy here. The lyric has a plea quality, and the boy's lilting singing is backed by strings and femme vocal group. (Aldon, BMI) (2:06)

**** Ask Me No Questions—Country quality comes through a bit on this bouncy side. Lyric, of course, belies the feeling of the tune since its weeper-styled. Dobkins is backed by a femme chorus and strings. (Aldon, BMI) (2:37)

GEORGIA BROWN
 **** Roll Him Over—LONDON 9513—Miss Brown has a real sound on this smart, jazz-styled version of the oldie. Side employs a flock of upward modulations in the Bobby Darin "Mack the Knife" style, and it's all done to a swinging backing by the Ted Heath band. Watch this one. (Shepbro-Bernstein, ASCAP) (2:30)

**** Don't Take Your Love From Me—Another stylish side by the thrush, again with solid backing by Ted Heath and company. Many hip jocks will go for this one, though the flip figures as the side. (M. Witmark & Sons, ASCAP) (3:12)

MORT GARSON
 **** Early Sunday—JOY 259—Here's an interesting rocker blues that employs organ, chimes and horns in a solid gospel-styled

outing. This one really moves on in a big arrangement. Watch it. (Joy, ASCAP) (2:06)

**** Honeysuckle Rose—Here's a rockin' arrangement of the oldie with horns employed in a Latin-tined style. Good side but flip rates the edge. (Joy, ASCAP) (2:08)

SIMMS TWINS
 **** Right in Love—SAR 125—Potent dishing by the boys that could earn both juke loot and over-the-counter sales. Bright tune is aimed at the teen set. Good wax here. (Kags, BMI) (2:18)

**** The Smile—A warm follow-up here by the Simms Twins of their recent hit "Soothe Me." The lads give the medium tempo effort a good go—showing off nice harmony. (Daywin-Kags, BMI) (2:27)

FRANKIE AVALON
 **** After You're Gone—CHANCEL-LOR 1101—Here's a driving, intense performance of the evergreen aided by an imaginative ork arrangement. Side rocks and could turn into a seller for the chanter. (Mayfair, ASCAP) (2:21)

**** If You Don't Think I'm Leaving—Avalon tells this lightly swinging item with style over good ork support. Could grab spins. Good item for good music stations. (Barton, ASCAP) (1:46)

KENNETH DEAL
 **** Tell Me Where—PEACOCK 1915—Fervent reading by Deal on gospel-flavored blues item with effective backing. Both sides have dual market appeal in both pop and r.&b. (Lion, BMI) (2:12)

**** Give a Little Love—Feelingful chanting by warbler on moving rockaballad with church flavor to backing. (Lion, BMI) (2:15)

RUSTY DRAPER
 **** When I've Learned—MERCURY 71914—Draper sings with feeling and heart on tender country-flavored ballad with inspirational-type lyric, and good support from chorus on backing. (Tree, BMI) (2:20)

**** Tongue Tied Over You—Bouncy, bright novelty ditty is sung with spirit and showmanship by Draper. Lyric features stutter-gimmick.

MEL CARTER
 **** I Need You So—MERCURY 71893—Heartfelt rendition by Carter of appealing ballad with relaxed bluesy backing. (St. Louis, BMI) (2:17)

**** When I Grow Too Old to Dream—Swinging r.&r. treatment of the Romberg-Hammerstein standard with solid organ solo work on backing. (Robbins, ASCAP) (2:37)

BILL GIANT
 **** Tomorrow's Clown—MGM 13054—Haunting r.&r. theme with good lyrics is wrapped in showmanly reading by Giant. Merits exposure. (Leeds, ASCAP) (2:18)

*** Poof!—(Aberbach, BMI) (2:08)

DR. FEEL GOOD AND THE INTERNS
 **** Doctor Feel Good—OKEH 7144—Over a pulsating background, Dr. Feel Good turns in a bright performance of a catchy novelty that swings. The good doctor shouts it with excitement, while the boys back him closely. Watch this one for pop and r.&b. (Cigma, BMI) (2:18)

*** Mister Moonlight—(Lowery, BMI) (2:37)

THE ISLEY BROTHERS
 **** The Snake—WAND 118 A-B—Another dance step being introduced by the boys on this one. The beat is infectious and should score with teens. Besides some fine tenor sax work, there's great shouting by the boys. (Sicary, BMI) (2:33)

*** Right Now—(Sicary, BMI) (3:20)

BOSS COMBO
 **** Organ Getader's Twist—CORAL 62300—The old swing standard gets a Twist treatment in this rockin' side. Instrumental is a fine dance tune with hot tenor sax and organ licks. (American Academy of Music, ASCAP) (1:47)

*** Big Twist—(Northern, ASCAP) (1:50)

AL CAIOLA
 **** Rollerama—UNITED ARTISTS 400—A fetching instrumental in two-beat that swings along nicely at a medium tempo is played by guitarist Caiola and group here. Solo spot is also given to Hammond organ. A fine side for both "better music" programming and Top 40 stations. Side picks that something extra that might make it go. (Alpane, ASCAP) (2:13)

*** Stampede—(Atlantic, BMI) (2:07)

(Continued on page 36)

BILLBOARD MUSIC WEEK HOT C & W SIDES

This Week	Last Week	TITLE, ARTIST, LABEL & NUMBER	Weeks on Chart
1	1	WALK ON BY, Leroy Van Dyke, Mercury 71834	20
2	3	CRAZY, Patsy Cline, Decca 31317	10
3	2	BIG BAD JOHN, Jimmy Dean, Columbia 42175	14
4	4	SOFT RAIN, Ray Price, Columbia 42132	13
5	10	LONESOME NUMBER ONE, Don Gibson, RCA Victor 7959	8
6	8	IN THE MIDDLE OF A HEARTACHE, Wanda Jackson, Capitol 4635	9
7	5	LOSING YOUR LOVE, Jim Reeves, RCA Victor 7950	6
8	6	YOU'RE THE REASON, Bobby Edwards, Crest 1075	20
9	7	WHAT I FEEL IN MY HEART, Jim Reeves, RCA Victor 7950	6
10	12	THE COMMANDEROS, Claude King, Columbia 42196	10
11	13	THAT'S MY PA, Shub Wooley, MGM 13046	3
12	23	TENNESSEE FLAT-TOP BOZ, Johnny Cash, Columbia 42147	5
13	11	DAY INTO NIGHT, Kitty Wells, Decca 31313	7
14	14	AIR MAIL TO HEAVEN, Carl Smith, Columbia 42222	3
15	20	ANYWHERE THERE'S PEOPLE, Lawton Williams, Mercury 71867	12
16	19	MISERY LOVES COMPANY, Porter Wagoner, RCA Victor 7967	3
17	21	GO HOME, Lester Flatt & Earl Scruggs, Columbia 42141	8
18	9	UNDER THE INFLUENCE OF LOVE, Buck Owens, Capitol 4602	24
19	—	WALKING THE STREETS, Webb Pierce, Decca 31298	16
20	16	IT'S YOUR WORLD, Marly Robbins, Columbia 42065	18
21	—	A WOUND TIME CAN'T ERASE, Stonewall Jackson, Columbia 42229	1
22	24	HOW DO YOU TALK TO A BABY, Webb Pierce, Decca 31298	16
23	—	WHAT A PLEASURE, Connie Hall, Decca 31310	1
24	22	BE QUIET MIND, Del Reeves, Decca 31307	11
25	27	HAPPY JOURNEY, Hank Locklin, RCA Victor 7965	3
26	17	BACKTRACK, Faron Young, Capitol 4616	16
27	18	THROUGH THAT DOOR, Ernest Tubbs, Decca 31300	10
28	25	I WENT OUT OF MY WAY, Roy Drusky, Decca 31297	19
29	28	OUR MANSION IS A PRISON NOW, Kitty Wells, Decca 31313	3
30	15	TENDER YEARS, George Jones, Mercury 71804	31

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BILLBOARD MUSIC WEEK HOT R & B SIDES

This Week	Last Week	By special survey for week ending 1/20 TITLE, ARTIST, LABEL & NUMBER	Weeks on Chart
1	2	I KNOW, Barbara George, AFO 302	9
2	1	UNCHAIN MY HEART, Ray Charles, ABC-Paramount 10266	5
3	8	LOST SOMEONE, James Brown & the Famous Flames, King 5573	5
4	5	POOR FOOL, Ike & Tina Turner, Sue 753	4
5	6	TURN ON YOUR LOVE LIGHT, Bobby Bland, Duke 344	7
6	4	THE TWIST, Chubby Checker, Parkway 811	6
7	3	PLEASE MR. POSTMAN, Marvelettes, Tamla 54046	19
8	22	THE LION SLEEPS TONIGHT, Tokens, RCA Victor 7954	3
9	23	PEPPERMINT TWIST, Joey Dee & the Starliners, Roulette 4401	4
10	30	IF YOU GOTTA MAKE A FOOL OF SOMEBODY, James Ray, Caprice 110	2
11	9	JUST GOT TO KNOW, Jimmy McCracklin, Art-Tone 825	14
12	26	REVENGE, Brook Benton, Mercury 71903	3
13	7	SOOTHE ME, Sims Twins, Sar 117	16
14	10	BUT ON THE OTHER HAND BABY, Ray Charles, ABC-Paramount 10266	5
15	19	THE ROACH, Gene & Wendell, Ray Starr 777	8
16	11	GYPSY WOMAN, Impressions, ABC-Paramount 10241	10
17	14	MOON RIVER, Jerry Butler, Vee Jay 405	3
18	—	DUKE OF EARL, Gene Chandler, Vee Jay 416	1
19	20	WHAT'S SO GOOD ABOUT GOODBYE, Miracles, Tamla 54053	2
20	15	SMOKY PLACES, Corsairs, Tuff 3030	2
21	18	LETTER FULL OF TEARS, Gladys Knight & the Pips, Fury 1054	4
22	12	BABY IT'S YOU, Shirelles, Scepter 1227	3
23	21	I'M BLUE, Ikettes, Atco 6212	2
24	24	SEPTEMBER IN THE RAIN, Dinah Washington, Mercury 71876	9
25	25	SO MEAN TO ME, Little Milton, Checker 994	2
26	13	THERE'S NO OTHER (Like My Baby), Crystals, Phillies 100	8
27	16	JUST OUT OF REACH (Of My Two Open Arms), Solomon Burke, Atlantic 2114	19
28	17	JAMIE, Eddie Holland, Motown 1021	2
29	28	TUFF, Ace Cannon, HI 2040	3
30	29	PUSHIN' YOUR LUCK, Sleepy King, Joy 257	3

Reviews of New Albums

Continued from page 32

In the stereo versions of this album. The sound separation and ping-pong effects are excellent. There is much variety and movement in such a small combo which features piano, guitar, bass, drums and, on some tracks, Latin percussion. Tunes are all standard repertoire like "Moonlight," "Begin the Beguine," "Boogie Woogie" and "St. Louis Blues."

SACRED

★★★★ GOSPEL GUITAR
Billy Grammer, Decca DL 74312—Grammer has had several vocal hits on the Monumental label but here in a new Decca outing, he shows his versatility with a top-notch set of guitar performances. The gentle picking and strumming is applied to such solid sacred evergreens as "The Old Rugged Cross," "Life's Railway to Heaven," "What a Friend" and "Beautiful Isle of Somewhere." Sacred fans will find much inspiration and peace here but fans of just plain good guitar playing will like it too.

★★★ MODERATE SALES POTENTIAL

FOLK

★★★★ IRISH FOLK SONGS AND BALLADS
Dick Cameron, Folkways FG 3516

★★★★ OLD TIME COUPLE DANCES
Various Artists, Folkways FW 8817

★★★★ BALLADS AND BLUEGRASS
Walter Forbes, RCA Victor LPM 2472 (Stereo & Monaural)

★★★★ ON AND OFF CAMPUS
Ivy League Trio, Coral CRL 757399

SACRED

★★★★ DAROL RICE CELLO CHOIR PLAYS THE OLD HYMNS
RCA Victor LPM 2439 (Stereo & Monaural)

★★★★ STANDARD SACRED MUSIC OF THE AGES
Louis Del Monte, Folkways FS 3838

SPOKEN WORD

★★★★ DIE WEISE VON LIEBE UND TOD; DAS MARIENLEBEN
Lotte Lehmann, Caedmon TG 1128

SPECIALTY

★★★★ EIGHT ELECTRONIC PIECES BY TOD DOCKSTADER
Folkways FM 3434

LATIN AMERICAN

★★★★ MUCHO PIANO
Eddie Cano and His Ork. GNP 44

Continued from page 18

land and Denmark. Together with the sales in England and the Benelux countries, the sales totals about 300,000 copies, which is a record for a Norwegian.

Recording

This week a German representative of Metronome records comes to Norway to make a German recording of the Key Brothers, and the a.&r. man of Nor-Disc A/S, Toto Johannessen, goes to Sweden to make another EP recording with the three boys for Swedish distribution.

Liberty in Norway

As of February 1 Iversen & Frogg takes over the representation

Minneapolis Breaks

Continued from page 6

and was picked as an "instant discovery" by KDWB.

Angels

"Flying Blue Angels" by Johnny and the Pilots on Coed, which broke here some weeks ago, is continuing to sell well, though it has yet to hit the national charts.

Several other new tunes are also being picked by the radio trade here. Lou Riegert, musical director at KDWB, likes "Shimmy, Shimmy Walk" Part II by the Megatons on the Dodge label (an opinion, incidentally, that finds concurrence from Jim Lounsbury of big hi-playing WJJD in Chicago), and "Nine Little Teardrops" by Sue Thompson from her Hickory album.

Ron Clark at KXGO, N. D. notes the station has been getting excellent reaction from Jack Cook's "Run Boy, Run Boy" on the Ramco label. Clark points out the record is No. 12 on the station's chart and oddly enough, "has no distributor for this area, but record stores are swamped for the record, and I (Clark) can't do anything else except move it higher each week."

Mercury Bows

Continued from page 4

Hits"; English piano duo, Rawicz and Landauer performing "The World's Favorite Piano Classics"; Frankie Vaughan, "Singin' Happy"; Vienna Concert Orchestra, "Great Strauss Waltzes"; Holland's Malando on "El Tango"; The Belgian Francis Bay, "Swinging the Latin Bay Beat" and Franz Jackson's "Jazz, Jazz, Jazz."

Plans for future introductions include the Concertgebow Orchestra, the Dutch Swing College Band, the Netherlands Chamber Orchestra, the Marine Band of the Royal Netherlands Navy and the Amsterdam Opera Choir, all of Holland; Johnny Holladay, Patachou, Sacha Distel, Jacqueline Francois, Edith Piaf, and Henry Salvador, all of France; Marty Wilde and Bill McGuffie of England; the I. Musici Chamber Orchestra of Italy; Kindercher Erich Bender, Horst Fischer and Heidi Bruhl of Germany.

INTERNATIONAL

★★★★ The HEART OF TRINIDAD
Callimbo Steel Band, GNP 62

BLUES

★★★★ BARRELHOUSE BUCK; BACKCOUNTRY BARRELHOUSE
Thomas McFarland, Folkways FG 3554

★★★★ BLUES
Roosevelt (Honeydripper) Sykes, Folkways FS 3827

CHILDREN'S EP

★★★★ THE CHOO CHOO TRAINS
Mobile Fidelity EP 1

CLASSICAL

★★★★ FORTY FABULOUS FINGERS
Original Piano Quartet, Decca DL 710047

International News

for Liberty Records. Liberty has never before had records with their own label in Norway, but has been presented on the London label (which is controlled by Proton A/S). EMI has taken over the European representation for Liberty.

SPAIN

Hispavox Handles Two Pub Outlets

By RAUL MATAS

32 Av. Jose Antonio, Madrid 13

Hispanvax announced that it will handle Argo Music and AMC Music here. Both companies managed by Buck Ram, the manager of the Platters.

The special Who's Who in the World of Music edition of BMW was warmly received in this country by publishers, record companies and DJ's. . . . Santy, a young singer here, is the first local talent to wax the "Twist" in Spain. Several labels will launch records of the new dance craze.

Paul Anka will be presented on Spanish TV as soon as he arrives from studios in Barcelona. He will perform at the Sports Palace in Madrid with a 10,000 crowd capacity. . . . Gelu, Andalusian star of the "new wave" of Spain, visited Caracas. She received an award as the most promising female star of 1961 among the young singers.

The Mack Ke Mac's from Buenos Aires to be guest stars soon in Europe.



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"LET ME IN" THE SENSATIONS ARGO 5405

"SHIMMY SHIMMY WALK" THE MEGATONS CHECKER 1005

"OH CINDY" THE VIBRATIONS CHECKER 1002



2120 S. Michigan Chicago 16

Reviews of New Singles

Continued from page 34

★ ★ ★ MODERATE SALES POTENTIAL

RICKY ALLEN
★ ★ ★ A Man's Got a Right (To Cry Sometimes) (Melva, BMI) — ★ ★ ★ From You (Melva, BMI), AGE 29105

SAMMY SALVO
★ ★ ★ Billy Blue (Acuff-Rose, BMI) (2:30) — ★ ★ ★ French Poodle (Acuff-Rose, BMI) (2:19), HICKORY 1161

THE VERSATILES
★ ★ ★ Just Words (Don, BMI) (2:19) — ★ ★ ★ The White Chiffs of Dover (Shapiro-Bernstein, ASCAP) (2:37) PEACOCK 1918

LITTLE SATAN AND THE EASY ROCKS
★ ★ ★ Secret of a Kiss (Forever, BMI) (2:28) — ★ ★ ★ Party on the Hill (Forever, BMI) (1:52), ADONA 1442

JUNIOR WELLS
★ ★ ★ It Hurts Me Too (Melva, BMI) — ★ ★ ★ Cha Cha Cha in Blue (Melva, BMI), CHIEF 7035

PHIL STUMPO
★ ★ ★ Heartbreaker (B-W, BMI) (2:15) — ★ ★ ★ You Mean Everything to Me (Alton, BMI) (2:40), B-W 617-B

ROBBIE AND JOE
★ ★ ★ She's Gonna Gonna Gonna Be Mine (Newton, ASCAP) (2:17) — ★ ★ ★ Sweet Notes Signed With Lipstick (Newton, ASCAP) (2:20), GREAT 4700

JIMMY NORMAN
★ ★ ★ Someone to Care for Me (Laster, BMI) (2:40) — ★ ★ ★ One of These Days (Duchess, BMI) (2:40), ROY STAR 1079

BILLY ROME
★ ★ ★ Donna (Kemo, BMI) (2:27) — ★ ★ ★ You Runaround (Turban, BMI) (2:34)

JAY RANDALL
★ ★ ★ My Heart Is Bleeding (Reeve, BMI) — ★ ★ ★ Walking Along (Jake-Carl, BMI), CARL 1065

THE HOT TAMALES
★ ★ ★ Hum Double Bubble (September, BMI) (2:28) — ★ ★ ★ Hot Tamale (September, BMI) (2:07), PAC 3501

THE EASY ROCKS
★ ★ ★ Blue Island Express (Forever, BMI) (2:27) — ★ ★ ★ Some Came Boppin' (Forever, BMI) (2:26), ADONA 1443

JEFF REYNOLDS
★ ★ ★ Just a Hobo (Active, ASCAP) (2:20) — ★ ★ ★ I'm Just a Lonely Dairy Boy (Active, ASCAP) (2:28), AIR 5054

TOOKIE COLLOM
★ ★ ★ You've Gotta Run Me Down (Beak, BMI) (1:41) — ★ ★ ★ My Fraulein Cries for Me (Painted Desert, BMI) (2:32), HOLIDAY INN 107

GARY PAXTON
★ ★ ★ It's So Funny I Could Cry (Central, BMI) (2:43) — ★ ★ ★ Teen Age Crush (Central, BMI) (2:20), LIBERTY 55467

TEDDY BART
★ ★ ★ Moody (Neptune, BMI) (2:46) — ★ ★ ★ Christmas Fills My Heart (Neptune, BMI) (2:43), CENTAUR 102

CHUCK JACKSON
★ ★ ★ What'Cha Gonna Say Tomorrow (Ludlx, BMI) (2:24) — ★ ★ ★ Angels of Angels (Ludlx, BMI) (2:30), WAND 119 A-B

THE SECRETS
★ ★ ★ Hot Toddy (Valley, ASCAP) (2:10) — ★ ★ ★ Twist Exhaust (Claridge, ASCAP) (1:55), SWAN 4897

SUE FERRIN
★ ★ ★ I Wonder (Golden World, BMI) (1:57) — ★ ★ ★ Put a Ring on My Finger (Roosevelt, BMI) (2:08), GOLDEN WORLD 101

THE ROYAL KINGS
★ ★ ★ Peter-Peter (Forlin-Pavlick, BMI) (2:47) — ★ ★ ★ Keep Your Business to Yourself (Forlin-Pavlick, BMI) (2:20), FORLIN 502 A-B

★ ★ ★ STRONG SALES POTENTIAL

COUNTRY & WESTERN

WARREN SMITH
★ ★ ★ ★ Five Minutes of the Latest Blues—LIBERTY 55409—Smith has a weeper on this disc that's calculated to pull country sales. The boy's voice is breaking as he sings of his woe. Tune is sung in medium-paced country tempo against a fine backing of guitar, violin and rhythm. (Sure-Fire, BMI) (2:22)

★ ★ ★ Bad News Gets Around—(Pamper, BMI) (2:13)

CHILDREN'S

LUDWIG VON DRAKE
★ ★ ★ ★ Twistin' With Professor L. Von Drake (The Von Drake Quake)—VISTA

ED COREY
★ ★ ★ Dingy Dong (E. B. Marks, BMI) (2:16) — ★ ★ ★ Lindy HOP (Ro-Jo, BMI) (2:05), MALA 443

BUDDY CLINTON
★ ★ ★ Wall to Wall Heartache (Post, ASCAP) (2:17) — ★ ★ ★ It Hurts (Post, ASCAP) (2:41), IMPERIAL 5794

THE JOHNSON SISTERS
★ ★ ★ Take My Heart (R. F. D., ASCAP) (2:15) — ★ ★ ★ I Do Believe Him (R. F. D., ASCAP) (2:28), SWAN 4698

LEE JOHNSON
★ ★ ★ Tell Me (Ben-Lee, BMI) (2:02) — ★ ★ ★ My Love (Lash, BMI) (2:42), LASH 1126 A-B

NANCY SINATRA
★ ★ ★ Like I Do (Dickson, ASCAP) (2:09) — ★ ★ ★ To Know Him Is to Love Him (Warman, BMI) (2:13), REPRISE 20045 A-B

RONNIE GALLANT
★ ★ ★ In the Night (Selbunn, BMI) (2:05) — ★ ★ ★ The Hole in the Wall (Selbunn, BMI) (2:07), WARNER BROS. 5251

JACKIE FORREST
★ ★ ★ Breakin' Your Heart for Fun (Hitsville, BMI) (1:47) — ★ ★ ★ Mama Don't Sit Up and Wait for Me (Hitsville, BMI) (2:15), HITSVILLE 1138

KETTY LESTER
★ ★ ★ Love Letters (Famous) (2:27) — ★ ★ ★ I'm a Fool to Want You (Barton) (2:58), ERA 3068

TERRIE PARKER
★ ★ ★ 'Cause I'm Your Friend (Pandora, BMI) (2:54) — ★ ★ ★ A Dream in the Night (Pandora, BMI) (2:15), QUEEN 24011

THE IMPRESSIONS
★ ★ ★ Don't Leave Me (Wemar, BMI) (1:46) — ★ ★ ★ I Need Your Love (Wemar, BMI) (1:50), SWIRL 107

MARINO MARINI
★ ★ ★ Let's Twist Again (Kaimann, ASCAP) (2:22) — ★ ★ ★ Twist in Love (BIEM) (2:29), LONDON 19702

BOBBY AND ROSEMARY
★ ★ ★ Cheapskate (Sonic, BMI) (2:28) — ★ ★ ★ So Nice to Be Loved (Sonic, BMI) (2:12), FEDERAL 12448

BILLY JOE ROYAL
★ ★ ★ Dark Glasses (Lowery, BMI) (2:30) — ★ ★ ★ Perhaps (Wonder, BMI) (2:05), FAIRLANE 11013

ROLAND STONE
★ ★ ★ Everybody's Lonesome for Somebody Else (Acuff-Rose, BMI) — ★ ★ ★ I Was a Fool (Ace, BMI) ACE 643

GARY CLARKE
★ ★ ★ One Way Ticket (Film & TV, BMI) (2:33) — ★ ★ ★ Tomorrow May Never Come (Metric, BMI) (2:02), RCA VICTOR 7982

JOHNNIE MAE MATTHEWS
★ ★ ★ My Little Angel (Saturn, BMI) (2:32) — ★ ★ ★ The Headshrinker (Saturn, BMI) (2:35), SUE 755

IVY LEAGUE TRIO
★ ★ ★ Bury Me Beneath the Willow (Northern, ASCAP) (2:29) — ★ ★ ★ Take Me for a Ride in the Car Car (Folkways, BMI) (3:09), CORAL 62301

LINDA HOPKINS
★ ★ ★ Mama's Doin' the Twist (Merri-mac, BMI) (2:34) — ★ ★ ★ My Mother's Eyes (Feist, ASCAP) (2:38), BRUNSWICK 55223

BILLY WADE
★ ★ ★ The Twist (Lola) (2:30) — ★ ★ ★ Tenting Tonight (1:47), OPERATORS 2003 A-B

CHET McINTYRE
★ ★ ★ Chet's Twist (Evening Side, BMI) (3:00) — ★ ★ ★ You Brought a New Kind of Love to Me (Famous, ASCAP) (2:40), RENNER 219 A-B

391—Here's Donald Duck's TV uncle in a rip-roaring and loud version of the twist with novelty sound effects tossed in. His TV fans may like. (Wonderland, BMI) (1:25)

★ ★ ★ H Gets You—(Wonderland, BMI) (2:07)

SPIRITUAL

THE DRINKARD SINGERS
★ ★ ★ ★ You Can't Make Me Doubt Him—CHOICE 24—The group turns in an emotional performance here of an uptempo gospel item, sparked by good solo work by Emily Garland.

★ ★ ★ ★ My Faith Looks Up—The Drinkard Singers handle this spiritual effort with sincerity and feeling over simply rhythm and organ backing. Good for the market.

★ ★ ★ MODERATE SALES POTENTIAL

COUNTRY & WESTERN

BILL LEATHERWOOD
★ ★ ★ Billie Billy Blues (Yonah, BMI) (2:12) — ★ ★ ★ The Picture on the Bar-room Floor (Yonah, BMI) (2:13), PEACH 756

JOHNNY DEE
★ ★ ★ Guilty Tears (Glad, BMI) (2:18) — ★ ★ ★ A Million Tears (Glad, BMI) (2:44), ALLSTAR 7243

THE BARNES BROS.
★ ★ ★ All Mixed Up Inside (2:51) — ★ ★ ★ Don't Blame Me (2:51), K18K1 2055 A-B

BUDDY MEREDITH
★ ★ ★ Haunted House (Starday, BMI) (1:49) — ★ ★ ★ I May Fall Again (Newkeys, BMI) (2:27), NASHVILLE 5043 A-B

SPIRITUAL

★ ★ ★ See How They Done My Lord (Pro, BMI) (3:20) — ★ ★ ★ I've Got to See Jesus (Pro, BMI) (3:25), CHOICE 25

RAYMOND RASBERRY
★ ★ ★ We've Come This Far by Faith (3:00) — ★ ★ ★ Pray When Everything Goes Wrong (Rasberry) (4:25) CHOICE 27

THE INGRAM GOSPEL SINGERS
★ ★ ★ Will You Be Ready to Answer (Pro, BMI) (3:30) — ★ ★ ★ Jesus Lifted Me (Pro, BMI) (1:55), CHOICE 28

INTERNATIONAL

DON CARINI
★ ★ ★ Non' E Peccato (2:35) — ★ ★ ★ Scarpicciatello (2:25), DECORA AM-FRONTA 1022

NATE WILLIAMS
Sulle (Arc, BMI) (2:49) — Texas Gonna Be My Home (Arc, BMI) (2:13), BACK SEAT 536

ZEKE STRONG
All by Myself (Melodie, BMI) (2:30) — Your Heart Must Be Made of Stone (Melodie, BMI) (2:30), PROGRESS 530-531

LANCE GOLDEN
As Only a Young Heart Can (Friendly, BMI) (2:47) — Unwanted (Friendly, BMI) (3:00), THUNDER 1064

DON PEACHY
Yearning (Just for You) (ASCAP) (2:20) — Don't Bring Lulu (Remick, ASCAP) (2:14), CADET 137

ANN LaCOSTE
The Chance in My Life (Melodie, BMI) (2:20) — Um-Hum (2:12), PROGRESS 609-610

LINCOLN RAND
Long Tall Sally (Venice, BMI) — (I Love You) For Sentimental Reasons (Chess, BMI), ADONA 1444

JACK NEWMAN
I'm Beginning Again (Evening Side, BMI) (2:46) — Walking Through the Tears (Evening Side, BMI) (2:53), RENNER 218

BOB KINNEY
Where Fools Live (In Sad Company (Ary, BMI) (2:30) — The Blues Come Back (Each Day) (Ary, BMI) (2:40), MURECORD 713

Country & Western
★ ★ ★ ★

Philly Reports
Continued from page 6

"and when she was making an appearance in Chicago last month, she found out that a lot of dealers had never heard of Gloria Lynne. When they heard some of Lynne's records they asked if they could get hold of it since they figured they could sell it. I put together a couple of bundles of the LP's that I've had in the store and flew out there. I sold 'em all fast and made a nice profit. In fact, I just got back from there yesterday. I can't understand why they hadn't heard of this singer."

In remarking on the general singles scene, Stinson noted the disturbing factor of 45 r.p.m. disks that are so thin that they easily warp. Singling out Mercury Records as a prime offender in this regard, he stated, "I've had whole boxes of them come through with all of them slightly warped. I wish they would do something about this."

GARY U.S. BONDS

"DEAR LADY TWIST"

LEGRAND 1015

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CENTAUR #101

ABBY

(DEAR ABBY)

By HELEN LA CROIX

CENTAUR #102

MOODY

By TEDDY BART

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EDITORIAL

Polonius' Advice

One of the most quoted lines from Shakespeare's "Hamlet" is Polonius' advice to his son, Laertes. It begins: "Neither a lender nor a borrower by . . ."

While these lines were penned some four centuries ago, they contain pertinent advice for coin machine operators in 1962. Elsewhere on this page, Billboard Music Week correspondents have reported on the operator-location owner loan situations in their areas. For the most part, operators have accepted as a fact of economic life the premise that tavern owners must be supported by coin machine men.

In some instances, the practice of lending money to location owners—or giving them outright bonuses—has reached absurd proportions. In New York City, for example, loans of \$1,000 are considered normal, and bonuses of up to \$3,000 have been paid in more than one instance.

Ask any operator why he subsidizes the location owner and you'll get the same answer: "If I don't give it to him, my competitor will." The location owners understand this philosophy, and they're playing it for all it's worth.

Bad Deal for All

The practice of excessive loans to locations is bad—for the operator, for the distributor, for the manufacturer, and, ironically, for the location.

When an operator has to tie up large sums of money in location loans, he has less money with which to operate. That means he puts off buying new equipment—to the dismay of distributor and manufacturer—and he tries to cut down service costs—to the dismay of the location.

Failure to upgrade equipment is a sure guarantee of falling collections. Junk that is ready for the scrap heap stays on location, simply because the operator has taken money that should have been earmarked for replacement and given it to the location owner.

Mutual Poverty

As a result, the loan is the ring which weds the operator and location owner to mutual poverty. For ready cash, the location owner has relinquished his chances of sharing in healthy collections.

Any location which needs operator largess to survive probably won't be in business long. Any location which doesn't need the money, but insists on it anyway, is merely milking the operator.

Under certain circumstances, loans to locations don't do any great deal of harm. An operator can act as co-signer at a bank for an established customer, or he can make a loan at the going rate of interest, with adequate security.

But once the precedent is established, so is the danger established. The next loan may be to a location owner who is not an old customer, and the following one may be without adequate interest or security.

Safe Stand

Taking a stand against location loans in a trade paper covering the coin machine industry is about as safe as taking a stand against atheism in a ministerial journal. The question is—how do you put a halt to the practice?

In some States and municipalities, the law forbids persons doing business with liquor establishments from lending them money, but the law is seldom enforced.

If the practice of lending large sums of money to location owners is to be halted, it must be halted by the coin machine industry.

Courage, Judgment

When a location owner insists on a loan or bonus, the operator should have the courage and business judgment to sit down with the location owner and explain why—in the long run—the loan will hurt his business. The operator must explain that the location owner shares 50 per cent of the juke box and game receipts, and that these receipts depend on the quality of the equipment and the efficiency of the service. If the operator is a businessman, he can convince the location owner (providing the location owner, too, is a businessman) that he stands to gain more if the money were spent in improved equipment and service.

If the operator can't convince the location owner, and if the location owner threatens to go to a competitor for the money, the operator should walk out.

No operator likes to give up a location, but there is no point in keeping one merely to prevent the competition from getting it. If the competition is willing to go for a bad deal—then let him. Success in the coin machine industry is not measured by the number of locations an operator has. It is measured by the number of dollars he makes.

Denver: Loan Situation Prime Headache

By **BOB LATIMER**

DENVER—Location loans continue to be the prime obstacle to profitable phonograph route operations, and a real deterrent to the sale of new machines in both the amusement machine and phonograph fields, Denver operators report.

The loan problem has been increasingly serious each year for the past five, according to veteran operators, who point out that it is nothing at all for a location owner to ask for a \$1,500 or even

\$2,000 loan, without interest, as the price for turning the location over to the operator concerned.

While it is true that the average loan is around \$500 or \$750 in first-class locations, owners of new, or even old locations which have been remodeled and expanded, have a completely exaggerated idea of the lengths to which an operator can go to obtain the stop.

One operator reported he has only five locations out of 75 in which no location loan figured, and that those five were long-established stops which had func-

tioned profitably for both the tavern and the operator for more than a dozen years.

Chattel Mortgages

Most of the loans being made in the Denver area, with or without interest as the case may be, are set up as chattel or property mortgages, depending upon whether the location owner owns the property or not, with all payments to be collected from the collections in the juke box or amusement machines.

Although most operators attempt

(Continued on page 48)

Chicago Ordinance Is First Tangible Ray of Hope in Anti-Loan Campaign

By **NICK BIRO**

CHICAGO—A recently passed city ordinance outlawing loans and bonuses to certain locations appears to be the first tangible ray of hope for eliminating a practice described as "vicious" by industry leaders.

Previously loans in the Windy City ranged from a few hundred dollars to as much as \$2,000 or more. Outright gifts of several hundred dollars were not uncommon.

The number of available juke box and game locations has been slowly shrinking over the past few years and competition for new locations has been tight.

New Light on Subject

Business being what it is, efforts to curb the growing loan and gift problem were largely unsuccessful.

Now, the anti-loan city ordinance puts matters in a new light. Basically, the ordinance prohibits retail liquor dealers (which included tavern owners) from accepting anything of value from coin machine operators, provided, of course, that the provision does not apply to commissions. In actual practice, this includes most of the juke box and game locations in the city.

Since the ordinance was just passed last October 11, it is still too early to accurately determine its

effectiveness, but most operators in the area are hopeful it will eventually help eliminate the loan problem entirely.

Earl Kies, head of Recorded Music Service Association, the local juke box operator association, noted that he already had cited the ordinance to several customers who had requested loans and that because of the ordinance he had been successful in turning the locations down.

Kies said he explained the new ordinance to locations and pointed

out that operators were trying to co-operate with the city by complying. Locations he had approached were co-operative.

Other operators in the city, said Kies, have followed suit with encouraging success.

Time Will Tell

Whether the situation will continue though, only time can tell. Kies noted that co-operation by all the city's operators will be essential for the ordinance to be effective.

(Continued on page 41)

L. A. LOAN PROBLEM EASES AS OPS TAKE SAFEGUARDS

By **SAM ABBOTT**

LOS ANGELES—How serious is the loan problem in this area? Ask the operators and they will probably say it is the worst ever, but they have learned to cope with it to a great extent and the honey for the location not as expansive and expensive as in the past.

No one wants to be identified with the loan business. As a rule, operators will tell what another is doing—not himself. But he certainly knows a lot in detail about what the other fellow is doing.

As a rule, loans in this area are made on the basis of advance commission and most of the operators charge interest. This is worked on the general method of operating at 50-50 or in some cases 45-45 with 10 per cent going for promotion.

Insist on Contract

While the loan business and bonuses are considered bad, the operator has turned them to his advantage in cases. Operators say they can obtain a contract only when a loan or a bonus has been used. The practice of front money is dwindling. One operator said that an attempt can be made to get a guarantee and that it would be for two or three months.

By this time, however, the operator has an idea whether the spot is worth the 50-50 deal or not. If the revenue is good, the chances are that the front money agreement will be ditched. If not good, then the location is ditched.

While the operator tries to get off as lightly as he can with a loan, some try to hold to \$1,000 maximum. While \$500 is a sizable loan, there are reports that amounts much larger have been handled in the dealings. But when they get into the high category, the operator co-signs at the local bank. The location owner, it has been found, pays the bank where he will not pay an operator.

N. Y. Loan Situation Muddled by Bonus

By **AARON STERNFIELD**

NEW YORK—Christmas was celebrated here nearly a month ago, but Santa Claus is still taking excellent care of thousands of Gotham tavern owners.

To a New York location owner, Santa Claus is the coin machine operator, and his gifts are generous indeed.

Local operators will do nearly anything to get a location, and to keep a good location, forget about the "nearly."

Bonus System

While loans are a thorny problem in most other areas of the nation, financial relationships between operator and location owner are further complicated here by the bonus system. Here's how it works:

The contract on a top location—grossing the operator \$25 a week after commissions—comes up for renewal. The location owner knows what the traffic will bear. He demands an outright bonus of \$2,000—and he generally gets it. If the operator refuses, his competitor will meet the figure.

For his \$2,000, the operator gets a three-year contract. If he wants a five-year contract, the ante is upped to \$2,500 or \$3,000. On a stop grossing the operator \$15 a week, the average bonus for a three-year contract is \$750.

Sky's the Limit

These figures all refer to bonuses, not loans. On loans, the sky's the limit, although, according to Ben Haskell, veteran coin machine attorney, the average loan is \$1,000.

Interest charges on these loans are extremely advantageous to the location owner—compounded quarterly at zero per cent simple interest. What security does the operator get for his largess? Not much.

Stipulated Payment

Contracts are drawn up in two ways. Most common is stipulated payment, which provides for a specified amount each week, taken from collections, until the debt is returned. For example, the loan may be \$1,000 payable at \$15 a week, if the weekly take is \$18, the normal split would be \$9 each for operator and location owner.

Under a stipulated payment contract, the operator takes \$15 toward retirement of the loan and the other \$3 is split. Thus the operator receives \$1.50 commission instead of the \$9 he would have received if there were no loan. Thus, the loan is reduced by \$7.50.

(Continued on page 41)

Mass. Operators Form Assn. To Fight Machine Licensing

By CAMERON DEWAR

BOSTON — With the specific aim of fighting and defeating House Bill No. 546, the proposed measure that would license all coin-operated machines in the Commonwealth of Massachusetts, bulk vendors from New England met (7) and organized the first bulk vending group in the history of the area, the Massachusetts Bulk Vendors Association.

The meeting attracted 50 persons concerned with the industry and was sponsored by Cramer Gum Company of East Boston, with Richard Rollins, vice-president of the firm, sparking the move.

The Cramer Company served a luncheon for the attendees at the Logan Airport Motel. While many notable figures in the bulk vending business attended, regret was voiced because of the absence of Don Mitchell, council for NVA and

Leo Leary, representing Leag Brands, Inc., both of whom were grounded by ice-slicked runways in Chicago.

Cramer Host

Hosting the occasion was Ellington M. Cramer, president of the Cramer firm.

Forming the organization were 29 bulk operators. They immediately elected a slate of officers who are: President, Irving Fradkoff of Newton; vice-president, Norman Reisch, Providence, R. I.; secretary-treasurer, Sam Winthrop of Dedham. Named as directors were: Arnold Goldman, Providence, R. I.; Edward Lesneski, Tiverton, R. I.; Sam Faust, Lawrence; Joshua Yonas, Peabody; Richard Klayman and Edward Dolan of Boston.

Previous to the luncheon and the formation of the new group, five speakers filled in the operators on the danger of the bill coming before the Legislature and the need

to organize to fight it and others of its type.

Walter Guild of Guild Associates, who represents NAMA and introduced himself as a "lobbyist," told the group that there had been 131 bills aimed at the vending trade since 1935. Only one of these, he said, had passed, but all of them had been fought against.

Some 20 bills have been filed this year affecting the coin machine industry, and Guild is at present handling the food vendors' end of this bill and will be adviser to the new bulk group.

Richard Rollins in his opening remarks drew a parallel to the Boston Tea Party and strongly urged the formation of a group within the bulk industry. Myer Abelson came from Florida, representing Sid Bloom of Oak Manufacturing Company, Los Angeles. He discussed his latest experience in organizing the vending operators in Florida and told of the confidence the group had brought to the operators.

Folz Suggestion

Roger Folz, president of NVA, talked on the benefits of NVA, and his Brother, Harold, secretary of NVA, outlined the organizational procedure in setting up the New York State Association. He also urged the operator to make an effort to attend the NVA convention in Florida the week of March 17.

Also attending was Angelo Musto, secretary to Gov. John Volpe, who expressed his sympathy toward the venter's problem and said he was arranging for the Governor to meet Walter Guild to discuss the matter of the bill.

The directors went to work quickly and set up another meeting for (14) in Jack & Marion's in Brookline. The board also plans to contact manufacturers and suppliers for the bulk vending industry to solicit their support for the New England organization.

Join Group

Other bulk operators who joined MBVA were: Charles E. Warden of Newton; Peter N. Diamond of

Brookline; Anthony Conenza of Leominster; Francis R. Ryan of Arlington; Albert Horvit of Boston; Mario Pichetti of Newton; Edward H. Christie of Westboro; Louis D'Anzio of Melrose; Roy W. Leander of Quincy; Edward Dolins of Mattapan; Ellis Willenski of Hull; William Grady of Fall River; George Taylor of Everett.

Also, Alfred C. Coakley of Woburn; Thomas Y. LaPierre of Malden; William J. Hopper of Everett; Al McGilivray of West Roxbury; Albert J. Croteau of Malden; the Cole Distributing Company of Providence, R. I.; Buymore Vending Corporation of Baldwin, N. Y. and Folz Vending Company, Inc., of Oceanside, L. I., N. Y.

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New Station Wagon Prize Of Paul A. Price Contest

NEW YORK — Paul A. Price, Inc., local charm manufacturer, this week announced details of a contest which will wind up with a bulk vending operator or distributor winning a new Ford Falcon station wagon.

Starting February 1, each purchaser of charms from the company will receive one ticket for the first \$1,200 worth of purchases and an extra ticket for each additional \$100 worth of purchases. Both operators and distributors are eligible for the contest.

At the 1963 convention of the National Vendors Association in Chicago, a drawing will be held, and the winning ticket holder will receive the station wagon. Operators or distributors must be present at the convention to be eligible to win.

Price said that during the course of the year, additional prizes will be announced for the March, 1963 drawing.

Strong Finish

Price said that while 1961 started off slowly, his firm ended the year by topping the previous year's sales figures by about 10 per cent. He explained that the last-quarter spurt of business was responsible for the increase, and he added that 1962 has started off strongly.

Last year, Price introduced eight new charm items; this year he plans to introduce 25. The first 1962 release is the Junior Scar'ems, a series of soft plastic insects and reptiles designed to vend in 5-cent capsule machines. The series is similar to the original Scar'ems, only the charms are smaller.



PAUL A. PRICE

Price is in the process of lining up new quarters, as he has outgrown his current facilities. An announcement is expected shortly.

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Peanuts, Jumbo	45
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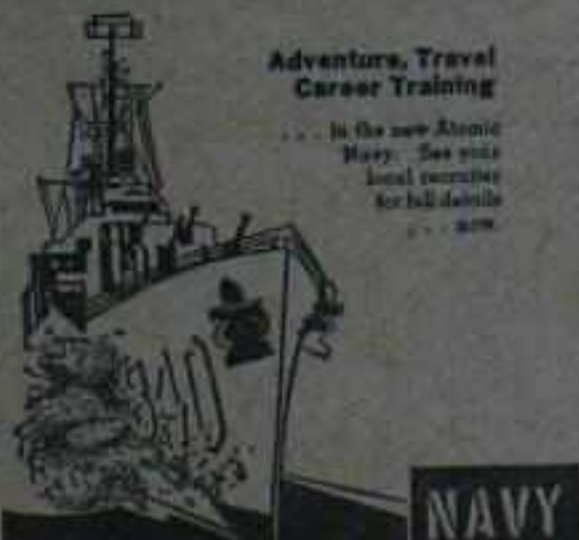
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**MEN WHO READ
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Boston Operators Feel They Must Make Loans to Compete

By CAMERON DEWAR

BOSTON—That the loan problem among Greater Boston coin machine operators is an acute one there seems to be no doubt. Almost unanimously they groan when the subject is brought up.

All operators insist that they "simply have to do it" to stay in business, and when asked why they don't unite and make a stand against it, the uneasy fact is that there appears to be very little trust among them for what the other fellow will do.

While the loan situation hasn't changed in this area in years, there is at least a growing mental attitude against them. It is an intensely personal thing which is difficult to pin down, but it is reported that there are fewer loans out today than there were a year ago. The big problem is that the ones who continue with them seem to get more deeply involved as time goes on. The condition is particularly serious when it comes to license time. (At the beginning of the year, an operator in Boston who runs his machines on a seven-day basis pays a total of \$160 per year per machine.)

Many operators find themselves really scrapping the barrel and heading for the bank to borrow for their own bills in order to keep the locations happy.

Security Demanded

There are some operators who don't worry about the loan situation. Some feel that as long as they have good security there is nothing to lose; they believe that it puts the relationship on a more personal basis and makes the location owner a sort of partner with a more active interest. Distributors, on the other hand, disagree strongly with this attitude.

They are against loans because they believe that in many cases it hurts the operator. They see it as an easy way for the operator to relax and sometimes neglect a loca-

tion by feeling that he has the location sewed up and that he doesn't have to worry. Instead of being interested in doing a good job of programming and attempting to get the best equipment into the spot he will let it ride, collect what's coming and figure that's one he "got."

Distributors say they have been trying to sell operators on the policy of a minimum guarantee, since, if a new piece is put into the location, he should be entitled to a better arrangement. Operators answer that distributors are only trying to sell more merchandise by this sort of talk.

Straight Loan

The popular system used in this territory seems to be the straight loan, which usually averages about \$500. The rule of thumb is simply the amount for which the location is good and the loan is given against advance commissions. The mortgage or chattel system isn't in vogue here, rather the anticipated revenue is figured and a loan is given on that basis.

Front money seems to exist in only rare cases, with operators working on a straight split basis, taking the loan into consideration.

The majority of operators here appear to be working pretty generally on a 50-50 split basis, but a few here claim they are getting 60-40 or even a little better. Distributors have been attempting to show operators that by having better equipment, stereo and intelligent programming that it will be easier to obtain a better split.

But whether any of these is the answer or not, Greater Boston operators are resigned to the prospect of living with the loan system. It's just one of those things and part of the business, they say, and there's no use trying to change it. At this point, the politicians seem to be unaware of the local situation and therefore no legislative proposals have come to light.

DETROIT DILEMMA

Getting Stop Depends on Making Loan to Bar Owner

By HAL REVES

DETROIT—"In order to get a new location—you lend the bar owner money—or you don't get the location."

That's the cynical appraisal of one of Detroit's leading operators, an appraisal which is shared by a majority of Motor City coinmen.

One of the few firms in the city with a policy against location loans is Frank's Music. Here's what Frank Alluvot Jr. says about the company's policy:

Old Customers

"We just don't loan any more. This has been our policy for a long time. In a few cases, we give a loan to an old customer—then we handle it as an advance commission and charge him 6 per cent for the use of the money."

Aside from a rigid policy like this, operators generally are plagued by the loan headache.

The prevalence of loans favors the larger operator, who is able to use his financial strength this way to compete with the smaller operator, it was pointed out.

Anti-Loan Law

There has been some talk of anti-loan legislation and at least one small group of operators took steps to propose an ordinance here. Other industry leaders, however, feel that such an ordinance cannot be practically passed or enforced, and support for the proposal does not appear to be widespread.

A major enforcement problem encountered here is that a loan to

a tavern—the most numerous profitable type of location obviously—is presumed to be contrary to the rules of the Michigan Liquor Control Commission, and could mean the loss of a valuable license by the tavern owner.

Hence, it is suggested, it would be almost impossible to prove the existence of an illegal loan, and presumably the operator who made loan would himself be guilty of breaking the present State regulations.

Fly-By-Nights

The typical situation, however, appears to be that of the man who decides to open a restaurant, and proceeds to get loans from the juke box operator, the cigaret operator, the linen supply operator, and other suppliers—then, after operating a short time and not making money, he closes up and leaves the loans wholly uncollectible in quantity.

The loans are usually made in connection with a contract, because "if the location is well established, you have a chance of getting your money back," explained Erwin B. Moss, secretary of Music Operators, Inc. "If not, it's goodbye, even with a signed contract and notes."

"Loans are actually prepaid commissions—you just take out whatever the location's share of the take is, and apply it against the loan."

Bank loans are not used—because the location owner's financial

(Continued on page 44)

Milwaukee Coinmen Apply Sound Fiscal Criteria to Location Loans

MILWAUKEE—Loans to locations are still a prime headache for Beer City operators. But the pressure is not as strong as it was a few years ago, most coinmen assert. The percentage of loans that go unpaid is not as high as it once was. Operators are more wary about loaning their cash to newcomers in the tavern business.

Collateral, sound and tangible, has become the chief determining factor. Whether or not a location succeeds in landing a loan from his operator depends mainly on how much collateral he can raise to soften the risk. Too many operators in past years have been burned when tavern owners folded their businesses leaving unpaid loans and no tangible assets.

"We have clamped down sharply on loaning money to locations," says Clarence Smith, Milwaukee Amusement Company. "Just before the Christmas and New Year's holiday period we always get hit with a lot of requests for loans. This year we screened each request very carefully. Old, established customers received most of the loans. We did okay. Very few new locations met our qualifications."

Collateral Needed

According to Ervin Beck, Mitchel Novelty Company, "There are just as many locations constantly looking for loans today—maybe more, because the tavern business has been slipping. But we have tightened up; our policy is to turn down a loan applicant unless he has ample collateral, and a good credit record."

One veteran Milwaukee operator uses this rule of thumb in granting loans to new location owners: "I won't loan over half of the amount of money the location owner says he needs to open the spot. I don't want to put a man in business just to get a location for my machines. He's got to give me a note backed by some solid security. The man who has at least a half equity in his business tied in as collateral has something to lose if he walks out when the going gets tough."

By ELTON WHISENHUNT

MEMPHIS—Some operators here consider the situation of loaning money to location owners a problem and other operators do not think of it as a problem. In any event, the industry here is unrestricted by law on this and operators generally want to keep it that way.

Even those who consider it a problem don't want a law outlawing it on the theory that the fewer laws regulating the industry the better.

Loans are frequent, because many small cafe owners, who make up the bulk of the locations, are sometimes hard pressed to pay taxes, utility bills, etc., are out of ready cash and call on the operator for a loan.

Standard Rule

Because the loan requests are frequent, most operators have a standard rule by which they make loans.

They set an amount as a divid-

ing line—some \$200 and others \$300. Any amount under this is a small loan, any amount over a large loan.

On a small loan, the operator

Loan Problem A Minor One In Westchester

WHITE PLAINS, N. Y.—Location loans are only a minor problem in Westchester County, a large suburban area north of New York. According to Carl Pavesi, president of the Westchester Operators Guild, 6 per cent interest is charged, and most loans are under \$500.

The operator generally has no security, and if the location folds

(Continued on page 42)

According to Hastings, his policy on loans to locations includes two features: (1) A specific interest charge—"They'd pay interest to anyone else who loaned them money," and (2) a service charge—"This covers the cost of having to hire lawyers occasionally to collect a loan that has gone sour."

The operator who makes location loans without tacking on interest and service charges is closing his eyes to reality, says Hastings. "And be sure to get some collateral on every loan," he advises.

Most operators agree, however, loans do help buttress demands for more realistic commission arrangements.

"Wherever there is a loan, we insist on front money," says Clarence Smith.

According to Jerome (Red) Jacomet, Red's Novelty Company, "We can be more realistic about minimums in those locations that make loans from us."

50-50 Split

Most operators here report a steady move away from the traditional 50-50 commission pattern. A determined effort to obtain front money and minimum guarantees has gained success in recent years.

"We don't give a 50-50 deal unless it is an old, established and proved location," says Jerome (Red) Jacomet. "Every new location must give us a minimum guarantee based on the age and condition of the juke box. We follow as closely as we can, the commission set-up recommended for its members by the Milwaukee Coin Machine Operator's Association."

Following is the set of suggested commission rates adopted for phonographs by the local trade group:

New model machines: \$25 guarantee per week.
Two to three-year-old juke boxes: \$15 per week guarantee.

All others: \$12 per week guarantee.
Extra speakers and bar boxes: \$1 each per week guarantee.

Memphis Tradesters Opposed To Legal Restriction on Loans

By ELTON WHISENHUNT

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(Continued on page 42)

handles the loan out of pocket, having the location owner sign a chattel mortgage on equipment. Each week the operator takes \$10 or some such amount until the loan is paid off. Interest rate of 6 per cent is charged.

Bank Participation

On large loans, the chattel mortgage is taken, it is handled through the bank with the operator co-signing the location owner's note.

In both these type loans, the operator is protected and does not lose money. If it ever develops that he has to pay the loan to the bank, he has already made sure the equipment is sufficient for him to get his money back and does by selling it.

Charles V. McDowell, vice-president and general manager of Southern Amusement Distributing Company, is one of the group who consider the loan situation a problem.

"Yes, it is always with us," he

(Continued on page 43)

Philadelphia Operators Learn to Live With Location Loans; No Solution Seen

By GEORGE METZGER

PHILADELPHIA—Coin men in this area all agree that loans to location owners are a necessary evil.

Most operators here would like to see the practice of lending money to locations stop, but no firm can afford to be the first to quit.

An operator, in order to stay competitive, must grant loans.

Legal Action

One of the larger operators in these parts said he would like to see city council take some action to halt the practice by law. He said this has happened in some other

cities and that the coin machine industry was behind the legislation.

Asked if the operators just couldn't reach an agreement among themselves to stop this practice, another coinman replied that this would be in violation of the antitrust laws since it would be a restraint on trade.

Another of the big operators, who like the rest requested to remain anonymous, said his firm stayed away from loans for a long time but found he was not getting any new locations and losing some of his old ones. So, he said, he figured if you can't beat them, join

them. He said he started granting some big loans.

Lending Methods

How many ways are there to arrange loans? "More ways than you have hairs on your head," one operator retorted. "It seems every operator has a different method in negotiating a loan with each location. No two are alike."

He said that some operators even set up their own finance companies to handle the transactions. Others take their customers to a bank and then sign the paper to back up the deal.

(Continued on page 45)

2 New Wurlitzer Units Debut

NORTH TONAWANDA, N. Y.—The 1962 Wurlitzer line made its debut in distributor showrooms throughout the nation this week-end, as thousands of operators had their first look at the Model 2600 (a 200-selection model) and the 100-selection Model 2610.

According to Bob Bear, Wurlitzer sales manager, the Top Ten Tunes feature—which allows the patron to play 10 current favorites at one coin insertion—is still the strongest selling point of the line.

Standard equipment on the 1962 line is built-in 33 and 45-r.p.m. inter-mixed play, a dual channel amplifier that is both monaural and stereophonic at the flip of a switch, treble and bass controls for each channel of the amplifier, and a dome-display panel, with interchangeable features for weekly changes, location promotion, and as a display for Top Ten Tunes features.

Bear said that the 1962 models are priced identically with their 1961 counterparts.

Volume Control

New this year is a motor-driven remote volume control, fully assembled for drop-in installation. It uses a five-wire connection that does not require shielding. A protective damage-resistant steel case has volume control switch and cancel button.

The Model 2600 cabinet has substituted for the traditional Wurlitzer light wood trim a dark walnut grain with a high sheen finish for the side panels, with the remainder of the cabinet in metal trim.

Both models are highly chromed and brilliantly lighted. Two wall boxes, the Model 5250 for 200 selections, and the Model 5200 for



WURLITZER MODEL 2600

100 selections, are retained in the line. Six speaker styles are offered, ranging from the floor console to dual extender and directional wall-mounted stereo speakers.

Built-In Displays

The built-in display at the top of the phonographs is a portion of the dome, and the interchangeable strips and record album cover may be replaced when the dome is in a raised position. Each model leaves the factory with a strip reading "Wurlitzer features." If it is ordered with the Top Ten Tunes installed, the lower strip indicates the bargain special.

For location promotion, the upper strip may be reversed, with only the word "Features" displayed. For location promotions, a sheet of alphabetical letters, printed in white on acetate with a self-adhesive backing, is provided.

The letters may be removed separately from the sheet and

applied to the plastic above the word "Features" to spell out the name of the location.

Wurlitzer Crest

New this year is a replica of the Wurlitzer crest set into the chromed steel panel below the selector buttons. The highly chrome metal grill is decorated with a classic letter "W" finished in a gold hue.

The kick plate which protects the front and sides is of stainless steel, and the remaining trim is of aluminum extrusions with a high-gloss anodized finish.

The Model 2600 accepts nickels, dimes, quarters and half dollars and contains a new swing-out coin rejector for easy adjusting without removing the unit from the phonograph. Both of the quickly removable rear doors are metal. The double-dome support is releasable by a trip lever from either side of the phonograph.

Chicago Ordinance Stimulates Hope

• Continued from page 37

He was confident this would be the case.

For most operators, complying with the ordinance will be a matter of practical economics. Few juke box or game operations have sufficient loose capital to tie up any amount in loans, and the giving of gifts has become just too expensive a promotional device to be used for any extended period.

In Chicago, the combination of tavern failures and turnovers (sale of the tavern) has been estimated at about 15 per cent every six months. Virtually all of the failures and most of the sales result in the operator losing his loan, which in most cases is in the form of an unsecured promissory note.

If you apply the 15 per cent figure to the amount of money the operator has outstanding in loans and gifts, the figure becomes a substantial operating expense.

Nor have operators been too successful in improving commission arrangements. A 50-50 split is still standard. This despite the convincing argument of higher costs of equipment, labor and records.

One exception, and most of the city's operators have been successfully employing this device for several years, is the asking for a guarantee for installation of new machines.

Kies, whose system at Apex Music is typical of many, notes he requires a guarantee of from \$8 to \$30 per week for newer model machines.

If the location is satisfied with an older model, no guarantee is required, but if the location asks for "one of the new models like

the tavern down the block," a minimum guarantee is established and usually a contract is signed by both parties.

Often, notes Kies, the location will try a new machine for a few months and ask for the old one—or any older one—back. If this happens, Kies said Apex doesn't enforce the contract but merely returns an older machine to the location.

The practice, said Kies, has been moderately successful for his firm, though surprisingly more for older locations than new spots.

It seems a new spot is too conscious of competition to agree to a guarantee. Once, however, the location has dealt with an operator for some time, and he has a record of good service and programming to reflect on, a guarantee arrangement is much more likely to be agreed to.

UNITED FILES VS. BADARACCO

DANBURY, Conn.—United Cigarette Vending, Inc., a Bridgeport, Conn., operation, last week filed suit against Joseph Badaracco here in Superior Court. UCV claims it signed a five-year contract for the installation of juke boxes on two locations owned by Badaracco, and that Badaracco later refused to allow the juke boxes on the locations. UCV is asking for \$20,000 in a breach of agreement action.

N. Y. Loan Situation Muddled by Bonus

• Continued from page 37

If collections for the week do not hit the stipulated payment, the location owner must make up the difference.

Confession of Judgment

The second type contract is the confession of judgment. This agreement entitles the operator to obtain a court judgment if the location owner defaults.

In either case, the operator must go to the courts to get his money. He can generally get a judgment—but this procedure runs into time and money. And it's one thing to get a judgment, but another to get your hands on the money.

In any event, the operator can kiss the location goodbye when the contract expires. Legal suits are not the best way to keep cordial relations with location owners.

Ownership Change

These problems pale in comparison to what happens when a location changes hands—and they do change hands quite frequently here.

The contract signed between the operator and the location owner is not binding on an individual who buys the location from the previous owner.

Hence, the location owner can sign a three-year contract with an operator, pocket a fat bonus, and sell the tavern to someone else the next day. The new owner has no responsibility.

In most cases, the new owner will fish around for a new contract.

Not Worth Trouble

The operator must make his recovery from the old location owner. Nine out of 10 times, it's not worth the trouble of taking the case to court, according to Haskell.

Economic laws mean little to operators here. They'll often shell out bonus and loan money to locations when there is only an outside chance of getting their money back—let alone make a profit.

The Music Operators of New York, representing most of the juke boxes in the area, is forbidden, under the terms of a consent decree, from taking any collective action to remedy the situation.

Credit Report

This arrangement would not stop operators from supporting tavern owners, but it would tell them what chance they would have of recovering their money.

If an operator, after being warned that the location owner was a deadbeat, still wanted to write a fat check, he would have that privilege. There's no law to prevent a man from making a fool of himself.

DOUBLE-PLAY DISKS

Two-sided action may be expected from the following records. For the juke box operator limited to from 100 to 200 sides per machine, they represent maximum programming effectiveness. Records listed below have both sides either on the Hot 100 or have recently been on the Hot 100. See Spotlight Reviews for additional information on double-play disks.

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RUN TO HIM AND WALKIN' WITH MY ANGEL	BOBBY VEE Liberty 53388
UNCHAIN MY HEART AND BUT ON THE OTHER HAND BABY	RAY CHARLES ABC-Paramount 10266
IRRESISTIBLE YOU AND MULTIPLICATION	BOBBY DARIN Atco 6214
BREAK IT TO ME GENTLY AND SO DEEP	BRENDA LEE Decca 31348
SHADRACK AND THE LOST PENNY	BROOK BENTON Mercury 71912
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HERNANDO'S HIDEAWAY—
Archlo Bloyer
- CAD 1604—ALL I HAVE TO DO IS DREAM
BIRD DOG—The Everly
Brothers
- CAD 1605—NIGHT TRAIN—Ernie England
RUMBLE—Link Wray & His Ray
Men
- CAD 1606—BUTTERFLY
I LIKE YOUR KIND OF LOVE—
Andy Williams
- CAD 1607—CANADIAN SUNSET
ARE YOU SINCERE—
Andy Williams
- CAD 1608—EDDIE MY LOVE
LOLLIPOP—The Chordettes
- CAD 1609—BYE BYE LOVE
WAKE UP LITTLE SUSIE—
The Everly Brothers
- CAD 1610—HAWAIIAN WEDDING SONG
LONELY STREET—
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Diversification Key to German Growth

By OMER ANDERSON

FRANKFURT—German operators will diversify into vending in 1962 on an unprecedented scale. Polls and surveys show that the German trade is agreed that 1962

looms as both a year of opportunity and challenge for this country's operators.

A large operator in Frankfurt predicted, "By the end of 1962 German music operators may be operating more vending machines than juke boxes."

An operator in Munich added: "I believe that German operators are going to have to grow a lot bigger than we are to survive. I believe that the American pattern of giant operations inevitably will take hold in Europe, and any operator who restricts his horizon to a few hundred boxes will die an early death."

Most operators look for trends established in 1961 to continue in 1962 and influence the pattern of trade development. These trends are:

1. Large-scale operator diversification into vending.
2. Consolidation of small operators into larger operating units.
3. Decline of payout operation and a corresponding increase in games operation.

Legal Battles

More and more German operators are concluding that the trade's legal battles against the various State amusement taxes is a quixotic struggle doomed to disappointment. The trend in the German trade is away from self-pity and toward cold appraisal of the situation as it exists.

The model for most German operators (although few will admit it) is giant Automatic Canteen Company of America. Obviously, the vast integrated operation that Canteen has mounted is beyond the resources of any German concern. But Canteen's acquisition of operating properties is being closely observed.

It is generally believed in the German trade that Canteen is building toward a giant European Common Market operating as well as manufacturing organization.

Diversification

For the short term, German trade effort is concentrated on diversification into vending. Cigarette and candy vending machines are now considered necessary adjuncts to juke box operation.

However, the sophisticated German operator is diversifying into ever wider vending lines. Bulk vending of nuts and gum has proved highly successful in selected locations. There is a ready market for perfume spray vending machines and coin-operated shoe polishing machines.

Some juke box locations lend

themselves to the vending of hot beverages and sandwiches, and some even to certain items of merchandise, the most common being roll film and women's hosiery.

Latest studies show that the average operator is able to reduce operating expenses, in relation to collections, by 50 per cent and upwards through diversification into vending and consolidation of maintenance and servicing.

Along with vending, more and more juke box operators are also adding games. But, as a Munich operator explained, "it's hard to lay down hard and fast rules for diversification. The operator has to treat each location as a separate problem. Flexibility should rule diversification which means with us the ability to think—and operate—in terms of coin machines generally."

Burke Back As Shuffle Assn. Prexy

DETROIT—Martin B. (Barney) Burke was re-elected president of the Detroit Shuffleboard Association. This Association includes amusement games operators of all types in this city.

The other officers, all re-elected, are: Tom Dewberry, vice-president; Robert Calderwood, secretary-treasurer; Fred Chlopan, executive director; Maurice J. Feldman, chairman of the board; and Everett DeWitt, Jim Darios, and Jim Hopper, directors.

Chlopan announced receipt of information from Lt. William Cole of the General License Bureau, Detroit Police Department, that the city has approved a new ordinance placing coin-operated amusement games under one license jurisdiction.

In the past, separate licenses were required by an operator having both shuffleboards and other games, reflecting conditions a dozen years ago when only shuffleboards were allowed. The Association has worked for a long time for the change of ordinance to make the combination license privilege possible. This is now expected to make possible a small saving annually for operators. Chlopan said, in addition to simplifying operational procedure and relation.

Loan Problem

• *Continued from page 40*

or changes hands, the operator must take legal steps to recoup his money.

Tavern locations don't pose too much of a problem. Liquor licenses are highly prized, and Westchester County taverns are apt to remain under the same management for years.

On diners and luncheonettes, the picture is somewhat different. If an operator is going to get stuck, it probably will be with a diner which couldn't make the grade.

Bonuses are not uncommon with new locations, or with contract renewals, but they seldom run more than \$300.

One operator, Seymour Pollak, who has been operating in the Tarrytown area for 30 years, has a blanket rule against loans and bonuses. As a result, he doesn't have the largest operation in the county, but he has a profitable one.

EUROPEAN NEWS BRIEFS

Court Holds Distrib Responsible

MUNICH—German courts have served notice, in a series of recent cases, that they will hold fly-by-night distributors liable for misrepresentation and exaggerated promises. The Munich civil court assailed the practice of selling phonographs and vending machines to retired civil servants and pensioners in general. These elderly burghers, the court noted, are entirely innocent of any knowledge of the coin machine field. They are roped in, as a rule, with the promise of "an easy income provided automatically by the operation of automatic machines." With his machines unloaded, the distributor then fades from the scene, leaving the pensioner headed for bankruptcy. The courts have adopted a uniform policy of forcing the return of money paid by the pensioners or requiring the distributor to make full restitution.

Dial & Play Checks Counterfeits

BRUSSELS—In Belgium operators are switching from coins to telephone dialing systems to frustrate counterfeiting of coin slugs. Games are being wired generally over Belgium for dial, instead of coin insertion, operation. This is the product of the fact that Belgium's light metal coins are easy to duplicate with counterfeit slugs for coin machine play. Under the dial-a-game system, the player pays location staff, who then dial the number of games paid to the machine.

W. Germans Train Spanish Techs

MADRID—Spain's nascent phonograph industry is getting an indirect boost through the West German labor dearth. An estimated 1,500 Spaniards have been "imported" by West German electronic firms, including phonograph producers, to relieve the labor shortage. In Germany they are receiving thorough technical training qualifying them for prime employment in phonograph production and servicing when they return to Spain. Gedasa, the Spanish phonograph producer, is already receiving a trickle of technicians who have completed training in Germany and have returned home. Tonomat, the German subsidiary of Automatic Canteen, is one of the German concerns employing Spaniards.

U. S. Phonos Sold on the Danube

VIENNA—U. S. phonograph manufacturers are continuing to get about 85 per cent of the Austrian phonograph market, according to a 1961 sales survey. West German producers, despite intense promotion and lower prices, have failed to dislodge American manufacturers from their dominant position in the Danubian market. The Germans have been striving to promote their lower priced boxes with a "Volkswagen" sales approach, arguing that there is no point to buying a "Cadillac to do a Volkswagen's job." Sales figures show, however, that Austrian locations are buying reconditioned American boxes in preference to new German equipment in the same price range.

Swiss Use More Resort Phonos

GSTAAD—Swiss ski resorts are displaying record numbers of juke boxes this season. It is estimated that some 2,000 phonographs are located at Swiss ski resorts this season, a gain of around 65 per cent over last year. The 2,000 ski resort boxes compares with a total Swiss juke box count of just under 11,000. Some locations have mounted boxes on rollers, wheeling them outside on terrace locations during the day and inside in the evening for the ski set. Baby blue is a popular Swiss ski phonograph color this season.

Ops Urged to Hold Berlin Wall

WEST BERLIN—West Berlin operators are being urged to place a reasonable number of juke boxes along the East Berlin boundary as a "public service" gesture. Locations involved are those which did a thriving business prior to the Communist walling-off of East Berlin. Now collections in most of these locations are so low that operators are removing their equipment where legally possible. The new operator association approach regards these locations as a "trust" to be assumed by the operator membership as a group. It is regarded as good public relations to keep machines located in their long-standing locations regardless of the fall-off in collections. The plan is for the operator association to compensate the individual operators for any loss sustained through such "public service" operation.

French Push Juke Box Trades

PARIS—The French phonograph trade is organizing along lines of the U. S. automobile used car sales system to move obsolescent and obsolete boxes. Prices are established for used machines on a standard basis, and fixed trade-in allowances are granted for the purchase of new equipment. Pricing is designed to promote the flow of equipment from prime locations to first-class locations to second class and so on. Around 70 per cent of France's 15,000 juke boxes are 1957 vintage or earlier (most of them earlier). However, the trade looks for organization of the used box business to stimulate equipment replacement.

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Seeburg Unveils '62 Lines

SAN FRANCISCO—Nearly 400 operators both in the music and vending field were theatrically introduced to the Seeburg Directional Stereo phonograph at a cocktail party-dinner event in the plush International Room of the Jack Tar Hotel here Monday night (8).

Host for the occasion was Lou Wolcher and his staff at Advance Automatic Sales Company, which took over the Seeburg distribution in this area (including Northern California and Northern Nevada) the middle of 1961. Wolcher and his men were joined by an entourage from the Seeburg factory with Leonard Gross barely making the date because of bad flying conditions in the Midwest.

The event ran close to schedule. Starting with cocktails at 6, a roast beef dinner was served at 7 and the sales festivities started at 8, with the unveiling an hour and 40 minutes later.

Herrick Present
Tom Herrick, Seeburg vice-president in charge of marketing, emceed the meeting. He read a telegram from Frank O'Brian, president, expressing regrets at his inability to be present. "This is primarily a phonograph showing,"

Herrick said. "The theme is 'SDS' but there will be presentations on background music and vending." Coffee, cigars, and cold beverage machines were displayed in the cocktail area.

Leonard Gross, Seeburg vice-president in charge of the vending section, outlined features of the Ice-O-Vend and the new candy vender. A colored slide in sequence and sound continued the presentation.

"Get into vending, get into music," Gross said. "Do not increase your commissions but build your business on a solid foundation. We will serve you through independent distributors like Lou Wolcher and we will not operate in competition."

Background Music
Stu Auer, veteran background music specialist, prefaced the showing of another colored slide sequence by pointing out the operators already had the contacts for adding background music. The firm series was narrated by Al Drier, "The Man on the Go," who emphasized that 30,000,000 people daily listen to background music.

Jack Gordon, Seeburg vice-president in charge of phonograph sales, pointed out that music was a part of the operator's picture. He touched on the Seeburg's activities and history to show the firm's pioneering. He listed what he said were firsts, starting in 1948 with the 100-A, first to play 100 selections at 78 r.p.m. and 10 and 12-inch records; 1950, the M-100B, the 45 r.p.m. machine which he said was "a lifesaver"; 1953, M-

100G, high fidelity; 1954, M-100R, "first phono designed for 10-cent play," adding that "we saw now was the time to build a 10-cent play"; 1955, B-200, "which was received with pros and cons" and was the "first" to play strictly on a dime — and dual pricing; 1957, Stereo 222, "the coming thing as far as the industry was concerned — and here to stay"; 1960, Artist of the Week, "greatest thing that ever happened to the industry," and 1961, the AY with the 33 feature, Artist of the Week and addition of personalization.

On this last point, Gordon declared: "A tremendous item (personalization). If the operator is not using it, he is kidding himself." He pointed out that one Louisiana operator personalized his machine in a bowling alley with the name of the week's top scorer and score and increased adult play. The operator, he continued, has added this feature to machines in more than 60 bowling alleys.

Loans and Bonuses
Gordon moved closer to the unveiling of the SDS with a discussion of depreciation benefits from Seeburg machines. "We are in the driver's seat," Gordon emphasized. "The location cannot operate without us—yet we give up loans and bonuses." He urged that operators be on a contract basis and get the right commission arrangement.

Gordon showed the feature of the SDS with the display of separate speakers — an arrangement covering an area 6 by 5 by 11 feet. He explained, too, that no spot

Bilotta Wingding Draws 150 At Wurlitzer Sneak Showing

NEWARK, N. Y.—Malone's Supper Club here was the setting for a sneak preview of the 1962 Wurlitzer, by the Bilotta Distributing Company, Sunday (7) as 150 operators and their wives braved near-zero weather and heavy snows to see the Model 2600.

Bud Paxton, disk jockey on WACK, Newark, introduced Mayor Milton Elzefon, who welcomed the operators and had a few kind words to say about host John Bilotta and the Wurlitzer organization.

Millie McCarthy, president of the New York State Coin Machine Association, was an honored guest. The factory was represented by Bob Bear, Wurlitzer sales manager, and Mrs. Bear, and by Joe Hrdlicka, Wurlitzer service engineer, and Mrs. Hrdlicka.

Twist Group
Dance music was provided by the Jerry Mix-Ups, a local group, with emphasis on the Twist.

Highlighting the entertainment program was Norma Rivers, currently appearing at the Triton Club, Rochester. Miss Rivers did a half dozen numbers—which she recorded for the juke box trade on Vassar, and spent the rest of the evening dancing with the operators.

would permit a machine of this size despite the tonal and operational features.

The SDS model was displayed in the setting of an intimate bar, shown when the curtains were parted.

On hand for the occasion from Seeburg office was, in addition to those speaking, Arnold Silverman, phonograph divisional manager. Among those from the Advance Automatic Sales were J. D. Cox, Bob Portale, Ed Heinle, Joe Mendel and Bill Weeks.

Another Vassar artist, Fene Cornish, a Twist performer, did several numbers, including his latest, "Winner Take All."

Local Boy
Also appearing was a local boy, Joe Santelli, a classical pianist who accompanied Jane Froman on her USO tours.

Operators and their wives had a buffet of prime beef, lobster newburgh and cold cuts, and the dancing lasted until the wee hours.

Bilotta will have showings this week in the Albany and Syracuse offices, with parties planned for both places.

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Memphis Ops Oppose Restriction

Continued from page 40

said. "I'll average six or seven a week. The highest I've had was 15 in one week." Any loan above \$300 McDowell goes through the bank with it, anything under the company loans it.

No Strangers
He makes loans only to people he knows, who have proved themselves in the business, refuses them to total strangers. "The important thing for a cafe operator is for him to know his customers and build up his business that way," McDowell said.

Jake Kahn, 71, oldest veteran and longest in the business here, takes the other view. To him, loans are no problem and he makes as many or more as anyone.

"They are no problem," he says. "The location owner makes money, I make money. I am liberal with loans. I try to help them along. I am tickled to death to loan them money when they need it. I have never lost anything and have gained a lot of friends."

\$200 Limit
He averages one or two loans a month on the average, he said, and several times has loaned as much as \$5,000. He handles them the same way as McDowell and other operators, except that his dividing

line is \$200. Anything over that goes through the bank.

"I mostly loan money when they get started in business," Kahn said. "After they are established, they usually don't need a loan."

Operators here give location owners 50 per cent of the collections. No bonuses or front money is given. About 95 per cent all machines on location are on this basis.

Sometimes an operator will demand a guarantee for putting a machine out, if the stop looks to him like a bad one but the location owner wants it anyhow. If the guarantee is \$10 a week and collection doesn't come to that, the location owner makes up the rest.

There are a few such arrangements as this, but not many.

Loan Period
The loans operators make vary in length. Some may be 60 days, 90 days, six months or a year. Large ones through banks might generally run a year.

Most operators making loans give attention to whether the man is a good businessman, a steady and hard worker and "not an overnight fellow," as Kahn put it.

"They have taxes to pay, a utility bill and need several hundred dollars," said Kahn. "I loan it and they always pay it back. We always protect ourselves."

Leases
Kahn has 15 leases on locations with men operating cafes at those stops. He has the coin machines in them.

Operators are not hampered by any laws governing this now, but earlier this year an assistant county attorney protested about the arrangement and asked for a law outlawing it. Nothing was done about it and, for the time at least, the issue is dead and operators do not have any restrictive laws to fear in this area.

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Chi Operators Complain Of New Singles Dearth

• Continued from page 4

Can Dream, Can't I," McGuire Sisters; "Go On Home," Patti Page, and the new Playtime series on Columbia.

DiAngelo points out that action on the Columbia series is an example of what he means. Music Box has done a great job with the item, already selling over 5,000 to operators. But, says DiAngelo, Columbia is just about the only label that has concentrated any effort toward producing records for the coin-operated phonograph trade.

Music Box has a separate section in the store for displaying juke box singles and DiAngelo notes that operators frequently complain that there aren't enough disks there, "but we don't have any more that we can justifiably put there either," he says.

More Disks Listed

At Singer One-Stop, Fred Sipiora notes that big sales to operators were being chalked up by "Norman," Sue Thompson; Double Exposure, Parts I and II" on Felsted (a medley of four songs by a group known as the Rotators; "Five-Foot-Two, Eyes of Blue," "Please Don't Talk About Me When I'm Gone," "Oh, You Beautiful Doll" and "I Had a Dream, Dear"); "Break It to Me Gently," Brenda Lee, and "Funny How Time Slips Away," by Jimmy Elledge.

Sipiora added he had done very well with the Mitch Miller Christmas pack, with operators likewise reporting good play on the item.

Generally, sales to operators in the Windy City are good, though slightly off from last year. Whether the reason is the poor crop of operator-oriented singles or whether it's general conditions or even something specific like last week's record snowstorm and cold wave is open to conjecture.

Reasons

Most traders cite one or more of the above reasons and in the final analysis the answer is probably a combination of all factors.

Holiday programming is, of course, completely atypical in that not only do operators stick mainly to old standards, but record manufacturers hold back pop merchandise lest it get caught in the holiday shuffle.

Now, the regular pattern of programming is being resumed, with pop merchandise accounting for its normal share of business. Criticism of the quality of this pop merchandise, for the juke box trade, is not new, however.

Only consolation is that record

companies have in the past year voiced an awareness of this problem which some traders feel is a good first step.

Others feel though that the "second step" is about due—greater quantity of product aimed at the operator market.

In this vein, the contest currently being conducted by Music Operators of America, the national juke box operator association, could hold a few surprises for the industry.

Ops Asked to Vote

MOA is asking its operator membership to vote for their favorite artist, record and record company (see separate story). Prizes to winners of each of the three categories will be awarded at MOA's May convention.

With operators accounting for some 50 per cent of the singles market, the results should be of particular interest to the record industry.

Traders are betting that the results of the poll will take a back-handed slap at rock and roll with so called "good music" artists coming out very strong. If this happens, it could be still another impetus for some interesting developments in the singles business.

Detroit Dilemma

• Continued from page 40

standing is such that a bank would turn him down, or he probably wouldn't bother with the small loan from an operator. Co-signing a note at the bank for the location is considered just as another way of making an outright loan directly, and is rarely resorted to.

Chattel mortgages are rarely used—because the vast majority of borrowers already have a mortgage on their business property, and this would be a second or third mortgage interest at best. Notes are generally signed, and they must be interest bearing to be legal in Michigan—yet locations, operators say, object to the interest.

Operators tend to just put up with an unwelcome situation, with one remarking that "if they turn out to be good loans, you don't mind it so much."

In the field of amusement games, loans have scarcely become a problem, and are apparently rarely encountered in this area, according to Fred Chlopan, executive director of the Detroit Shuffleboard Association.

CANTEEN SET ON MAGNETIC TAPE

PALO ALTO, Calif.—The Automatic Canteen Corporation and KRS Electronics here have signed a license agreement whereby Canteen will convert its on-location background music systems from records to magnetic tape. Canteen gets sole background music rights to the new KRS tape unit which records and plays back music from endless loop tape cartridges. An estimated 5,000 to 7,000 of the new units will be installed per year, both as replacements for existing record equipment and for new installations. The tape unit provides 60 hours of continuous music programming without repeating a selection. The record unit plays only 30 continuous hours. The tape unit occupies a tenth the space required by the record unit.

WILSON KIDS HOT CARTERS

NEWBURGH, N. Y.—Jack Wilson, local operator and president of the New York Operators Guild, has sired a pair of racing champions. His two pre-teen children, Jack and Lucille, have been competing in go-cart races for a couple of seasons. Earlier this month, the Wilson children entered the Quarter Midget National Racing Meet in Orlando, Fla. The results surprised everyone except Mr. and Mrs. Wilson. Jack was the winner, and finishing second, after giving Jack a rough race all the way, was Lucille.

Atlas Show Sets Special Op Room

DES MOINES—Atlas Music Company hosted some 30 operators and guests to a three-day open house, January 6-8, to celebrate the firm's reopening its Iowa offices some months ago.

Also introduced was an innovation, an operator room, which Atlas is setting up for the convenience of visitors. The room is designed as a meeting place for operators and will provide lounge chairs, telephones, refreshments and generally a place where operators can sit and exchange ideas.

Hosting operators at Atlas' open house were Bill Phillips, manager, and Barney Luchman and Jack Ramsey, roadmen.

New Seeburg Shown To Gotham Operators

NEW YORK—Some 150 operators showed up at the Atlantic-New York showrooms here Monday through Wednesday (8-10) to view the 1962 Seeburg line, as Atlantic President Meyer Parkoff and Sales Manager Murray Kaye were on hand to answer questions on the new line.

The Seeburg factory was represented by Bill Pruting, regional sales manager; John Stuperitz, factory service engineer, and Bill Schwartz, Eastern vending head.

The operators were served refreshments and a buffet. At the same time, Atlantic-New York also held showings at its Newark, N. J., and East Hartford, Conn., branches.

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250 Make Scene at Redd, as New Seeburg Makes New England Debut

BOSTON—More than 250 operators, guests, wives and family members made the trip to Redd Distributing Company, Inc., for the showing of the new Seeburg phonograph (7). Well over 150 showed up on Monday and others were trickling in all during the open house week. Despite Massachusetts Blue Laws, the service and parts departments were on hand to assist the guests.

Hosting the affair for the Redd firm were W. S. Redd, president; Bob Jones, sales manager; Al Levine, assistant sales manager; Bob LeBlanc, Jerry Nantais and John Coland. Seeburg factory representatives were Al Gange, divisional sales manager; Myles Hurwitz, background music division and John Stuparitz, field engineer.

A groaning board of refreshment and buffet goodies allowed the guests to remain for the whole afternoon, some even staying until evening. Corsages were provided

outh and Fulton and south to Newton, Jasper and Pulaski.

for the ladies. Redd said he believes this new Seeburg model has drawn more favorable comment than any in his experience.

Dick Mitchell's Records, the adjoining one-stop, was open for the convenience of the guests. On hand with Dick were Lorraine Query, Richard Peach and Tony Paliocca.

Guest List

Among the operators present were: Don Conroy, Bath, Me.; Tony Casale, Portland, Me.; Romeo Rivard of Lewiston, Me.; Joe Ferris, Madison, Me.; Ed Campagna, Springvale, Me.; Bob Greenfield, and Mr. and Mrs. Arnold Raleigh, Burlington, Vt., and Mr. and Mrs. William Arrison, Chester, Vt.

Art Sturgis, Jack Rubin, Earl Westray, Luke Levine, Bill Kameese, Tom Nash, Max Lackey, Charles Pappas, Guy di Giovanni, and Rudy Bloom from Boston. From the North Shore: Mike Sturgis, Lynn; Ray and James Magee, Winthrop; Richard Lee, Beverly, and John Connors of Salem.

Also, Mr. and Mrs. William Hamel, Manchester, N. H.; Harland Mitchell of Troy, N. H.; Joe Morgan, Jaffrey, N. H.; Fred Feretra, Concord, N. H.; Anthony Joseph, Cranston, R. I., and Harry Poole, Newport, R. I.

From Massachusetts came Dan Sullivan, Gardiner; Ted Grant and Tony Fedor, Greenfield; Tut Jordan, Al Woodworth and Joe Pawleski, Fitchburg; Art Bernier, Gardiner; Dave Hammett and Al Dolins, Hyannis; Mr. and Mrs. Arnold Blatt, Frank Fendell and Harold Cummings, Brookline; Henry Gladstone, Saul Robinson and Leon Sherter, Newton; Ken Ghiorse, Al Gourkewicz and Dick Johnston, Brockton, and Sumner Segal, Cambridge.

Also, Don Foote, Randolph; Bill Evans, Wayland; John Di Stefano, Medford; Joe Di Zazzo, Methuen; Ralph Fenner, Worcester; George Barry and C. J. Wolkowski, Malden; Gregg Pappas, Peabody; Chas Turner, Somerville; Ralph Lackey, Milton; Bill Cowan, Quincy; Joe Zito and George Edney, Haverhill; Martin Ferrero, New Bedford; Ray Goland, Athol, and John Simpson, Nantucket.

Voting Under Way in MOA Contest to Cite Diskeries for Achievements

CHICAGO—Voting began last week on Music Operators of America's MOE award to the record industry with some surprising initial results, according to E. R. Ratajack, MOA's managing director.

Results, however, are being kept confidential until final tabulation.

Operators are being asked to make three nominations in each of three separate categories: (1) Record company with most consistent record of supplying good juke box records; (2) Most popular juke box record, and (3) Most popular juke box artist.

All MOA members are eligible to vote. Following the nominations, operators will again vote for winners in each category.

Ratajack said one record company was forging ahead in the balloting, with two juke box records sharing the lead.

The best juke box artist nominations are also a surprise, according to the MOA head. He said strong support was coming in for two particular artists "from all sections of the country and this support contradicts some (current) record industry's thinking."

Awards will be presented at MOA's May convention in Chicago.

The balloting by juke box operators should attract some interest from the record industry which recently has shown an increased awareness of the operator market.

Several companies have issued disk packages specifically designed for the operator trade, with other firms announcing they were gearing a substantial portion of their singles production to the coin-operated phonograph industry.

Philly Operators

Continued from page 40

"In order to say in this business, you've got to have your own source of money for loans," another coin man chimed in. He said that the lending of money is even greater among the operators of of cigaret routes due to fierce competition for locations.

Loan Range

Just how much of a loan a location can get from an operator depends on what kind of equipment he has. A juke box, for instance, can bring no more than \$500 in most instances. However, one operator who has a lot of diner locations has been known to go as high as \$10,000 on a loan. He now owns a lot of diners, incidentally.

Why would a store owner or a tavern man ask his coin machine operator for a loan instead of going to the bank?

"It is much easier for him to pick up his phone and say 'Bill, let me have \$3,000 tomorrow, will you?' than to go to a bank and go through all the red tape," an operator in suburban Philadelphia said.

Repayment

Then an agreement is usually reached as to how much the location will have to repay a month. If this can come out of the coin boxes on machines in his place, fine. If not, he will have to make up the difference. In other words, he made a loan and the repayments, for the most part, don't hit his pocketbook.

The length of time of a loan, of course, depends on the location. A real strong location can get money for up to two or three years. For a weak one it is a matter of weeks.

Operators report in most cases the loans, which carry interest, are repaid. Very rarely are the coinmen "stuck."

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50 beautiful Triple AAA Reconditioned D-80's. Ea. \$95.00	

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Midsouth Operators Get First Look At '62 Seeburg at Sammons' Fete

MEMPHIS — Sammons Pennington Company, Seeburg distributor for Memphis and the Midsouth, held the showing of its 1962 model phonographs Sunday and Monday (7 and 8) and met with good operator response.

Dozens of operators from Memphis and the Midsouth flocked to the two-day showing. Sammons got a break on the weather. The first day after the showing, a five-inch snow hit Memphis and the Midsouth, crippling transportation. If it had come before the showing, few operators could have attended.

Also unveiled at the showing was the Bally single cup fresh brew coffee and whipped hot chocolate vender, which Sammons describes as the "hottest item we have had in 10 years."

Also shown was the Seeburg four-flavor cold drink vender with crushed ice and new 22-column cigaret machine.

On hand to help George Sammons present the new models were D. V. Pennington, partner with Sammons; Allen Smith, sales manager of the vending division; Lloyd Howle, district manager of

the vending division of the Seeburg Corporation, Chicago.

Miss Anna Jeanne Lindell and Miss Alva Gatty, bookkeepers, were on hand to greet the lady guests.

A lunch was served both days, catered by Sammons' father, L. C. (Pappy) Sammons, owner of Pappy's Lobster Shack. The menu included turkey, dressing, potato salad, slaw, roast barbecue pig, olives, pickles, cheeses, cold meats, bread, drinks. The food was delicious (this reporter had some).

Among the Memphis operators attending:

Jake Kahn, Tri-State Amusement Company; Mr. and Mrs. Charles R. Kahn, Tri-State Amusement Company; Billy Harbin and Bobby Harbin, Harbin Amusement Company; Mr. and Mrs. Guy Canipe, Canipe Amusement Company.

Also, Thurston Luckett, Luckett Music Company; Jack Embry, Central Music Company; Mr. and Mrs. Stanley Werner, Dixie Novelty Company; Frank Berretta, Poplar Tunes Music Service; Mr. and Mrs. Henry Trigg, Rebel Hi-Fi Music Company.

From the Midsouth:

Melvin Lapidis, Osceola Amusement Company; Wayne Cartillar, B & C Amusement Company; Thomas Sinclair, Crown Music Company; W. V. Forsythe, Forsythe Amusement Company; Lexie Howard, Crystal Amusement Company.

Mr. and Mrs. C. E. (Tuffy) Tolliver, Tolliver Music Company; J. A. Butcher, Butcher Amusement Company; Mr. and Mrs. Hardy Creekmore, Creekmore Music Company; Mr. and Mrs. Charles Shive, Yazoo Novelty Company; Nathan Wheelless, Service Amusement

Company; John Wheelless, Service Amusement Company.

Elmer Womack, Womack Music Company; Thomas Armstrong, Armstrong Amusement Company; Clarence Spain, Spain Amusement Company; Mr. and Mrs. Manuel Caras, M & H Music Company; Mr. and Mrs. Charles Wilcox, Wilcox Music Company; Mr. and Mrs. Teno Hankins, Jackson Amusement Company; Yancey, Arkansas Music Company; Cy Puckett, Puckett Music Company; Mr. and Mrs. R. J. Kirspel, Kirspel - Hollenberg Music Company; Mr. and Mrs. Coy Kirspel.

W. E. Foote, Foote Amusement Company; Paul Hurst, Hurst Amusement Company; William Hayden, Hayden Amusement Company; Roy Harris Jr., Morris Music Company.

Other Midsouth operators attending:

Neil Conder, D. C. Johnson, Mrs. Ernest Toland, Thomas Lester, Ray Coulter, R. L. Snow, C. E. Spencer, Elton Cox and wife, Billy Simpson and wife, L. P. Dickens, John Green, E. L. Rogers, Herman Hammer and wife, Tim Massinelli and wife, L. E. Turner and wife, Warren B. Smith, Elvis Singleton, James Kyle, Aubry Cheek.

These Memphis and Midsouth service and route men also attended:

Bob Berryhill, Bob Crudginton, Thomas Jernigan, James Lane, George Heard, John McHenry, Bob Garrett, Jim Chambers, Jesse Smith, H. C. Smith, Jack McTure, Cliff Ferguson, R. L. Goad, Cliff Ferguson, Albert Castron.

Also attending were Dr. Lee Sammons, physician brother of Sammons, and Dr. J. R. Wills, company physician, and Charles Liles, the company's accountant.

Andrew Cassinelli, Little Rock Amusement Company, Little Rock, wired his regrets at not attending because his daughter presented him a new granddaughter.

Hold Shuffle Championships

MANCHESTER, N. H. — Ed Martell, general manager of the Tri-State Amusement Company, here, announced that a New England shuffleboard championship will be held this year, with the various league champions beginning playoffs at the end of February.

All games will be played on shuffleboards made by the American Shuffleboard Company. Sol Lipkin, ASC field sales director, said that other regional tournaments will be held, with the goal of staging a national championship.

Judge Keogh Asks For Separate Trial

NEW YORK—State Supreme Court Justice J. Vincent Keogh is seeking a separate trial on charges of conspiracy to obstruct justice. The New York jurist was indicted December 7, along with Sanford J. Moore, Long Island, former juke box operator; Dr. Robert Erdman, a surgeon; Elliot Kahaner, a former U. S. attorney, and Antonio (Tony Ducks) Corallo, a local gangster.

The quintet had been accused of attempting to arrange a light sentence for Moore, who had previously been convicted on a bankruptcy fraud charge.

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BUY THE BEST—BUY WILLIAMS

Mass. Ruling Gives Coinmen a Glimmer

BOSTON — The Massachusetts State Supreme Court has ruled that municipalities may not ban, outright, all applicants for amusement machine licenses. It added that each application must be considered on its own merits.

The ruling came about in an appeal of the Turnpike Amusement Park, Inc., which operates amusement games in its bowling alleys in Cambridge, from a denial of a 1960 permit by the Cambridge Licensing Board. The company had operated seven pinball games at the bowling alleys during 1959 and had applied for renewal permits.

Earl E. Bolton, manager of the amusement section, testified that the New England Exhibit Company owned the machines and installed them on a 50-50 split basis of earnings after paying the \$20 license fee.

Previous Ruling

The Cambridge Licensing Board, headed by the chiefs of police and fire departments, voted at a November 1959 meeting that no pinball permits would be granted. In a Superior Court hearing the late Judge Stanley Wisnioski ruled the Cambridge board was within its rights.

This week's Supreme Court ruling, written by Judge Jacob Spiegel, pointed out that Chapter 140, Section 177a of the General Laws makes operation of pinball

machines lawful. It said no licensing board may capriciously or arbitrarily prevent a lawful act by an over-all ruling. The decision also pointed out that the law does not require a board to grant every application, but is given discretionary powers to decide on each individual application.

Sources in the industry were in some doubt immediately as to the possible effects of the ruling. The City of Boston at this time has a blackout on almost all pinball and amusement games with the exception of three locations licensed by the Mayor's Office on a trial basis.

Mayor's Jurisdiction

Nearly 800 machines were

barred from operation a little over a year ago in the wake of a big crackdown. The games in operation are expressly for amusement, and as amusement devices come under the jurisdiction of the mayor's office.

However, sometime during this week key men in the industry will hold a conference to study the ruling and decide on the next move which could easily change, not only the entire picture of pinball machines in Boston, but in the other 39 communities in the Commonwealth where the machines have been ruled illegal on a blanket basis.

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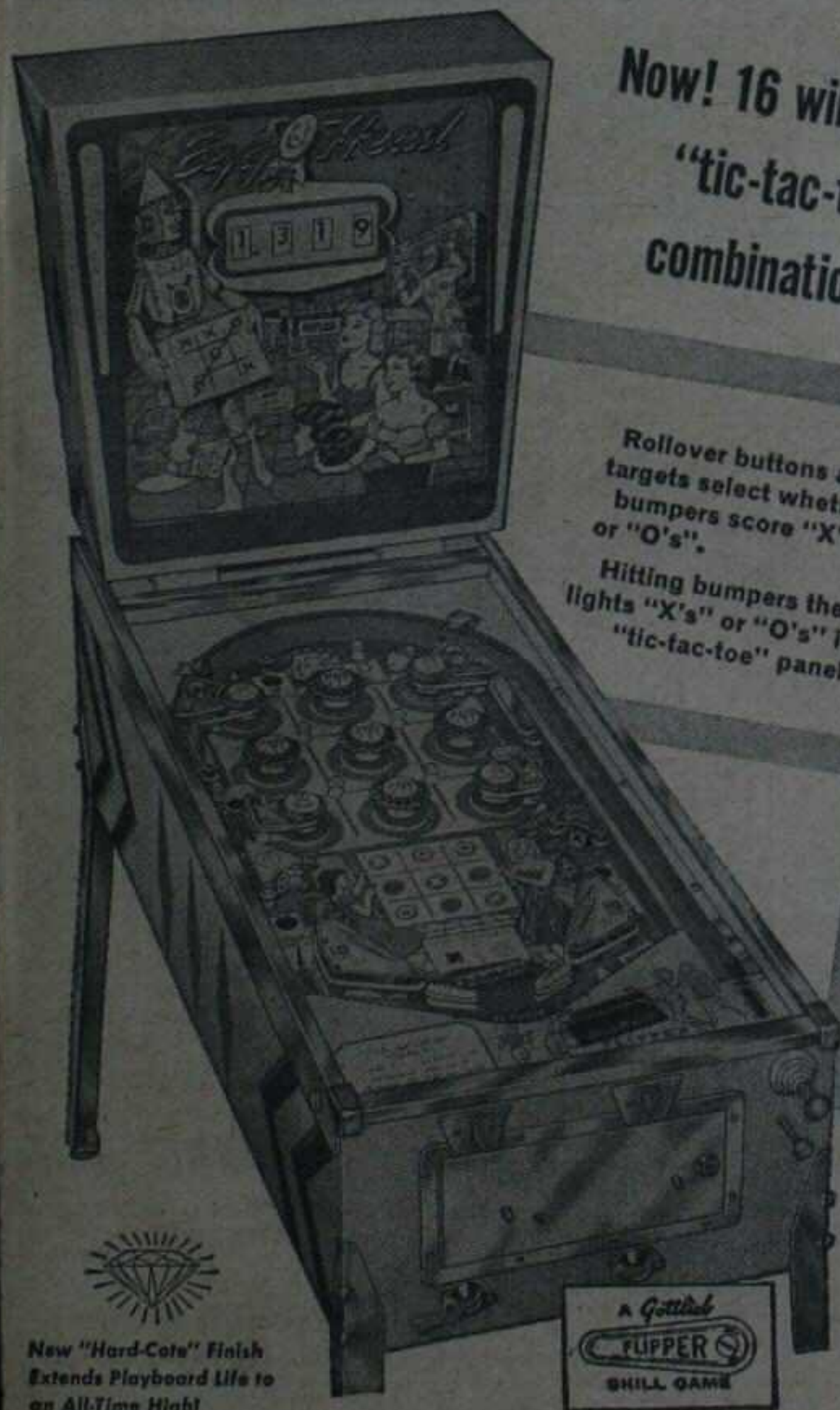
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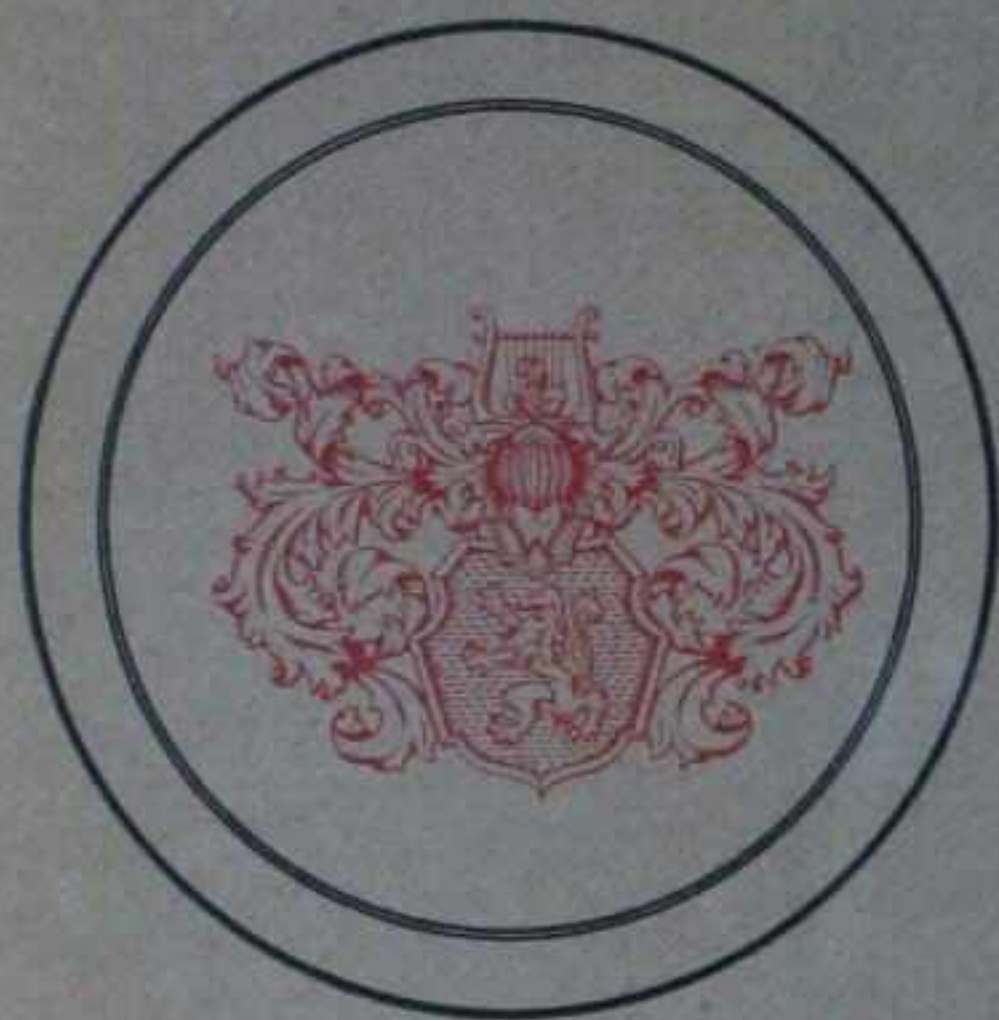
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It must produce a wide range of pleasing tone that attracts listeners. The Wurlitzer 2600 does. It is backed by 106 years of musical experience.

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In addition to these money-making features, Wurlitzer offers as standard equipment:

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Double dome supports releasable from either side!

Easy front and rear service access! Quickly removable metal rear doors fit snugly and latch easily.

It all adds up to greater value for your money — compounded by stand-out features that have distinguished Wurlitzer for years. As examples, the proven Carousel Mechanism, the time-saving service accessibility, plus famed Wurlitzer cabinet craftsmanship, to name but a few.

Compare the Wurlitzer 2600 for beauty, for tone, for size, for play-promoting features, and whether you select the 200- or 100-selection mechanism, you can come to but one practical conclusion — this phonograph gives you MORE FOR YOUR MONEY — WILL MAKE MORE MONEY FOR YOU.

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