

# MUSIC **VENDOR**

APR. 6  
1959  
No. 618

THE NATIONAL WEEKLY OF RECORDED MUSIC

# MOA

**MUSIC OPERATORS OF AMERICA**  
CONVENTION — APRIL 6, 7, 8 — MORRISON HOTEL, CHICAGO

Ace Amusement Company  
4312 Springfield Street  
Flint 3, Michigan

MVCS1/5-19-59

World Radio History

Convention Schedule  
On Page 10  
Index of Exhibitors  
On Page 70



*Welcome OPS! We think you're Tops!*

*And we warmly invite you to make these Stops:  
For recreation: Nipper's Kennel Club, Booth 24  
For relaxation: RCA Victor, Suite 1585*



# MUSIC VENDOR

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VENDOR T O R I A L

Apr. 6, 1959

No. 618

## Significant Convention

CHICAGO — On the eve of the 1959 convention here of the Music Operators of America, several developments indicate that this may be the most significant meeting in MOA's history.

In the record industry stereo has been big news. More and more record companies are exposing their stereo product to the public via stereo jukeboxes. While waiting for the consumer public to purchase stereo equipment for their homes, the manufacturers were acquainting the public with stereo recordings by producing them for the coin-operated phonographs. Thus, the rapport between the record industry and the operators is self-evident.

Affirmation that juke box operators are honest, responsible businessmen, despite efforts by hoodlum elements to invade the field, was voiced by operator associations and individuals through local area public relations endeavors. At this convention, public relations for the industry will be considered.

The perennial attempt by the performance rights societies to change the copyright law which now exempts operators from paying performance fees is being promoted with greater intensity. Operators were "saved by the bell" during the previous session of Congress. On Monday, March 23, Rep. Emanuel Celler of New York introduced a bill in the House of Representatives paralleling the bill introduced by Sen. Joseph C. O'Mahoney (D-Wyo.) to change the law. This means a tougher fight against the ASCAP-inspired legislation.

Rep. Celler made reference to the Senate Rackets Committee investigation to argue for passage of his bill. While the Committee hearings showed that hoodlum elements tried to force their way into the industry, and that operators were victimized by them, headlines of the hearings were damaging.

(Continued on page 8)

# *The Hottest Label in Town*



LATCH ON TO THESE MONEY MAKERS . . .

<b>ENCHANTED</b>	<b>THE PLATTERS</b>	<b>71427</b>
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<b>THE WALLS HAVE EARS</b>	<b>PATTI PAGE</b>	<b>71428</b>
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<b>I KNEEL AT YOUR THRONE</b>	<b>JOE MEDLIN</b>	<b>71415</b>
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<b>ENDLESSLY</b>	<b>BROOK BENTON</b>	<b>71443</b>
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<b>A MOTHER'S LOVE</b>	<b>THE DIAMONDS</b>	<b>71449</b>
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<b>MOVE OVER ROVER</b>	<b>MARK IV</b>	<b>71445</b>
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<b>SEPARATE WAYS</b>	<b>SARAH VAUGHAN</b>	<b>71433</b>
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<b>WHAT A DIFF'RENCE A DAY MAKES</b>		
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	<b>DINAH WASHINGTON</b>	<b>71435</b>
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# MUSIC VENDOR

# SURE BETS

Rated★★★on the performance and sales survey authenticated by Music Guild of America. For complete Programming Charts see pages 19-22.

## 7 Pop, 3 C&W, 1 R&B, 0 EP; 4 LP's

### Added to This Week's Charts

#### ★★★ POPULAR

##### POOR JENNY

Everly Bros.—Cad—1364

★★★ TAKE A MESSAGE TO MARY

##### I STILL GET A THRILL

Joni James—MGM—12779

★ Perhaps

##### EVERYBODY LIKES TO CHA CHA CHA

Sam Cooke—Keen—3-2018

(★★★ Feb. 16 on R&B)

##### I TOLD MYSELF A LIE

Clyde McPhatter—MGM—12780

★★ The Masquerade Is Over

##### COME TO ME

Marv Johnson—UA—160

(★★★ March 23 on R&B)

##### THE WALLS HAVE EARS

Patti Page—Mer—71428

★ My Promise

##### JO-JO THE DOG FACED BOY

Annette—Vista—336

Love Me Forever

#### ★★★ COUNTRY & WESTERN

##### POOR JENNY

Everly Bros.—Cad—1364

(★★★ April 6 on Popular)

##### IT'S ALL MY HEARTACHE

Carl Smith—Col—41344

★★ I'll Kiss The Past Goodbye

##### SET HIM FREE

Skeeter Davis—RCA Vi—7471

The Devil's Doll

#### ★★★ RHYTHM & BLUES

##### I TOLD MYSELF A LIE

Clyde McPhatter—MGM—12780

(★★★ April 6 on Popular)

#### ★★★ ALBUMS (LP)

##### BUDDY HOLLY STORY

Buddy Holly—Coral—CRL-57-79

##### RED HEAD

Orig. Cast—RCA Vi—LOC-1048

##### INSIDE SHELLY BERMAN

Shelly Berman—Verve—15003

##### SWINGING PRETTY

Kelly Smith—Cap—T-1145

What Is

**SUBUNDARE?**

(It's a Latin word meaning **NEW SOUND**)

**You Can Hear  
THE NEW  
SOUND OF  
HANK DAVIS**

(the 17 year old wizz)

singing

**"YOU'RE  
MY  
KIND"**

b/w

**"I Want You  
To Be My Baby"**

**on the HOT  
WIZZ LABEL**

**WIZZ 716**

Deejays — get your  
sample copies from

**WIZZ  
RECORDS**

1674 Bway., N. Y. 19  
JUdson 2-4250

OFFICIAL

# HIT PARADE



(Rated ★★★★★ and numbered 1 thru 10 on the performance and sales survey authenticated by Music Guild of America)

★★★★ POSITION	RECORD TITLE	LAST WEEK	WEEKS ON TOP 10
HP 1	COME SOFTLY TO ME THE FLEETWOODS — DOLPHIN 1 Published by Cornerstone (BMI)	2	6
HP 2	VENUS FRANKIE AVALON — CHANCELLOR 1031 Published by Ramed-Lansdale (BMI)	1	9
HP 3	PINK SHOE LACES DODIE STEVENS — CRYSTALETTE 724 Published by Pioneer (BMI)	7	6
HP 4	A FOOL SUCH AS I ELVIS PRESLEY — RCA VICTOR 7506 Published by Leeds Music (ASCAP)	24	3
HP 5	NEVER BE ANYONE ELSE BUT YOU RICKY NELSON — IMPERIAL 5565 Published by Eric (BMI)	5	7
HP 6	GUITAR BOOGIE SHUFFLE THE VIRTUES — HUNT 324 Published by Shapiro—Bernstein—(ASCAP)	10	6
HP 7	CHARLIE BROWN THE COASTERS — ATCO 6132 Published by Tiger (BMI)	3	10
HP 8	IT'S LATE RICKY NELSON — IMPERIAL 5565 Published by Eric (BMI)	8	6
HP 9	TRAGEDY THOMAS WAYNE — FERNWOOD 109 Published by Bluff City (BMI)	6	12
HP 10	I NEED YOUR LOVE TONIGHT ELVIS PRESLEY — RCA VICTOR 7506 Published by Gladys's Music (ASCAP)	20	2

# Going UP...

The following hits jumped 10 or more places in this week's Music Guild of America Survey.

TITLE & ARTIST	THIS WEEK	LAST WEEK
A FOOL SUCH AS I—E. Presley—Vi	4	24
I NEED YOUR LOVE TONIGHT—E. Presley—Vi	10	20
TELL HIM NO—Travis & Bob—Sandy	22	36
TURN ME LOOSE—Fabian—Chan	24	42
AS TIME GOES BY—J. Nash—Abc	35	52
THAT'S WHY—J. Wilson—Br	37	66
I MISS YOU SO—P. Anka—Abc	50	58
ONLY YOU—F. Pourcel—Cap	42	73
ENCHANTED—Platters—Me	45	70
SOMEONE—J. Mathis—Col	50	67
YEP—D. Eddy—Jamie	52	74
I STILL GET A THRILL—J. James—Mgm	56	83
POOR JENNY—Everly Bros.—Cad	59	97
EVERYBODY LIKES TO CHA CHA CHA— S. Cooke—Keen	60	78
TAKE A MESSAGE TO MARY— Everly Bros.—Cad	66	89
I TOLD MYSELF A LIE—C. McPhatter—Mgm	69	95
THE WALLS HAVE EARS—P. Page—Me	73	94
JO JO THE DOG FACED BY—Annette—Vista	74	88
CAREFREE WANDERER—B. Parsons—Frat	84	100
WHEN IT'S SPRINGTIME IN ALASKA— J. Horton—Col	85	123
I THINK I'M GONNA KILL MYSELF B. Knox—Ro	86	98
MIDNIGHT BUS—B. Graves—Mon	89	99
I NEED YOUR LOVING—R. Hamilton—Epic	90	149
THE WANG DANG TAFFY APPLE— P. Boone—Dot	93	103
I NEVER FELT LIKE THIS—J. Scott—Carl	94	112
THREE STARS—T. Dee—Crest	95	176
BALLAD OF A GIRL & BOY— Graduates—Shan-Todd	96	109
MEMORIES ARE MADE OF THIS— R. Williams—Kapp	97	110
THAT'S MY LITTLE SUSIE—R. Valens—Del Fi	98	119
BEING TRUE TO ONE ANOTHER— T. Bennett—Col	99	162
CARAMBA—The Champs—Chall	100	(—)

**A "MOUNTAINOUS" SMASH!**  
 Erupting out of Denver to climb new peaks . . .  
**GARY STITES WAILS**  
**...LONELY FOR YOU** c/w **SHINE THAT RING!**  
**CARLTON # 508**

## THE TOP 200

See pages 35, 36, 37, 38 - for the industry's fastest, most accurate and complete Programming and Buying Guides..

## THE TOP 200

## SIGNIFICANT CONVENTION

(Continued from page 3)

Methods of offsetting this unfavorable publicity will be considered at this convention. This emphasizes the need for a national public relations campaign to aid the operators.

Attempts to inflict unfair taxation and license fees upon operators have been defeated in South Dakota, Arkansas and elsewhere through unified efforts of operators. But there is a tendency to impose heavy taxes upon operators that must be countered.

Already in operation is MOA's National Tax Council and reports by Leo Kaner, Chicago CPA, as to its effectiveness will be aired at this convention, too.

Relationship and interdependence of the record manufacturers, operators, disc jockeys and dealers is another development to be considered at this time.

Other matters of concern to operators are the techniques of management and co-operatives; diversification; programming, restrictive legislation; loans to locations; recruitment of new talent.

It therefore behooves operators to attend the general meeting Tuesday, April 7, at 9:30 A.M. in the Venetian Room of the Hotel Morrison and to attend and participate in the discussions at the six forum meetings. The situation confronting operators in any one of the 50 states affects operators in every one of those states. That is why it is important to attend the meetings and report on local conditions.

The work of George A. Miller, president of MOA, and his board of directors can be more effective through wider support of operators.

  
PUBLISHER 

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## New Blood Needed for Juke Box Industry

Juke box operation is suffering from hardening of its management arteries. It needs a transfusion of new young blood.

And what is the industry doing to recruit capable young men?

Practically nothing.

In most instances, the young men who enter the juke box business field are either sons or relatives of route owners.

*Today's young men — if they have any sort of capabilities — are not merely looking for jobs. Often, jobs are looking for them. Today's young men are looking for a future, for an opportunity.*

What future does the juke box industry offer them?

Many signs point to a prosperous continuity. There are more wage earners with more leisure time than ever before. A large teen-age generation will be adults in a few years. "War babies" will replace them. Record companies are competing for the business and the result is more "money" records. Equipment is getting better.

Is this enough to sell to the young man

seeking a career?

*In most business enterprises today, there are incentive plans and programs. "Incentive plans" is a fancy way of saying "more money" and "responsibility" through promotions. Young men can shop for jobs today and they are seeking those jobs that promise to pay more and offer more.*

As juke box management becomes more complex, servicing and managing a route require more physical energy. Veterans in the business need the stamina of youth for effective management.

But the juke box industry will not recruit young men unless the business promises them some rewards other than salaries. Government laws gives most employees benefits their elders had to struggle to obtain. There is, therefore, as much security in music vending as in any other small business.

*There has to be something more, if the business is to attract young men who'll keep music vending alive and prosperous. That something is an incentive program, a system of rewarding deserving workers.*



TEENAGE BILL OF RIGHTS

JOIN

The

# REVOLUTION!

WE WANT  
BOINGGOT!

★ BY ROBBY JOHN  
AND THE SEVEN-TEENS

★ COME JOIN THE DEL-FI FESTIVITIES AT THE MOA  
CONVENTION, ILLINOIS RM., HOTEL MORRISON

DEL-FI  
RECORDS  
# 4115

# MOA CONVENTION SCHEDULE

HOTEL MORRISON, CHICAGO, ILL., APRIL 6, 7, 8, 1959

## MONDAY, APRIL 6

### 9:30 A.M.—*Venetian Room*

Forum Meeting No. 1: Stereophonic Music and the 100-Record Phonograph Versus the 200-Record Phonograph.

### 10:30 A.M.—*Venetian Room*

Forum Meeting No. 2: Percentages, Depreciation, Tax Forms, and The National Tax Council and Its Advantages.

### 7 P.M.—*Venetian Room*

Forum Meeting No. 3: Diversified Operation and Its Necessity, As Well As The Financial Benefits of Such Routes.

## TUESDAY, APRIL 7

### 9:30 A.M.—*Venetian Room*

General Meeting —

### 7 P.M.—*Venetian Room*

Forum Meeting No. 4: Future Copyright Legislation; Public Relations and Publicity — from a Nationwide Standpoint.

## WEDNESDAY, APRIL 8

### 9:30 A.M.—*Venetian Room*

Forum Meeting No. 5: Personal Property Tax; Discriminatory City, County and State Licenses.

### 11 A.M.—*Venetian Room*

Forum Meeting No. 6: Sales, Location Relationships and Loans; Location Leases and Their Advantages.

### 6 P.M.—*Terrace Casino*

Cocktail Hour, followed by dinner, and Floor Show, emceed by Peter Potter.

## SPECIAL MEETINGS

Saturday, April 4, 8 P.M. Promenade Room — MOA Board of Directors.

Sunday, April 5, 12:30 P.M. Promenade Room — Committee Members.

## EXTRA EVENTS

RCA Victor Cocktail Party, Walnut Room. Tuesday, April 7, 8 P.M.

Hospitality Suite No. 505 for the ladies, all three days of convention.

Floor show and luncheon for ladies and gentlemen. Terrace Casino.

Tuesday, April 7, 12:45 P.M.



# Greetings to the Music Operators of America Convention

Visit the MGM Record Exhibit and Hospitality Suite

from **MGM**

**CLYDE McPHATTER**  
I TOLD MYSELF A LIE  
MGM K12780

**TOMMY EDWARDS**  
PLEASE MR. SUN  
and  
MORNING SIDE OF THE MOUNTAIN  
MGM K12757

**HARRY JAMES**  
BLUE BAIÃO  
and  
SHE'S GOT TO GO  
MGM K12776

**SHAYE COGAN**  
YOUNG AND IN LOVE  
and  
HALF AS MUCH  
MGM K12771

**LEROY HOLMES**  
and Orch.  
SONG OF GREEN MANSIONS  
and  
THEME FROM COUNT YOUR BLESSINGS  
(Both From MGM Picture Releases)  
MGM K12784

**SHEB WOOLEY**  
SWEET CHILE  
and  
MORE  
MGM K12781

**MARVIN RAINWATER**  
LOVE ME BABY  
(LIKE THERE'S NO TOMORROW)  
and  
THAT'S WHEN I'LL STOP LOVING YOU  
MGM K12773

from **CUB**

**THE IMPALAS**  
SORRY  
(I Ran All The Way Home)  
CUB K9022

**THE WANDERERS**  
PLEASE  
CUB K9023

**ANGEE CASTLE**  
LET'S PRETEND  
and  
CANDY AND CAKE  
CUB K9028

**THE EMERSONS**  
DR. JEKYLL AND  
MR. HYDE  
CUB K9027

**RON HARGRAVE**  
DRIVE IN MOVIE  
CUB K9025

from **METRO**

**SAM FLETCHER**  
OUT IN THE COLD AGAIN  
and  
IF YOU LOVE ME  
(Really Love Me)  
METRO K20022

**DARBY SISTERS**  
SEND A PICTURE POST CARD  
and  
JIMMY  
METRO K20028

**LEROY HOLMES**  
and Orch.  
BIG CITY CHA CHA  
and  
THE DAUGHTER OF ROSIE O'GRADY  
METRO K20021

**GEORGIE SHAW**  
MAYBE YOU'LL BE THERE  
and  
ONCE IN A WHILE  
METRO K20019

**MELVIN SMITH**  
A TREE AND A LOVE  
WILL GROW  
and  
OH PROMISE ME  
METRO K20023

# MGM Records 12<sup>th</sup> Anniversary Celebration

# HISTORY OF JUKE BOX OPERATING AND A LOOK INTO THE FUTURE

*(Editor's Note: From this MOA Convention there is certain to emerge some indications of the future of the industry. To understand the future, it is important to know the past. MUSIC VENDOR therefore presents this brief history of the past, with some guesses as to the future.)*

Some critics — generally those who never put a dime into a juke box — claim the sound emanating from coin-operated phonographs is deafening. Yet, were it not for the fact that an inventor was deaf, we might not have any phonographs today. Thomas Alva Edison sometimes had trouble hearing messages relayed via the telephone, an invention of his friend, Alexander Graham Bell. Edison, therefore, tried to find a way to record the messages and play them back at full volume so that he could hear them.

To experiment, he spoke the words of nursery rhyme into his device. His words, "Mary had a little lamb," were recorded by Edison in his laboratories in West Orange, N. J., in 1877.

There might have been something prophetic in this animalistic reference. When Emile Berliner brought a talking machine to Eldridge Johnson's shop in Camden, N. J., Johnson said, it sounded "like a partially educated parrot with a sore throat." Neither Edison nor Johnson could foresee what Elvis Presley's philosophical postulate, "You ain't nothin' but a houn' dog" would mean to the juke box trade more than half a century later. Obviously, Presley wasn't referring to RCA Victor's little dog trade mark.

In 1896, Johnson perfected the first turntable to spin at constant speed, long before electronics controlled the rpms.

But the music vending business began, it is believed, when a man named Jesse H. Lippincott of Pittsburgh formed the North American Phonograph Co. Lippincott had been granted exclusive sales rights to Edison's invention and he proceeded to form 30 subsidiary companies.

Edison and Lippincott had envisioned the "Talking Machine" as a replacement for stenographers. But office managers thought otherwise. After all, mechanical talking machines were cumbersome contrivances that sat less comfortably on one's lap than ear-

lier models did. Sales were below expectations.

## **Through Glass**

One of Lippincott's distributors on the West Coast was Louis Glass, who saw things clearly. Glass affixed a coin-operated mechanism to a phonograph and installed it in the Palais Royale Salon in San Francisco. This opening at the Golden Gate swung open a new and profitable market for other franchise holders.

By the beginning of the century, coin-operated phonographs were established as mechanized music machines and were making money for their owners. The earliest models — prior to 1906 — used Edison's original cylindrical records. The last phonograph built to play cylinders was constructed in 1906. It played 25 cylinders and hit on all 25, one after another, without permitting the customer to choose what he wanted to hear for his money.

The beginning of the music vending business as we know it today began when John Gabel of Chicago built the first phonograph that played a platter or disc-type of record. Gabel's machine held a dozen records and was equipped with a selection device. The customer could turn a knob to select the tune he wanted to hear. In effect, then John Gabel, was the father of the music vending business.

By 1927, phonographs were being constructed with electrical amplification. They were designed to play both sides of a record and permitted automatic selection.

By 1941, when manufacturers of coin-operated phonographs converted to war work, there were over 350,000 phonographs on locations in the United States. They offered 12, 16, 20 and 24 selections. After the war, as part of the boom in electronics, automation and hi-fi, phonographs were improved and 45-rpm records became standard equipment. Some phonograph models

*(Continued on page 14)*



# MEMO!

From: ALL OF US AT ABC-PARAMOUNT and APT  
 To: ALL OF YOU IN THE M.O.A.

*Ops- You're the Tops!*

We can't thank you enough for your big contribution to our wonderful year of hits! And this year looks like the biggest, brightest yet -- thanks to you!

PAUL ANKA  
 NICK ANTHONY  
 GEORGIE AULD  
 THE AXIDENTALS  
 THE BLAZERS  
 ELTON BRITT  
 CANDIDO  
 EDDIE CALVERT  
 DON COSTA  
 DANNY AND THE JUNIORS  
 MARTHA DAVIS & SPOUSE  
 THE DE CASTRO SISTERS  
 BRENDA DERRINGER  
 GLENN DERRINGER  
 LEO DIAMOND  
 FERRANTE & TEICHER  
 FRANK FROBA

EYDIE GORME  
 STEVE GIBSON  
 AND THE REDCAPS  
 GEORGE HAMILTON IV  
 VICKI JAY  
 THE KEYMEN  
 CAROLE KING  
 JACKIE AND ROY  
 STEVE LAWRENCE  
 LECUONA CUBAN BOYS  
 VINCE MARTIN  
 TED MAKSYMOWICZ  
 THE MANIN BROTHERS  
 JOHNNY NASH  
 THE NATURALS  
 THE NOBLES  
 NICOLA PAONE  
 THE PONI-TAILS

LLOYD PRICE  
 LOUIS PROHUT AND THE  
 POLKA-GO-ROUNDERS  
 TEDDY RANDAZZO  
 SABICAS  
 FRANKIE SARDO  
 THE FOUR SERGEANTS  
 JOAN SHAW  
 ROY SMECK  
 SCOTT STEVENS  
 THE TALBOT BROTHERS  
 OF BERMUDA  
 CREED TAYLOR  
 THE VIRTUES  
 STAN WOLOWIC  
 AND THE POLKA CHIPS  
 NAT WRIGHT

*P.S.* HOPE YOU'LL HELP US WELCOME  
 TWO MORE SMASH HITS FROM TWO GREAT STARS

**TEDDY RANDAZZO**  
*sings*  
**"THE AWKWARD AGE"**  
*b/w*  
**"LAUGHING  
 ON THE OUTSIDE"**  
 ABC-10014

**NAT WRIGHT**  
*sings*  
**"ANYTHING"**  
*b/w*  
**"FOR YOU, MY LOVE"**  
 ABC-10015

Arranged and conducted by Don Costa  
 Distributed in Canada by Sparton of Canada, Ltd.

## HISTORY OF JUKE BOX OPERATING

*(Continued from page 12)*

today permit up to 200 selections and music vendors now have to exercise skill in programming.

The coin-operated phonograph has ceased to be a novelty. Today's coin-operated phonograph is a permanent part of America's show business. It differs from every show business medium by allowing the patron to hear what he wants to hear when he wants to hear it.

The average cost of buying, servicing and maintaining a coin-operated phonograph has increased approximately 300 per cent. Music vendors like other business men faced with rising costs, have had to adopt more efficient methods and procedures to earn a profit. Dime play has become standard.

The radio boom of the 20's temporarily affected the music vending business. After World War II when television became a potent mechanical form of show business, some gloomy prophets predicted the TV set would replace the coin-operated phonograph in taverns and restaurants.

### **Choice Product**

But despite competition from television, radio and movies, music vending continues to thrive because it offers something no other mechanized form of entertainment allows — freedom of choice. When a customer wants to hear a specific tune, he can hear it by inserting a coin into the phonograph. That is, assuming the music vendor has been wise enough to program his equipment in accordance with charts of popularity compiled via survey.

In the post World War II period, research and experimentation improved the quality and sound of records. Use of vinyl plastic instead of shellac for discs, and modern technology made it possible to produce records of equal quality simultaneously in several parts of the country. The exodus to suburbia that followed the war meant more mechanical entertainment was needed. The increase in the birth rate meant more customers. These factors in the growth of the record industry also were reflected in the growth of music vending via coin-operated phonographs.

The popular record industry had almost become extinct during the depression, be-

fore the war. People didn't have the money to buy records. And radio was bringing music to the people free of all charges except the electrical ones. Then, in 1934, a 10-record coin-operated phonograph was introduced. It ushered in the modern era of music vending or juke box management.

The demand for popular records for juke boxes kept the record manufacturers alive. Some independent companies were organized to fill this demand. One such company is now a major label.

As the demand for popular phonograph records, stimulated by the juke boxes increased, radio broadcasters began to find that records provided economical programming material. A man named Martin Block began playing records on the radio. (There seems to be some difference of opinion as to whether Martin Block in New York or Al Jarvis on the West Coast became the first disc jockey.) Now radio, once considered a threat to the record business, is kept alive by the record industry.

By 1939, the 20 and 24-selection automatic phonographs were on locations. Then the pace was accelerated. The 40-selection machine was introduced in 1946. One year later there were 100-selection machines that stocked 50 records and played both sides. In 1950, came the 45 rpm records. High-fidelity improved the reproduction.

With the growth of the record industry and the emergence of the disc jockey as a social and cultural phenomenon, the juke box became more important. There was a time, going back to 1906 when a nickel-play phonograph with 12 records was introduced, when merely having records in a phonograph was enough. But with more selections to offer, with increased production of singles, the operator now had to program his equipment. Programming of a wrong record cost him money. The operators had to program in accordance with public preference. The disc jockey, too, faced with a production boom, had to program records that his listeners found most popular.

One program reflected the other. Tabulations of plays on juke boxes became the barometer of popularity. Disc jockeys predicated their formats on these surveys. Dealers found that with records having an unpredictable popularity span, they, too,

*(Continued on page 42)*

*what, me worry?*

**Freddy  
Morgan's**



**GOT THE  
HIT!**

on  
...

**"SIDE SADDLE"**

Challenge = 59044

**Plus...These HITS**

**"TOUCH OF  
PINK"**

Jerry  
Wallace

59040

**"CARAMBA"  
b/w  
"MOONLIGHT  
BAY"**

The Champs

59043

**"TIAJUANA  
JAIL"**

Johnny  
and Jonie

59041

**"JIMMY KISS  
AND RUN"**

Diane  
Maxwell

59039



**CHALLENGE**





# COAST CAPERS

By DEE HILL

**HOLLYWOOD** — An ex-plugger for **MGM** and the **Mary Kaye Trio** has turned recording artist . . . He's popular **Mo Klein**, offering **The Japanese Kid**, a clever take-off on the current hit, **All-American Boy** . . . Flip also bears watching, **Hot Saki**, for **Crystalette**.

**Del-fi**, sporting another smash by the late **Ritchie Valens**, has launched **The Revolution** in the record biz via **Robby John's** slick effort . . . **Tommy Dee**, deejay at **KFXM**, **San Bernardino**, and 15-yr.-old **Carol Kay**, are the stars of **Three Stars**, already over 200,000 for **Crest** . . . **Mike Elliot**, **Allied Record Dist.** exec, expecting his biggest release soon — a baby.

**Jo McEntyre** exits **Mike Conner's** office to manage **Ed Townsend** . . . **World-Pacific** cracks into the single market in a big way — with **Don Ralke's** disking of theme from **Maverick** . . . Mucho good talk on **Sweet Talk**, new **Keen** entry by **Marti Barris**.

**April Fool's Day** snared lotsa play for **There's No Fool Like A Young Fool**, hot **Warners** wax by **Tab Hunter** . . . **Don Clark** moves his creative talents to **Hi-Fi Records** . . . **Freddy Morgan** cruises the Northwest next week to hit home his **Challenge** hit, **Side Saddle** . . . **Barbara Holloway** leaves **Modern Dist.** to join **Gene Norman Ent.** as a publicist.

**Red Gilson's** "New Faces of '59" spotlighting talented **Mimi Harp**, whose **Ridin' On A Mule** is kickin' up a storm for **Carthay Records** . . . It's nip-and-tuck for top honors on **Castin' My Spell** 'tween **Johnny Otis (Capitol)** and **Johnson Bros. (Valor)** . . . In from **NY** to survey **Coast: Norm Rubin**, promo rep of **United Artists** diskery, and **Bert Siegelson**, ex-advertising rep for **Music Vendor** now with **Frank Music**.

**Gloria Smyth**, **Sierra Records** find, held over at **Larry Potter's** . . . **KMPC's** **Ira Cook**

is co-writer of **Maggie Whiting's** new **Dot** doing, **Top Of The Moon** . . . **Fess Parker's** first **Cascade** cuts due next month . . . **Bob Keene** to unveil his brilliant **Del-fi** discovery, **Prentice Moreland**, any release . . . **Jack Smith** waxing a special **You Asked for It** album for **Bel Canto**.

**Bad**, by **Cozy Cole**, is good for **Bob Field** of **Pacific Dist** . . . Nice send-off here for **Lee Ross** and his **Ray** record, **That's Where I Belong** . . . The **Bar of Music** nitery, on **Beverly Blvd.**, to be modern new home of **Hi-Fi Records**.

**Ed Sullivan's** April 5 TV-er showcased **Billy Williams** with his new **Coral**, **Good-night Irene**, awakening the oldie in socko style . . . **Stan Freberg** scored such a smash in **Australia** last week that he's been held over indefinitely . . . **KFWB's** **Mitch Reed** is the unbilled voice at the outset of **Barry Gordon's** fresh **Era** wax, **Bluebird Song**.

**Herb Newman** is high-o on **Johnny-O**, debuting with **Don't Run, Johnny-O**, new **Dore** disk . . . **Vet Frisco** jock, **Del Courtney**, **KSFO**, has a syndicated taped show going nationally . . . **Clyde McPhatter** is **MGM** magnificent with a twin-sided smasheroo, **I Told Myself A Lie/Masquerade Is Over** . . . **Mort Sahl** joined **Kings IV** last week at **Crescendo** for two-week run.

**Debbie Reynolds** returns from **Spain** movie-shooting next week, with her disking of **Mating Game** racking big play here . . . **Johnny Magnus**, **KGFJ**, points out the biz is on a "penny" kick: **For A Penny**, **Pat Boone**; **Penny Serenade**, **Vic Damone**; **At the Save-A-Penny Super Market**, **Les Paul-Mary Ford**.

**George Browne** sees gold in **Golden Idol**, a likely **Demon** hit for **Jody Reynolds** . . . **Roger Williams** here for concert tour . . . **Senor Wences** scooted in to push his **Joy** record before opening at **Tropicana** in **Vegas** . . . **Diane Lampert**, writer of **Touch Of Pink** hit, also clefted **Earl Grant's** latest for **Decca**, **Last Night**.

**Capitol** on the move with **Dean Martin's** title song from his new film, **Rio Bravo**, and the flip, **My Rifle, My Pony And Me** . . . **Paul Anka** in for movie stints . . . **Harry James**, who shifted to **MGM**, swings home a **Latin** item, **Blue Baiao**.



*The Wish in the Hearts of All People is Now Beautifully  
Expressed in a Distinguished New Record*

# Peace

## McGUIRE SISTERS



9-62106



Dear Friends:  
Our Heartfelt Thanks  
to all of you.  
Chris, Phyllis, Dorothy

# Four Important Steps to Profitable Juke Box Route Management

Good route management is the key to profitable juke box operation. The operator who functions as a business man knows that good management means good business. The danger of direct sales is diminished when routes are managed properly and efficiently.

It is compounded of four basic ingredi-

ents. What is good route management? They are:

1. *Good Salesmanship.*
2. *Good Administration.*
3. *Good Service.*
4. *Good Financing.*

No one of the four will mean anything alone. Each is interdependent upon the other. All start, however, with "good salesmanship."

What is "good salesmanship?"

It's a combination of location relations, contracts, merchandising methods, personal contact and awareness of methods to prevent improper competitive inroads and to deter direct sales.

Good salesmanship is the application of the "10 Commandments for Salesmanship."

## 1. Be Optimistic.

Don't tell the location owner your troubles. Tell him how a phonograph properly serviced with Hit Parade Programming will earn more money.

## 2. Be Enthusiastic.

"Sell" the location owner on your service, maintenance and superior operation.

## 3. Be Informed.

Know the answers to any questions, tech-

nical or otherwise, your location owner might ask you.

## 4. Don't High Pressure.

Tell your story sincerely and back up everything you say with courtesy and service.

## 5. Value the Customer's Time.

Don't waste too much time on small talk or other matters. But do take time to describe means whereby the customer may benefit from your service or methods.

## 6. Be Truthful.

Don't promise more than you can deliver.

## 7. Be Agreeable.

Never argue with a customer. Persuade him.

## 8. Describe Merchandising and Promotional Aids.

Explain how Hit Parade Programming by metered survey, coupled with point-of-sale promotional title strips, will encourage more business. (Use MUSIC VENDOR every week to guide you).

## 9. Check the Customer Regularly.

Service your accounts by stocking the phonographs with desired records and by changing the programs BEFORE you are asked to.

## 10. Give the Customer the Best.

Give the proprietor the best music service you can, and show him how an intelligently programmed phonograph rather than one merely stocked with records, will earn money. Show him how much he may earn via an agreement that is to his and your mutual advantage.



◀ Jimmie Rodgers  
 I'M NEVER  
 GONNA TELL  
 ~~~  
 BECAUSE  
 YOU'RE YOUNG  
 R-4129



◀ Buddy Knox  
 I THINK  
 I'M GONNA  
 KILL MYSELF  
 R-4140



**THE SMART MOVE  
 IS WITH  
 ROULETTE  
 THE LABEL WITH  
 HIT AFTER HIT**



▲ Jimmy Whalin  
 MADRE  
 MI  
 R-4142

The Playmates ▶  
 STAR  
 LOVE  
 R-4136



Valerie Carr ▶  
 I'D RUN | DARLING  
 ALL THE -- YOU  
 WAY | MAKE IT  
 SO  
 R-4146



◀ The Mudlarks  
 MY  
 GRANDFATHER'S  
 CLOCK  
 R-4143



◀ Lionel Thorpe  
 LOVER, LOVER,  
 LOVER  
 ~~~  
 MORE MORE MORE  
 R-4144

Barry Sisters ▶  
 YES MY DARLING  
 DAUGHTER  
 ~~~  
 SATURDAY  
 R-4145



**VISIT US AT THE  
 MOA BOOTH 13  
 OR HOSPITALITY SUITE 705**

# CHARTS and the OPERATOR

## *Proper Programming Spells Difference Between Profitable and Unprofitable Operation*

Charts of record popularity are important to the juke box operator. From them he programs his equipment, knowing that proper programming means more plays; more plays means more earnings; more earnings mean — all things being equal — more profits.

But charts are valuable only if their integrity is maintained.

Two weeks ago, we received a phone call from an advertiser objecting to a trade publication which accepted an ad from another advertiser stating that his record "was already on the charts," even though examination of all charts revealed that none listed the disc.

This can only hurt charts and make one doubt their veracity and value.

Programming of records for juke boxes became essential to profitable management from the moment the phonographs offered multiple selections and allowed the customer to choose what he wanted to hear. When the coin-operated phonographs offered 10 selections or 20 or 24, programming was a comparatively simple matter. At that time the number of records produced was insignificant in comparison to today's competitive production.

"You cannot play a juke box by ear," one of our subscribers writes. "You've got to program by survey."

Our correspondent takes issue with those surveys or charts that are predicated upon the critical reaction of a group, "sitting in a room with a record player. It's their judgment that determines whether a record should go in the charts or be left out. Nuts to them. If they are so good at picking hits, why should they work for trade papers? Let them become A&R men and really make money."

Our correspondent goes on to say, "In our industry there is feast or famine. Today, there are so many good tunes that it is impossible for me to place them all in our boxes. So we try to program the best we can with whatever information we can obtain."

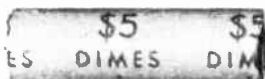
He champions the basic factor in the charts of singles compiled and collated by Music Guild of America for Music Vendor. That basic element is a metered count of the plays a record gets on the juke boxes. The customer is putting his money where his choice is. Knowing which of these records are attracting the customer's patronage, is most significant to the operator.

Musicologists may be concerned with the musical quality of records, whereas the operator must be concerned with their commercial potential. While opinion is important, nobody can always predict with 100 per cent accuracy that a recording will become a hit. At MUSIC VENDOR we get correspondence from record companies telling us that they concentrated all their advertising and promotional power upon a side only to find that the neglected flip gets the public response.

For juke box operators, therefore, the charts published in MUSIC VENDOR are best—because they are not predicated upon opinion but, in the main, are compiled from reports of meter-counted plays the records get in "testing station" locations.

We list records that the public is paying to hear. Other factors such as retail sales enter into the final collation, too. We list money records. These are the records that should be programmed by the astute juke box operator — if he intends to get maximum play on his equipment.

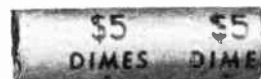
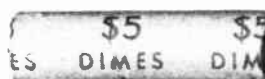
# Welcome OPS!



**MORE DISCS, DIMES, DOLLARS**



**COMING YOUR WAY FROM**



and on...

even more...

with **STEREO SINGLES** and **EP's**

Don't miss Capitol artists Donna Hightower and Sonny James entertaining at the Convention

YEP . . .

**DUANE EDDY**

**HAS ANOTHER BIG ONE!**

**"YEP"**



#1122

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**The G-Notes**

**"JOHNNY,  
JOHNNY,  
JOHNNY"**

**GUYDEN 2012**



**Nationally Distributed By  
G O N E R E C O R D S**

# Ten New Top 100 Entries This Week

Ten new sides qualified for listing in the Top 100, in the survey authenticated by the Music Guild of America this week.

Although Tin Pan Alley reports a rush of Alaskan and Hawaiian songs, Johnny Horton's Columbia record of **When It's Springtime in Alaska** is the first of the songs saluting the new states to become a Top 100 Pop entry and has been on top of the Country and Western Hit Parade since Jan. 26.

The others that qualified this week are:

**I Need Your Loving**, by Roy Hamilton (Epic); **The Wang Dang Taffy Apple** by Pat Boone (Dot); **I Never Felt Like This**, by Jack Scott (Carlton); **Three Stars**, by Tommy Dee (Crest); **Ballad of a Boy and Girl**, by

The Graduates (Shan-Todd); **Memories Are Made of This**, by Roger Williams (Kapp); **That's My Little Suzie**, by Ritchie's Valens (Del-Fi); **Being True to One Another**, by Tony Bennett (Columbia), and **Caramba**, by the Champs (Challenge).

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## Three Suns Rise Over Japan

■ NEW YORK — Japan will soon be waltzing to the tune of Al Nevins' "The Happy Prince," especially commissioned to commemorate the wedding of Crown Prince Akihito. Nevins, whose RCA Victor recording of "The Three Suns" are popular in Japan, was commissioned by T. Yagisawa, director and manager of A and R of the Victor Company of Japan, Ltd. "The Happy Prince" is backed with "Breath of Spring" from The Three Sun's Victor LP "Love in the Afternoon."

## *A Great Beat!*

### WATCH THIS BREAK!!

# "NASTY BREAKS"

## By The DANDAVILLES

### GUYDEN 2014



Nationally Distributed By  
**GONE RECORDS**



"MISS ACE RECORDS"  
SEZ:  
*Thanks,*  
**MOA**  
FOR YOUR PART  
IN MAKING NATIONAL  
**HITS ON**

*Our No. 1 Smash...*

**SEA CRUISE**  
**FRANKIE FORD**

ACE 554

**JIMMY CLANTON**  
**MY LOVE IS STRONG**

B/W

**SHIP ON A STORMY SEA**  
Released From The Movie  
**GO JOHNNY GO**

ACE 560

**CHARLIE BROWN GOT EXPELLED**  
**JOE TEX**  
**AND HIS X CLASS MATES**  
**CASH BOX AWARD OF THE WEEK**

ACE 559

ACE 558  
**LET'S GET IT ON**  
B/W  
**THE GREAT TRAGEDY**

**HERSHEL ALMOND**  
**A BILLBOARD SPOTLIGHT**

**ACE RECORDS, INC.** 2219 W. CAPITOL ST.  
JACKSON, MISS.



Note to A&R men: It is better to take things as they are than to try to catch them as they go.

Here's a real beat: Mercury jazz director Jack Tracy will record a battle of the drums between **Buddy Rich** and **Max Roach** for an album called **Buddy vs. Max** . . . Another drum beating **Buddy, Basch**, producing the record artists show for the **MOA Convention** . . . **Fabian**, Chancellor's tiger, returns to the **Dick Clark Show** April 18.

A looker with a lilt, **Vivian Lori**, whose first disc for **Counterpoint**—**There Is No Yesterday/There's A Storm A-brewing**—is brewing up a storm, opens at the **Alcazar** in **Cleveland**. The guy with her is husband-manager **Tony Toran** . . . **Erroll Garner**, the man of many labels, back in **Manhattan** after cross-country tour . . . **Neal Hefti** and his band with a sweet beat recording new singles and an LP for **Coral**.

That's a spicy promotion **RCA Victor** has for the **Ames Brothers**. It's a commercial tie-in with **French's Mustard**. Should be a hot deal . . . The **Dukes** step out. Three Duke stars, **Bobby Blue Bland**, **Little Junior Parker** and **Ted Taylor** headlined the Easter Sunday show at **Houston's Municipal Auditorium**.

**Reg Owen**, British leader, flew in to attend the **MOA confab**. His **Palette** single, **Down by the Riverside**, and new album, **Manhattan Spirituality**, are distributed nationally by **Jubilee** . . . Last of the **Red Hot Mommas**, **Sophie Tucker**, in huddle—and that takes a lot of room—with **Mercury executives**.

**Capitol's Kingston Trio** playing so many college dates they ought to get masters degrees . . . Good luck to **Morty Craft**, ex-MGM man, as president of newly-formed **United Telefilm Records**. **Morty's** excited over firm's purchase of the master, **Crossfire**, by **Johnny and the Hurricanes**. It's out on the new **Warwick** label and sounds hot.

Moving like **Fury**. New record, **Kansas City**, by **Wilbert Harrison** on the **Fury** label one of the fastest rising singles in years. Already two stars with **Music Vendor**.

Rich people miss one of our greatest thrills—paying the final installment.

— Dave —



# A

# HIT!

**COME  
TO ME**

**MARV  
JOHNSON**

B/W  
WHISPER  
UA 160

**UA**

UNITED ARTISTS RECORDS



# Human Touch Still Necessary on Route Management Despite All Automation

Weather, indoors, is controlled by air-conditioning. When information beeped back to our scientists by Explorer is analyzed, outdoor weather may also be controlled.

Machines can assemble automobiles in 90 seconds according to a report from Dun and Bradstreet.

Machines can play chess, remember dates and perform varied tasks. A machine speeded the deciphering of the Red Sea Scrolls.

All this is automation.

But automation in the juke box field is not new. The modern coin-operated phonograph is a marvel of automation. It is a machine with a memory. A customer can insert coins, select records to be played in sequence, then let the machine follow through.

Yet despite the automation and mechanical advances in modern phonograph equip-

ment, you cannot operate a profitable juke box route by remote control or automation.

We do know some operators who would prefer their equipment to be thoroughly automatic. They'd like programming and servicing to be performed automatically. But they'd collect the coins themselves. They trust the machine just so far.

No machine can perform certain human endeavors. No machine can make contacts for you, nor develop business relations. Yet there are some operators who service their routes as though they were machines, themselves. They exercise no imagination.

The quickest and most economical way to profit from your route is via personal management and contacts with the location owners. Remember a machine can work for you, but not instead of you.

Music vending is essentially a service business. Modern engineering in equipment makes servicing simpler and faster despite the increase in the number of selections on a machine. But the engineers cannot figure a way for the phonographs to service themselves or a location.

Location relations, contracts, merchandising methods and other aspects of the music vending business can only be accomplished by humans.

There is a human mechanism that can help you — it's the trade association. It helps in the non-mechanical aspects of route management.

You have to put information into a mechanical brain. So, too, if you put information in your trade association by pooling knowledge and experience, the association performs a service for you.

As a member, you get knowledge no machine can acquire. And the greater the knowledge you acquire in this way, the better you can utilize the automation that is available to you.

Mechanical brains are wonderful. No tantrums, no frustrations.

But they need human controls.

**WESTERN UNION**  
TELEGRAM

CLASS OF SERVICE  
This is a full service message as indicated by the proper symbol.

SYMBOLS  
DL=Day Letter  
NL=Night Letter  
LT=Long Telegram  
ST=Short Telegram

THE MESSAGE SHOWN IN THIS SPOT IS AN AUTOMATIC MESSAGE IN STANDARD TIME IN PICTURES TAKEN AT ALHAMBRA.

NA506 37 COLLECT 6 EXTRA LOS ANGELES CALIF 30 250MP=

ALAN HARTWELL, CARE LOVE RECORDS

9 EAST 62 ST NYK

:(48 h

BAD BY COZY COLE HITTING HIGH ON ALL RADIO AND RETAIL

SALES CHARTS LOOKS LIKE ANOTHER TOPSY PART 2 AND GOING

ALL THE WAY TO THE TOP KEEP PRESSES RUNNING

BOB FIELD PACIFIC RECORD DISTRIBUTORS 2663 WEST

PICO LOS ANGELES CALIFE

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

**DISNEYLAND  
RECORDS  
PROUDLY  
PRESENTS**

*a new*

**VISTA**

*★  
in music*



**ANNETTE.... IN HER FIRST ALBUM  
VISTA RECORDS' FIRST ALBUM  
HEADED FOR FIRST ON THE CHARTS!... BV 3301**

*plus*

A Follow-up single  
Taller than

**TALL PAUL**

**JO-JO**

(The Dog Faced Boy)

b/w

**LOVE ME FOREVER**

Vista F-336



Charles Laufer (Editor)

TEEN MAGAZINE says:

• • •

"She is one of our most  
popular young person-  
alities."

• • •

*plus*

**ANNETTE'S FIRST EP**

JO-JO (The Dog Faced Boy)

Lovely Guitar

Love Me Forever

My Heart Became Of Age

BV EP 3301 A



A Division of Walt Disney Music Co., Burbank, Calif.



**Their First Record . . .  
Their First Hit!**

**Chicago, Milwaukee, Des  
Moines, New Haven all  
Report Fast Action.**

**JAMIE & JANE**

**“SNUGGLE UP BABY”**

b/w

**“STROLLING (Thru The Park)”**

**DECCA #30862**

**Orchestra Under The Director Of  
Jack Pleis**



**All Operators —  
Welcome To The  
Decca Suite—1685**

## Jubilee Save-A-Stereo Plan Set for April

■ NEW YORK — “We are out to meet all competition in selling our Stereo LPs and we will meet each merchandising plan with one of our own,” declares Jerry Blaine, president of Jubilee Records, in announcing that record buyers will be able to buy any Jubilee StereoSonic LP album for \$1 with his purchase of any other StereoSonic LP at the regular retail price of \$5.98 during April. The Save-A-Stereo plan will be in effect at all dealers.

“We are interested in keeping the record dealer alive in this day of highly competitive mail order record clubs and rack jobbers,” Blaine says. “We are offering this plan only through regular record outlets. Our plan is so designed that the record dealer will still enjoy his regular full mark-up, thereby gaining increased profit while we and our distributors will enjoy greater sales potential on Jubilee StereoSonic albums. Jubilee will absorb the price cut.”

## New RCA Camden Stereo Campaign

■ NEW YORK — With the release of 10 new stereo LP's, RCA Camden begins an all-out trade, consumer, radio and TV advertising campaign on its low-priced stereo line, it was announced by Frank O'Donnell, merchandise administrator for Camden.

“With the Camden low-priced monaural albums topping the rack best-seller charts, the stereo campaign will dramatically underline our stereo LP catalog. The consumer can find classical, pop, jazz, Broadway shows, and mood music” at \$2.98.

## Seeco's Siegel In Puerto Rico

■ NEW YORK — Sidney Siegel, president of Seeco Records, is in Puerto Rico and the Virgin Islands for recording sessions. Siegel will also meet with his distributors and to discuss Seeco's releasing, advertising and promotion plans for '59.

CR #515

“X EQUALS KISS”  
“JIMMY JOE”

WATCH THIS  
NATIONWIDE

THE  
THREE GRACES

TITLE STRIPS AVAILABLE

Mr. Operator: If you have not received copies call your distributor or write direct to:  
GOLDEN CREST RECORDS, 220 BROADWAY HUNTINGTON STATION, L.I., N.Y.

# HOW TO UNDO-IT-YOURSELF

## Ten Basic Steps to Develop Location Insecurity

*(For last year's MOA Convention issue, MUSIC VENDOR published an article which gave many operators a chuckle. We've received requests for reprints and letters asking us to republish it. So here it is.)*

Some juke box operators, we know, in contradistinction to music vendors, feel they know everything one has to know about the business because they had 15 to 25 years of experience. Of course, it's been pointed out that 25 years of experience doesn't mean anything if the same experience is repeated every year. Yet, there are those who feel there is nothing they can learn from anyone else.

Most vendors seek what, for want of a better term, is called location security. Operators who say they already know everything there is to know about the business

and need no outside aid or support are hereby offered gratis, some ways to insure location insecurity. And every operator can do it himself.

1. Make record selection a guessing game by using handwritten title strips. A knowledge of Sanskrit helps, especially if the location's customers have archeological interests. This keeps customers in a location since it takes time to decipher the titles.

2. Use your own musical tastes as a guide to programming. This impresses the location owner with your superior wisdom and

*(Continued on page 55)*

CR #517

STARTING  
TO MOVE  
IN ST. LOUIS  
AND MIDWEST

"HONKY"

"SQUEEZER"

BIG BOB DOUGHERTY  
and his band

TITLE STRIPS AVAILABLE

Mr. Operator: If you have not received copies call your distributor or write direct to:  
GOLDEN CREST RECORDS, 220 BROADWAY HUNTINGTON STATION, L.I., N.Y.



United Telefilm Records Launching Of UT Label Was Kicked Off By A Party At The Round Table Wednesday Evening March 25, Huge Press & D.J. Turnout Helped The Celebration. Shown Above In The Usual Order, L. to R., Garfield Cass, Treasurer Of U.T.R.; Morty Kraft, President Of The New Label; & Howard Kesselman Of Music Vendor.

**CR #518**

**MOVING IN  
THE  
NORTHWEST**



**THE WAILERS**

**"TALL COOL ONE"**

**"ROAD-RUNNER"**

TITLE STRIPS AVAILABLE

Mr. Operator: If you have not received copies call your distributor or write direct to:  
GOLDEN CREST RECORDS, 220 BROADWAY HUNTINGTON STATION, L.I., N.Y.

*A Great New Star on the Horizon*

**BILL  
PARSONS**

*the All-American Boy*

*Thanks.....*

*Operators, Deejays, Librarians  
and music people everywhere,  
for your tremendous recep-  
tion to my initial release  
on Fraternity Records, hope  
you like my new one,*

**"CAREFREE  
WANDERER"**

**FRATERNITY F-838**

*Direction*  
**GENERAL ARTISTS CORP.**

**GIL MUSIC**  
1650 B'way, New York 19, N. Y.  
George Pincus, Pres.

*Personal Management*  
**PAUL CARLSON**



*A Great New Star on the Horizon*

**BILL  
PARSONS**

*the All-American Boy*

*Thanks....*

*Operators, Deejays, Librarians  
and music people everywhere,  
for your tremendous recep-  
tion to my initial release  
on Fraternity Records, hope  
you like my new one,*

**"EDUCATED  
ROCK 'N' ROLL"**

**FRATERNITY F-838**



*Direction*  
**GENERAL ARTISTS CORP.**

**CRITERION  
MUSIC CORP.**

*Personal Management*  
**PAUL CARLSON**

**5 DUKE-PEACOCK  
COIN MAKERS**

**TED TAYLOR**

**"BE EVER WONDRFUL" and  
"SINCE YOU'RE HOME" DUKE 304**

**LITTLE "JR." PARKER**

**"I'M HOLDING ON • FIVE LONG YEARS"  
DUKE 306**

**PAUL PERRYMAN**

**"TEENAGE ROMEO" • "PAUL LOVES BETTY"  
DUKE 305**

**BOBBY BLUE BLAND**

**"I'M NOT  
ASHAMED"**

**DUKE  
303**

**"WISHING  
WELL"**

**THE DOWNBEATS**

**"YOU'RE SO  
FINE"**

**PEACOCK  
1689**

**"SOMEDAY SHE'LL  
COME ALONG"**

**THANKS**

**M.O.A.**

**YOU'RE  
SWELL!!**

**DUKE - PEACOCK RECORDS, INC. HOUSTON, TEXAS**



THE 3-STAR POP HIT PARADERS OF THE WEEK

(Rated \*\*\* and numbered 11 thru 75 on the performance and sales survey authenticated by Music Guild of America)

Table with 2 columns: This Week, Last Week. Lists songs like 'IF I DIDN'T CARE', 'IT'S JUST A MATTER OF TIME', etc.

THE TOP 10 ON THE OFFICIAL HIT PARADE

(Rated \*\*\*\* and numbered 1 thru 10 on the performance and sales survey authenticated by Music Guild of America)

Table with 2 columns: This Week, Last Week. Lists top 10 songs like 'COME SOFTLY TO ME', 'VENUS', 'PINK SHOE LACES', etc.

(\* Indicates Top Version)

Table with 2 columns: This Week, Last Week. Lists songs from 37 to 75, including 'THAT'S WHY', 'I STILL GET A THRILL', 'TALL PAUL', etc.

BREAKING FOR A HIT

(Rated \*\* plus and numbered 76 thru 100 on the performance and sales survey authenticated by Music Guild of America)

Table with 2 columns: This Week, Last Week. Lists songs from 76 to 100, including 'MOONLIGHT SERENADE', 'SIX NIGHTS A WEEK', '77 SUNSET STRIP', etc.



# THE TOP 50 C & W OF THE WEEK

## THE TOP 10 ON THE C&W OFFICIAL HIT PARADE

(Rated ★★★★★ and numbered 1 thru 10 on the performance and sales survey authenticated by Music Guild of America)

| This Week                                                   | Last Week |
|-------------------------------------------------------------|-----------|
| 1 WHEN IT'S SPRINGTIME IN ALASKA (1)<br>J. Horton—col       |           |
| 2 DON'T TAKE YOUR GUNS TO TOWN (2)<br>J. Cash—col           |           |
| 3 WHITE LIGHTNING (3)<br>G. Jones—me                        |           |
| 4 THE HANGING TREE (4)<br>M. Robbins—col                    |           |
| 5 A FOOL SUCH AS I (18)<br>E. Presley—vi                    |           |
| 6 CHIP OFF THE OLD BLOCK (6)<br>E. Arnold—vi                |           |
| 7 I NEED YOUR LOVE TONIGHT (10)<br>E. Presley—vi            |           |
| 8 HOME (21)<br>J. Reeves—vi                                 |           |
| 9 YANKEE GO HOME (14)<br>C. Hill—de                         |           |
| 10 WHO CARES (5)<br>W. Stewart-J. Howard—jp<br>D. Gibson—vi |           |

## THE 3-STAR C & W HIT PARADERS OF THE WEEK

(Rated ★★★ and numbered 11 thru 50 on the performance and sales survey authenticated by Music Guild of America)

| This Week                                                       | Last Week |
|-----------------------------------------------------------------|-----------|
| 11 NEW RIVER TRAIN (8)<br>B. Helms—de                           |           |
| 12 THANKS A LOT (22)<br>J. Cash—sun                             |           |
| 13 THE STORY OF MY LOVE (9)<br>C. Twitty—mgm                    |           |
| 14 I'M IN LOVE AGAIN (17)<br>G. Morgan—col                      |           |
| 15 BILL BAILEY WON'T YOU PLEASE COME HOME (7)<br>B. Lee—de      |           |
| 16 MOMMY FOR A DAY (16)<br>K. Wells—de                          |           |
| 17 LUTHER PLAYED THE BOOGIE (20)<br>J. Cash—sun                 |           |
| 18 THAT'S WHAT IT'S LIKE (11)<br>R. Price—col<br>B. Anderson—de |           |
| 19 DOGGONE THAT TRAIN (27)<br>H. Snow—vi                        |           |
| 20 PICK ME UP (12)<br>C. Walker—co                              |           |

| This Week                                                          | Last Week |
|--------------------------------------------------------------------|-----------|
| 21 WHICH ONE IS TO BLAME (15)<br>Wilburn Bros.—de                  |           |
| 22 POOR OLD HEARTSICK ME (28)<br>M. Bowes—hick                     |           |
| 23 BEYOND THE SHADOWS (29)<br>The Browns—ve                        |           |
| 24 LIFE TO GO (13)<br>S. Jackson—col                               |           |
| 25 THE TIAJUANA JAIL (35)<br>Kingston Trio—cap                     |           |
| 26 COME WALK WITH ME (19)<br>Lee-Cooper—hick                       |           |
| 27 THE KNOXVILLE GIRL (26)<br>Louvin Bros.—cap<br>Wilburn Bros.—de |           |
| 28 TELL HIM NO (46)<br>Travis & Bob—sandy                          |           |
| 29 SO SOON (33)<br>J. Newman—mgm                                   |           |
| 30 POOR JENNY (61)<br>Everly Bros.—cad                             |           |
| 31 GOTTA TRAVEL ON (25)<br>B. Grammer—mon                          |           |
| 32 HAVE HEART WILL LOVE (41)<br>J. Shepard—cap                     |           |
| 33 A THOUSAND MILES AGO (37)<br>W. Pierce—de                       |           |
| 34 I'VE RUN OUT OF TOMORROWS (24)<br>H. Thompson—cap               |           |
| 35 ALL THE TIME (32)<br>K. Wells—de                                |           |
| 36 TAKE A MESSAGE TO MARY (59)<br>Everly Bros.—cad                 |           |
| 37 COUNTRY MUSIC HERE TO STAY (31)<br>S. Crum—cap                  |           |
| 38 WHISPERING PINES (34)<br>J. Horton—col                          |           |
| 39 BILLY BAYOU (23)<br>J. Reeves—vi                                |           |
| 40 KISSING YOUR PICTURE (36)<br>R. Price—col                       |           |
| 41 IF HEARTACHE IS THE FASHION (42)<br>J. Reeves—vi                |           |
| 42 DARK HOLLOW (30)<br>J. Skinner—me                               |           |
| 43 MY REASON FOR LIVING (40)<br>F. Husky—cap                       |           |
| 44 IT'S ALL MY HEARTACHE (52)<br>C. Smith—col                      |           |
| 45 THE BLUES COUNTRY STYLE (38)<br>M. Robbins—col                  |           |
| 46 ALL AMERICAN BOY (39)<br>B. Parsons—frat                        |           |
| 47 SET HIM FREE (65)<br>S. Davis—vi                                |           |
| 48 FATHER TIME AND MOTHER LOVE (43)<br>H. Snow—vi                  |           |
| 49 BEST YEARS OF YOUR LIFE (48)<br>C. Smith—col                    |           |
| 50 A LONG TIME AGO (45)<br>F. Young—cap                            |           |



# THE TOP 50 R & B OF THE WEEK

## THE TOP 10 ON THE R&B OFFICIAL HIT PARADE

(Rated ★★★★★ and numbered 1 thru 10 on the performance and sales survey authenticated by Music Guild of America)

| This Week                                           | Last Week |
|-----------------------------------------------------|-----------|
| 1 IT'S JUST A MATTER OF TIME (1)<br>B. Benton—me    |           |
| 2 WHERE WERE YOU (3)<br>L. Price—abc                |           |
| 3 CHARLIE BROWN (2)<br>Coasters—atco                |           |
| 4 COME SOFTLY TO ME (9)<br>Fleetwoods—dolphin       |           |
| 5 EVERYBODY LIKES TO CHA CHA (8)<br>S. Cooke—keen   |           |
| 6 GUITAR BOOGIE SHUFFLE (11)<br>Virtues—hunt        |           |
| 7 THIS SHOULD GO ON FOREVER (16)<br>R. Bernard—argo |           |
| 8 SEA CRUISE (10)<br>F. Ford—ace                    |           |
| 9 VENUS (4)<br>F. Avalon—chance                     |           |
| 10 TEARDROPS ON YOUR LETTER (5)<br>J. Ballard—ki    |           |

## THE 3-STAR R & B HIT PARADERS OF THE WEEK

(Rated ★★★ and numbered 11 thru 50 on the performance and sales survey authenticated by Music Guild of America)

| This Week                                            | Last Week |
|------------------------------------------------------|-----------|
| 11 SINCE I DON'T HAVE YOU (14)<br>Skyliners—calico   |           |
| 12 SORRY, I RAN ALL THE WAY HOME (17)<br>Impalas—cub |           |
| 13 A FOOL SUCH AS I (46)<br>E. Presley—vi            |           |
| 14 BE EVER WONDERFUL (18)<br>T. Taylor—duke          |           |
| 15 I CRIED A TEAR (7)<br>L. Baker—at                 |           |
| 16 STAGGER LEE (6)<br>L. Price—abc                   |           |
| 17 TRAGEDY (15)<br>T. Wayne—fernwood                 |           |
| 18 LOVE'S BURNING FIRE (19)<br>B. A. Gibson—de       |           |
| 19 THAT'S WHY (30)<br>J. Wilson—br                   |           |
| 20 COME TO ME (24)<br>M. Johnson—ua                  |           |

| This Week                                               | Last Week |
|---------------------------------------------------------|-----------|
| 21 THE HAPPY ORGAN (31)<br>D. B. Cortez—clock           |           |
| 22 PLEASE MR. SUN (23)<br>T. Edwards—mgm                |           |
| 23 TURN ME LOOSE (37)<br>Fabian—ch                      |           |
| 24 I NEED YOUR LOVE TONIGHT (34)<br>E. Presley—vi       |           |
| 25 YEAH YEAH (CLASS CUTTER) (29)<br>D. Hawkins—check    |           |
| 26 SOMEONE (47)<br>J. Mathis—col                        |           |
| 27 IT'S LATE (27)<br>R. Nelson—imp                      |           |
| 28 ENCHANTED (45)<br>Platters—me                        |           |
| 29 LOVEY DOVEY (38)<br>C. McPhatter—at                  |           |
| 30 ALMOST GROWN (32)<br>C. Berry—chess                  |           |
| 31 I KNEEL AT YOUR THRONE (33)<br>J. Medlin—me          |           |
| 32 SO FINE (39)<br>Fiestas—ot                           |           |
| 33 LONELY TEARDROPS (12)<br>J. Wilson—br                |           |
| 34 I'VE HAD IT (13)<br>Bell Notes—time                  |           |
| 35 THE TWIST (26)<br>H. Ballard—king                    |           |
| 36 PETER GUNN (28)<br>R. Anthony—cap                    |           |
| 37 GUESS WHO (40)<br>J. Belvin—vi                       |           |
| 38 YEP (50)<br>D. Eddy—jamie                            |           |
| 39 I TOLD MYSELF A LIE (53)<br>C. McPhatter—mgm         |           |
| 40 PRETTY GIRLS EVERYWHERE (20)<br>E. Church—class      |           |
| 41 WISHFUL THINKING (25)<br>L. Anthony—end              |           |
| 42 TELLING LIES (21)<br>F. Domino—imp                   |           |
| 43 16 CANDLES (22)<br>Crests—coed                       |           |
| 44 RECORD HOP BLUES (44)<br>Quarter Notes—wizz          |           |
| 45 THE RIGHT TIME (41)<br>R. Charles—at                 |           |
| 46 LOST (43)<br>J. Butler—abner                         |           |
| 47 WHEN THE SAINTS GO MARCHING IN (35)<br>F. Domino—imp |           |
| 48 LITTLE THINGS YOU DO (36)<br>S. Cooke—keen           |           |
| 49 THE TIME (42)<br>B. Washington—neptune               |           |
| 50 THE MASQUERADE IS OVER (—)<br>C. McPhatter—mgm       |           |

**A**ERICAN  
**R**ECORD  
**M**ANUFACTURERS  
**A**ND  
**D**ISTRIBUTORS  
**A**SSOCIATION

ANNOUNCES  
THE  
FIRST  
CONVENTION  
TO BE HELD  
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MORRISON  
HOTEL  
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•  
REPRESENTATIVES  
OF ALL  
RECORD LABELS  
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TO VISIT US  
AT OUR SUITE  
IN THE  
MORRISON  
AT THE  
MOA CONVENTION

**DION  
AND  
THE  
BELMONTES**

**HAVE  
A GREAT  
NEW SINGLE  
"A  
TEENAGER  
IN LOVE"  
b/w "I'VE CRIED BEFORE"  
LAURIE 3027**

**AND THEIR  
FIRST ALBUM  
"PRESENTING  
DION AND THE  
BELMONTES"  
LAURIE LLP 1002**

## **STITES RECORDING GETS FAST DJ ACTION**

■ "The fastest deejay reaction we've ever had on any record", observes Carlton Record prexy, Joe Carlton, "has been on the Gary Stites waxing of LONELY FOR YOU." Brought to Carlton's attention by Denver DJ, Grahame Richards of KIMN, the eighteen year old warbler was immediately signed and recorded. The date was arranged and conducted by Carlton A & Rer, Monty Kelly in New York City. In the short week that the hot platter has been released, disc jockeys all over the nation accorded it top honors with picks, wax to watch, etc. Among those were Station WINS; Dan Leonard, Syracuse; Harry Downie, Bridgeport; Alan Freed, New York; and Buddy Deane, Baltimore; to mention a few. The Carlton switchboard has been jammed with calls from djs clamoring for an appearance of Stites. A three week tour has been set up that covers Los Angeles, San Francisco, Portland, Seattle, Cleveland, Cincinnati, Washington, D. C. New York City Philadelphia, Detroit, and Houston; terminating his tour with the Dick Clark Beechnut Show on Saturday, April 18th. He will appear on American Bandstand on April 9th. At the age of fourteen, Stites gambled and parlayed a year in bed with rheumatic fever into being one of the top record stars of 1959. For lack of anything else to do, Gary's dad bought him a guitar while confined in bed, and with a few "do-it-yourself" instructions, thus started the singing career of young Gary Stites.

Stites is set to appear on the Dick Clark show April 9th and 18th. He is currently touring all major markets and is available to do Record hops and personal appearances for D.J.'s. Jockey's and Program Directors can arrange for Stites through the Carlton Distributor in their area.

## **Mercury Names Woods Eastern Sales Manager**

■ Chet Woods has been promoted to Eastern District Sales Manager for Mercury Records, replacing Lou Klayman as of March 23. Woods, who formerly managed the Boston Branch of Mercury, will make his headquarters in New York. Also promoted in the organizational shift, is John Penney, Mercury salesman, who now becomes Mercury's Boston branch manager.

*Chalk Up*

**4 REALLY BIG ONES**

**For VEE JAY—ABNER**

**"HOLD ME CLOSE"**

b/w

**"YOU'LL REMAIN FOREVER"**

**WADE FLEMONS**

**VEE JAY 309**

**"A ROCKIN' GOOD WAY"**

**By PRISCILLA BOWMAN**

**ABNER 1018**

**"SHOMBALOR"**

**By SHERIFF & THE RAVELS**

**VEE JAY 306**

**"LOVELY ONE"**

b/w

**"SENORITA, I LOVE YOU"**

**By THE IMPRESSIONS**

**ABNER 1025**

**VEE JAY - ABNER RECORDS**

**2129 S. MICH.  
CHICAGO 16, ILL.**

## HISTORY OF JUKE BOX OPERATING

(Continued from page 14)

needed a barometer of public reaction. From this has evolved the interdependence of the juke box operators, the disc jockey and the dealer.

With continued experimentation and high-fidelity research, stereo records were developed. Some radio stations now attempt to broadcast stereophonically. A few weeks ago, Perry Como broadcast part of his TV show stereophonically. The juke box manufacturers have produced stereophonic machines and the record companies are making stereo records for the juke boxes. In this way, the record companies are acquainting the public with stereophonic recordings.

The stereo disc, actually, is recognition of reality. At one time, it was believed that tape recordings might supplant the disc. But the American public was conditioned to records and discs were less costly to produce and reproduce on phonographs than tape recordings.

Manufacturers of phonographs, meanwhile, are creating modern, fool-proof instruments that incorporate technological advances in their mechanism. Nobody jests about garish designs of juke boxes any more, because the contemporary coin-operated phonograph is a handsome device.

One of the strong and stabilizing elements in the hurly-burly of the industry is the trade association. These associations function on local, regional and statewide levels. Nationally, of course, there is the MOA, an organization that has unified the trade and has consistently presented a united front of opposition to the attempts of ASCAP and others to extort performance fees from the operators.

Because of MOA and because of the business maturity of vendors, there is a sharing and pooling of information which benefits every individual operator.

What of the future?

Although some answers to the future of juke box operation will be indicated at this MOA Convention, MUSIC VENDOR would like to hazard some guesses about the future.

The juke box will become the most important area of record exposure because radio stations have time limits and must gear programming to their audiences. Some

radio stations now present their disc jockies as personalities, whose own style is an integral part of programming. Other stations relegate deejays to the role of announcers:

Regardless of the manner in which a deejay performs, the listener must be available at the prescribed time to hear the records played on radio. The listener can choose his own time — and make his own selection — when he plays a juke box. Encores on a juke box reflect public appeal.

## TRADE DATES

- Apr. 6** — Calif. Music Merchants' Ass'n., 311 Broadway, Oakland, Calif.
- Apr. 6** — United Music Oprs. of Michigan, Fort Wayne Hotel, Detroit, Mich.
- Apr. 6** — Eastern Ohio Phono. Oprs. Ass'n., 4104 Rush Blvd., Youngstown, Ohio
- Apr. 6, 7, 8** — MOA Convention, Morrison Hotel, Chicago, Ill.
- Apr. 8** — Western Mass. Music Guild, Chalet Restaurant, West Springfield, Mass.
- Apr. 8** — Music Oprs. Society of St. Joseph Valley, 130 N. Ironwood Dr., Mishawaka, Ind.
- Apr. 8** — California Music Merchants Ass'n., Bakersfield Inn, Bakersfield, Calif.
- Apr. 9** — Music Oprs. Ass'n. of Mass., Beaconsfield Hotel, Boston, Mass.
- Apr. 9** — California Music Merchants' Ass'n., U.S. Grant Hotel, San Diego, Calif.
- Apr. 13** — Tri-County Juke Box Oprs. Ass'n., Elum Music Offices, Massillon, Ohio
- Apr. 14** — California Music Merchants' Ass'n., Fresno Hotel, Fresno, Calif.
- Apr. 15** — Auto. Equip. & Coin Machine Owners' Ass'n., Inc., Indiana, 550 Broadway, Gary, Ind.
- Apr. 15** — New York State Oprs. Guild, Palatine Hotel, Newburgh, N.Y.
- Apr. 15** — Eastern Penn. Amuse. Machine Ass'n., General De Kalb Inn, Norristown, Pa.
- Apr. 16** — Phono. Merchants' Ass'n., Cleveland, Ohio, Hollenden Hotel
- Apr. 16** — Eastern Ohio Phono. Oprs. Ass'n., 4104 Rush Boulevard, Youngstown, Ohio
- Apr. 17** — Calif. Music Merchants' Ass'n., 2932 N. Pico Blvd., Los Angeles, Calif.





**Sizzling !!**  
**LOVE'S BURNING FIRE**

by  
**BEVERLY ANN GIBSON**

Deb 506

*Up and Coming...*

**DON'T KEEP IT  
 TO YOURSELF**

by  
**Virgil and the 4 Chnells**

Deb 508



*A Great Novelty...*

**MAY WE**

by  
**THE PEE WEES**  
 (The Mighty Mites Of Rhythm)

Deb 504

**Watch for "The Hong Kong Rock"**  
**By Doug Cornell & The Hot Rods**

Deb 1000

*The New Dance Craze to be introduced on major T.V. shows*

- |                                            |                                                   |                                             |
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| <b>CHARLOTTE</b><br>F & F Enterprises      | <b>PHILADELPHIA</b><br>Mainline Distributors      | <b>INDIANAPOLIS</b><br>Whirling Disc.       |
| <b>LOS ANELES</b><br>Hart Distributors     | <b>BOSTON</b><br>Music Suppliers                  | <b>CANADA</b><br>Spartan Records            |
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|                                            | <b>NASHVILLE</b><br>Southern Distributors         |                                             |
|                                            | <b>CHICAGO</b><br>United Distributors             |                                             |
|                                            | <b>ALBANY</b><br>Seaboard Distributors            |                                             |
|                                            | <b>HARTFORD</b><br>Seaboard Distributors          |                                             |
|                                            | <b>SAN FRANCISCO</b><br>Stone Record Distributors |                                             |
|                                            | <b>MIAMI</b><br>Tru-Tone Distributor              |                                             |

**DEB RECORDS** 1650 Broadway N.Y.C. Je 7-6696



## MUSIC VENDOR

# SOLID SINGLES

### HOWARD KESSELMAN

**A TEENAGER IN LOVE (Rumbalero, BMI) - Dion and The Belmonts - (Laurie 3027).**

● New disc by Dion and the Belmonts looks like a shoo-in for honors. The plaintive call of the lovesick teenager gets an up-tempo reading by the boys who are a mucho hot property. They hit home the lyric with a good dance beat, will score heavily.

**YOU'RE TEASING ME (Progressive, BMI) / I WAITED TOO LONG (Alden BMI) - Lavern Baker - (Atlantic 2021).**

● Tremendous two-field prospects in sight for Lavern's latest. *Teasing* is a cute novelty pleasingly chanted with a semi-bolero tempo. *Too Long* is a solid R&B piece with strong gospel flavor that should make chart noise but fast, Carry over to pop charts looks easy.

**THAT'S MY LITTLE SUZIE (Kemo, BMI) / IN A LITTLE TURKISH TOWN (Kemo, BMI) - Ritchie Valens - (Del-Fi 4114).**

● Single culled from the recently released Valens LP will catch coin. *Suzie* is a slam bang rocker which Ritchie belted out in winning style. Should have no trouble going for a long chart ride. *Turkish Town* is a peculiar mixture of folk lyric and romance. Interesting guitar work on this side plus a sensitive vocal ought to do the trick. However, *Suzie* packs a mean wallop and may take that *Turkish Town* by storm.

**GOODNIGHT IRENE (Ludlow, BMI) - Billy Williams - (Coral 62101).**

● Revival of the waltz smash of a few years back gets an overhaul and comes bounding along in a happy handclapping vein. Side starts out as slow waltz, then Williams shifts into high gear and steams through a couple of choruses that should get plenty of air action along with sales. Oh Yeah! It'll move.

**THERE IS NO YESTERDAY (Cascade, BMI) - Vivian Lori - (Counterpoint 012).**

● A strong ballad piece warbled with authority by Miss Lori. Disk gets a pleasant rock-a-ballad treatment and could stir up action. Tune has good lyrics. Keep an eye on it.

**FRANKIE'S MAN, JOHNNY (Cash, BMI) / YOU DREAMER YOU (Cash, BMI) - Johnny Cash - (Columbia 41371).**

● Two-field possibilities here as Cash gives a strong effort toward the ageless folk ditty. Under lid is *Dreamer* which has the folksy sound and gets convincing treatment. Top chance for either one.

**YOU SAID GOODBYE (Marquis, BMI) / IF YOU ONLY KNEW (Marquis, BMI) - The Teddy Bears - (Imperial 5581).**

● Toss up on the latest Teddy Bear platter. Both efforts are slow romance items bound to provoke a few tears here and there. Sales should be positive for one or the other. Chart ride for sure.

**CROSSFIRE (Vicki, BMI) - Johnny and The Hurricanes - (Warwick 1001).**

● A torrid rocker complete with a growling sax and jungle-inspired drum work. A frantic instrumental that has great possibilities. Hurricanes blow up quite a storm.

**A MOTHER'S LOVE (Prentice, ASCAP) - The Diamonds - (Mercury 71449).**

● A beautiful inspirational ballad that could be a powerhouse. Lead man David Somerville does a great job out front while the group chords out in back. Serious lyric here. Should be in for plenty of air play.

**YOUR FIRST AND LAST LOVE (Dolores, ASCAP) - Johnny Rivers - (Dee Dee 239A).**

● Very pretty rock-a-ballad up the teen age alley. Lyrics have big appeal and Rivers chants the tune with warmth. R&B prospects equally as good as pop. Could take off.

**TWO BROTHERS (Shapiro-Bernstein, ASCAP) - David Hill - (Kapp 266X).**

● Folk tune with Civil War Theme prefaced by spoken intro a la Kingston Trio. Tune tells the story of two brothers who fight on opposite sides during the war. A unique piece of material that could catch on. Folk possibilities on pop charts are potent these days.

**DREAM LOVER (Progressive, BMI) / BULL MOOSE (Progressive, BMI) - Bobby Darin - (Atco 6140).**

● A lilting bounce has Darin in need of a dream lover. Teen appeal opus that should carry weight on the charts. Talented Bobby has quite a following and latest disk should be well subscribed to. Under cut, *Bull Moose*, is a novelty rockhouse with Darin wheeling away in that loose groove which has been successful. A beat work that can't be overlooked.

**JAGUAR (Mellin, BMI) - The Jaguars - (Epic 9308).**

● A zany novelty packing a mean beat. Sax imitates the sound of a sports car on this rhythm opus. Could also be a stand-in commercial for Midas Mufflers. A different sound that should garner sales.

**WALKIN' TO MOTHER'S (Northbridge, ASCAP) - Ray Anthony - (Capitol 4176).**

● Another big entry by Anthony who cracked the charts open with the *Peter Gunn* theme. This one's from the same TV'er and has the same jazz background. Should gumshoe the Gunu success.

**I USED TO LOVE YOU (Broadway, ASCAP) - Rosemary June - (Paris 532).**

● Swingy shuffle two-beat backs the talented thrush in a revamping of the oldie favorite. Disk should appeal to the spinners as well as the kids. Could be the teeners never heard the tune before and will latch on to a good lyric along with Miss June's top reading.

**MOVE OVER ROVER (Pure, BMI) / DANTE'S INFERNO (Pure, BMI) - The Mark IV - (Mercury 71445).**

● Powerful dual entry by the *I've Got A Wife* mob. Both novelty kicks in the polka groove that are clever and humorous. It's either or both.

**IMAGINATION (ABC, ASCAP) - Paula Wayne - (Monocle G-102).**

● New label in the chart race off winging with Paula Wayne chirping this great standard. Paula delivers the goods in front of a good commercial backdrop with adult as well as teen appeal. Monocle may have a bullseye.

**I'LL NEVER SMILE AGAIN (Pickwick, ASCAP) - Tab Hunter - (Warner Bros. 5051).**

● The great Dorsey hit of the forties gets up-dated arrangement with Hunter. Tempo is fashioned like Rock-a-ballad. With Hunter's name disk should carry over to chart status.

Another Big Hit  
by  
Kathy Linden  
**GOODBY JIMMY,  
GOODBY**  
# 8571  
FELSTED RECORDS

A Smash Hit  
In All Markets!!  
**"SO FINE"**  
**THE FIESTAS**  
OLD TOWN  
1062

MUSIC VENDOR      CASH BOX  
Solid Single      Best Bet

**PAULA WAYNE**  
**"IMAGINATION"**  
b/w  
**"AND THEN SOME"**  
MONOCLE G 102  
Still Going Strong...  
CLAIRE HOGAN'S  
**"HOLD ME, THRILL ME"**  
G 101

# Singles Spark Sales of Albums, It's Found, And Singles Get Biggest Boost On the Boxes

Success of a single or several singles can spark the sales of an album, according to most observers in the record business. Many albums that sell well are, in effect, anthologies of previous hit singles made by the artists. Rack jobbers, who have become a factor at the retail end of the record business, point out that the impulse buyer is mainly attracted by hit artists.

One of the rack jobbers interviewed by MUSIC VENDOR expressed it as follows:

"If a singer like Pat Boone has a hot single riding the charts, his albums will sell."

There are many instances that could be cited where a performer scores on singles and thus builds up public response. This response is reflected in sales of the performer's albums.

With mass marketing of records today, the old listening booth has virtually vanished from the record stores. Some radio stations have rigid programming formats or "sounds," which limit the number of new singles that can be aired.

The main area for exposure, therefore, remains the juke box. It is a sort of public listening booth and an index of popularity. Although the dealer prefers to sell albums because of the greater gross they represent, he knows that sales of albums are stimulated by familiarity with the artist's style, delivery and material. The customer becomes acquainted with the style, delivery and material via the single record.

Naturally, there are exceptions to this generality, particularly in the area of special material.

It has been demonstrated that a hit record may come from anywhere. Sometimes it is a sudden hit, from left field, as it were. Where can these records be heard and given a chance to test public reaction other than the juke box?

While there are instances where a record may garner many plays on the juke box without racking up many retail sales, it usually follows that juke box popularity anticipates retail and radio popularity.

As is pointed out elsewhere in this issue, the record companies are making the public aware of stereo singles by producing stereo discs for juke boxes. This exposure, it is felt, will enable the listening public to hear the difference between monaural and binaural recordings.

Once there is an indication of acceptance, these single stereos will become incorporated into stereo albums.

The role of the juke box in merchandising records therefore cannot be minimized.

It does sometimes happen that a track from an album will be issued as a separate single. When this occurs, the single is placed in the juke boxes. There are instances where a single, taken from an album, becomes a hit and generates new interest in the album.

But with listening booths vanishing from the record shops, with many radio stations adopting "formula" programming, it is the juke box that helps to build a record's popularity and thus boosts the artist's stature and results in album production.

**ATCO 6140**

**"DREAM LOVER"**

and **"BULLMOOSE"**



**BOBBY DARIN'S NEW SMASH HIT**

**GOT THE MESSAGE?**

**GET ATCO 6140**

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the most talked about,  
most exciting new LP  
in the business...*

**BOBBY DARIN  
"THAT'S ALL"  
Dig it today!**

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New York



## JOCKEYING AROUND With SAM SOUND

Dja hear about the deejay who said he was living in a clock-eyed world? . . . **Frosty Mitchell's** new program director at **KIOA-Des Moines** . . . Lots of changes at **KALL-Salt Lake City**: **Phil Nolan**, former newscaster, now program director. **Doug Sutherland** is full night-time deejay, after six months of weekend part-time platter spinning. **Flo Wineriter** has been moved into the promotion office.

**William H. Schwarz**, now program manager of **KDKA-Pittsburgh**, formerly was PD at **WCCO-Minneapolis-St. Paul**. He succeeds **Guy S. Harris**, who goes to **WERE-Cleveland** . . . **KWK-St. Louis** now on a 24-hour-a-day schedule, with **The Milkman's Matinee** filling the midnight to 5:30 A.M. slot. It will be followed by **Mort Crowley's Coffee Club**, from 5:30 to 9:00 A.M. Meanwhile, **Bill Holiday's** show, **The Original Jazz Scene**, moves into the 9 P.M. to midnight portion of **Hi-Fi Showcase**, regular 9 A.M. to midnight Sunday presentation on the station.

Lots of deejays told us they'd be at the **MOA Convention** to see **Peter Potter** emcee the floor show. **Pete's Juke Box Jury**, a hit on the West Coast, is being heard and seen in the Metropolitan area on **WNTA**.

**F. Bruce Parsons Jr.**, whose Nighttime show has been running all night on **WCTC-New Brunswick, N.J.**, for 2½ years, has been moved into the 7:15-midnight slot. Aside to **Brother Parsons**: Thanks for them kind words.

The statement that deejays know only how to count (payola) is unfair. Here's proof that they are literate: **Jerry Marshall**, **WMGM-New York**, will conduct a 6-week radio and TV course at **NYU** and will discuss the art of being a disc jockey. With **Enoch Light** of **Grand Award** teaching a course on records at the same school, we may wind up with song lyrics that are grammatical.

Formula programming certain to be on the agenda when deejays convene in **Miami** May 28, 29 and 30. In **Detroit** formula programming led to the resignations of **Ed McKenzie** from **WXYZ** and **Eddie Chase** from **CKLW**.

Problem of deejays on TV seems to be solved, with several shows in the **Dick Clark** groove. Just a few years ago, deejays were frantically scratching for ways to make their shows pictorial. **Paul Brenner** on **WNTA**—it used to be **WAAT** and **WATV**—had film clips of performers that he would unreel. **Buddy Deane**, up from **Baltimore** now joins the TV deejay brigade from the metropolitan area. His **WJZ-TV** record hop type of show led to his getting the nod from **ABC**. Tentatively titled "**Buddy Deane's Dance Party**," the show features "**Top 10 Records**." But the emphasis will be on records that appeal to young adults rather than teenagers. Over at **WNEU-TV** **Alan Freed** begins a new Saturday night 8-9 show.

If this keeps up, TV for blase New Yorkers will consist of deejay shows and Westerns. How sophisticated can you get? Now **ABC** needs an adult deejay TV show for Saturday nights. There's **Dick Clark** for the teens, **Buddy Deane** for young adults and . . . ?

Deejays have been called many things. But **Joe Glover**, **WQAM-Miami**, really hopped into a new one as the Easter Bunny. It was all part of the station's promotion preceding Easter Week. Clues were aired all week and two U of Miami students caught up to Joe and collected a \$100 prize.

It's reported that one Miami girl walked up to a man in front of a department store and asked if he were the **WQAM** Easter Bunny. "No, Honey," he replied. "I'm a psychiatrist. Do you need any help?"

By the way, whatever happened to the campaign to find a new sobriquet for disc jockey?

We know a deejay, an ex-GI, who refutes the idea that old soldiers fade away. That's because he tried getting into his old Army uniform.

## Clovers Signed By United Artists

■ **NEW YORK** — Monte Kay, vice president and general manager of **United Artists Records**, has signed **The Clovers** to an exclusive recording contract with **UA** for singles and albums.

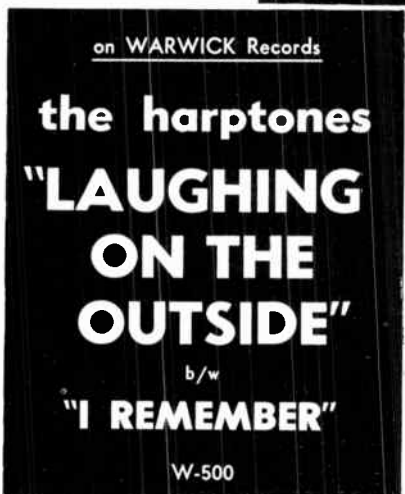
**The Clovers**, formerly with **Atlantic**, formed their group in high school and have been inseparable ever since. They have racked up record sales totaling over 5,000,000.

# WE APOLOGIZE WE COULDN'T WAIT

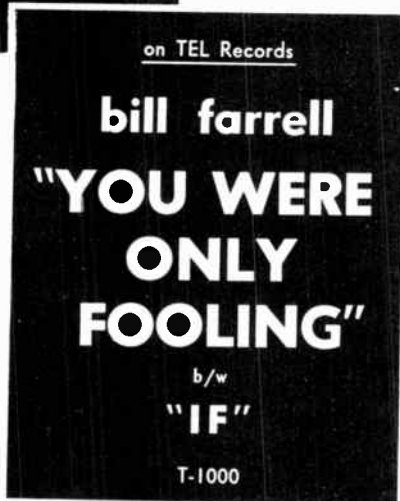
Our organization plans called for the initial release of our Tel & Warwick labels—April 15th. This would have given us time to handle printing, production and mechanical problems for the beginning of a major label. However, several distributors heard the initial recordings and insisted we release them immediately. To satisfy them

## WE COULDN'T WAIT

*...and here they are:—*



W-502



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New York, New York  
(Marion I. Craft, Pres.)

# Performance Rights Societies Trying Again To Extort Royalty Payments From Operators

On the eve of this MOA Convention, the shadow of performance royalty payments again clouds the festivities.

Sen. Joseph C. O'Mahoney (D-Wyo.), chairman of the Senate Judiciary Subcommittee, who proposed legislation to change the Copyright Act of 1909 during the last session of Congress, has introduced a new bill for the same purpose in this session.

Rep. Emanuel Celler of New York has introduced a separate bill in the House of Representatives for the same end. Thus, the operators are facing an onslaught from both houses of Congress.

During the last session of Congress, ASCAP, BMI and other performance rights societies came closest to succeeding in changing the law which exempts juke box operators from paying royalties.

Once again, the operators, through MOA, will have to meet the attack.

During this convention there is certain to be a discussion of this serious matter and of methods to combat the attempt to change the law.

Concurrently with ASCAP's perennial campaign to collect money from the juke box operators, are the efforts by song writers to change ASCAP's method of disbursement of royalties. Composers are paid by ASCAP on the basis of their ratings. The higher the member's rating, the more he collects from the ASCAP "melon."

This is eminently unfair and may be illegal as regards disbursements of money ASCAP hopes to extort from operators.

Many of the biggest hit records on the juke boxes have been created by new young composers and lyricists. Money collected through the play of these records will not, under ASCAP, accrue to them if ASCAP succeeds in getting the law changed. Such money will swell ASCAP's coffers and will be divided among its members in accordance with their ratings. This would leave out the rightful recipient of such collections.

Since the juke box has become the prime means of "exposure" of recorded music, anything which reduces the number of juke boxes and operators means less exposure.

This means less promotion and less publicity. Such conditions must decrease sales and thus reduce what the performance rights societies now collect from records. Fewer sales means less money for all.

As George A. Miller, president of MOA, once said, the jukebox may be compared to a circulating library. In making the original purchase of records, the operator pays the mechanical royalties. The record company and publisher has a royalty to disburse because of these purchases. Yet one does not expect a circulating library to pay a royalty on a book each time it is borrowed: Payment of performance royalties would mean double taxation.

In view of the license fees, rising operating costs and heavy capital investments, the burden of performance fee payments would be too much for operators to absorb and would force many of them out of business.

With fewer operators and fewer juke boxes, the purchase of records by the trade would be reduced. And the drop in exposure and promotion would reduce all sales of records and thus actually mean less revenue to the performance rights societies.

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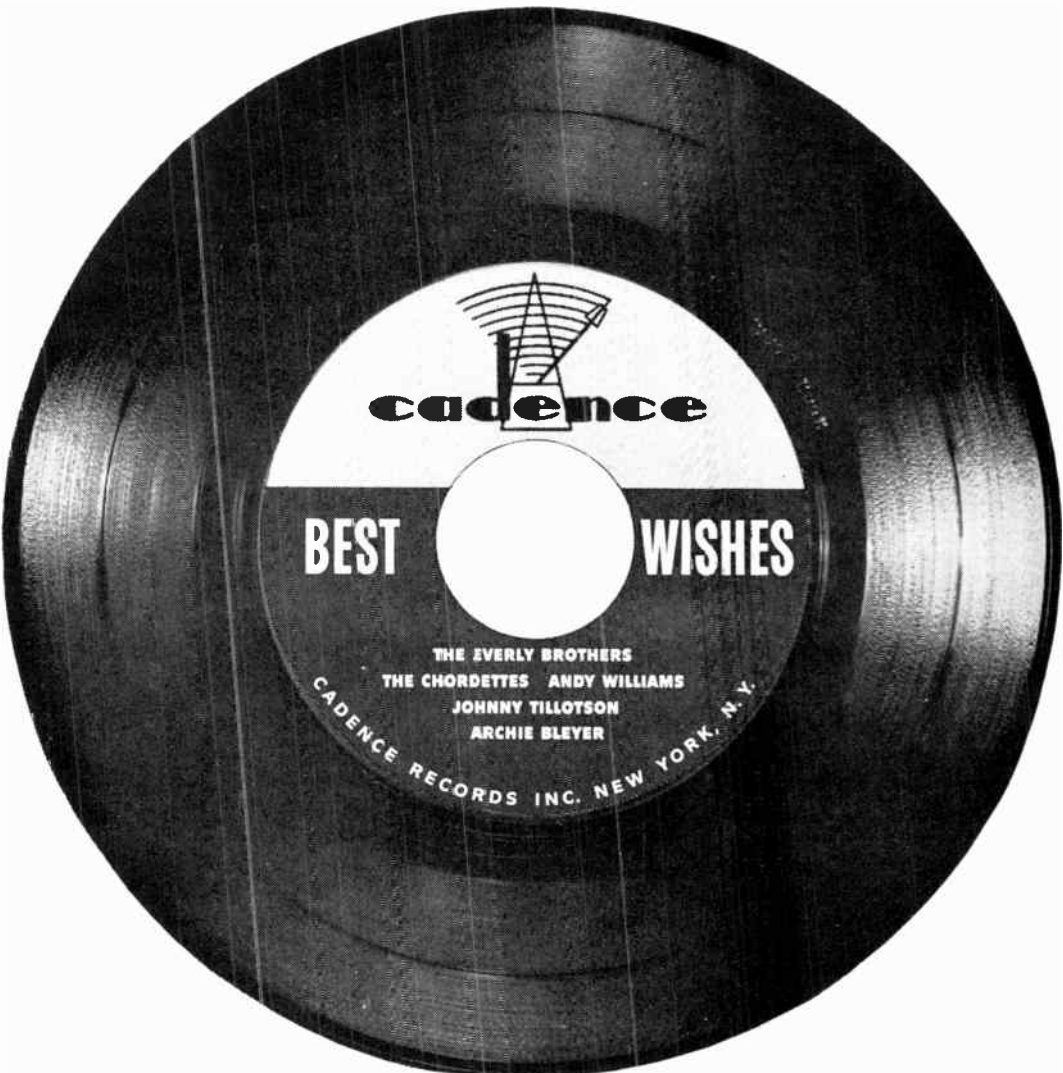
## Challenge Signs Rey De Michel

■ HOLLYWOOD — Challenge Records has signed a bright new bandleader, Rey De Michel, to an exclusive recording contract. De Michel, 30, of Ashtabula, Ohio, formed his present 13-piece band last year after heading several groups in the Midwest.

"We're proud to introduce the De Michel sound on records," declared Johnny Thompson, general sales manager of Challenge. "Rey creates sheer joy and happiness in every beat." Thompson is backing his enthusiasm with a mid-April release of De Michel's first album, "Cookin' with Rey."

De Michel gives new settings to standard tunes, permitting his sidemen full freedom in expressing themselves in solo spots, and producing a "big" sound with only 13 men.





# WILL RECORD STARS HEAD 'EM OFF AT THE PASS ON THE TV RANGE?

Television viewers who have been home on the range via the passel of posse programs on the picture tube will be getting more musical programs featuring record stars. (What happened to the singing cowboy in TV Westerns?)

Dick Clark's network and local deejay TV shows have given the public televised record hops. There's more to come. Many guest stars on the variety shows have been recruited from the record field and now some of these personalities will become regular performers on TV, without the record hop formula.

The flurry of signings of record artists illustrates again that in today's entertainment world, the training ground for performers is recordings. Records can reach homes and remote areas that TV and radio may not. The romantic appeal of the heard voice of instrumental encourages audience support for "in person" appearances.

Now television which, like radio once before it, had been considered a threat to records, is being bolstered by record artists. Last week, Roulette's Jimmy Rodgers made his debut with a network TV show, abetted by Connie Francis of MGM and the Kirby Stone Four of Columbia.

RCA Victor's Perry Como will have as his summer replacement Tony Bennett of Columbia and Teresa Brewer of Coral, for six weeks. Other summer replacement shows for Como will feature The Four Lads (Columbia), Julius La Rose (Roulette), and Dorothy Collins.

On a special country and western show April 26, with Roy Rogers and Dale Evans as hosts, there'll be Johnny Cash of Columbia, the Everly Brothers of Cadence,

the Kingston Trio of Capitol, Betty Johnson of Atlantic and Jimmy Dean of Columbia.

Another special, due on CBS-TV May 18, called "America Pauses for Springtime," will feature, among others, RCA Victor's Pat Suzuki and the Harry Simeone Chorale of 20th-Fox.

In addition to all these, there will be the one-shot show starring record artists and Dick Clark will present young record artists in a series of 90-minute shows on ABC-TV.

Ella Fitzgerald of Verve and Peggy Lee of Capitol are among those due to be heard on Benny Goodman's second annual "Swing Into Spring" show April 10 over CBS-TV.

Mercury's Patti Page will return in the fall with an hour show on either NBC or CBS. Cadence's Andy Williams who substituted for Dot's Pat Boone is expected to have his own show on one of the networks and there is talk that RCA Victor's Eddie Fisher will be seen in a regular show in the fall.

Apart from the regular deejay shows and the personal appearances made by record stars on those shows, there will be a lot of radio activity by disc personalities.

Chancellor's Frankie Avalon and ABC-Paramount's Eydie Gorme are starting their own radio shows. Upcoming is an NBC radio show called "It's Network Time," with Mercury's June Valli, and RCA Victor's Tommy Leonetti among the record luminaries.

Whether this can head off the Westerns at the Neilson's, is hard to say. But the emphasis on personalities from the recording field indicates that network programmers are aware that record stars have proved audience acceptance.

Meanwhile, back at the ranch . . .



THE COASTERS came into New York last week to cut a follow-up disc to their smash hit, "Charlie Brown", and to sign a new contract with Atco Records. The new pact is for a seven-year term. Rehearsing in the Atlantic-Atco recording studio are (from left to right) Seated at piano: Jerry Leiber, Mike Stoller, writers of "Charlie Brown", "Yakety Yak" and other Coasters' hits. Standing: Lester Sill, The Coasters' manager; Jerry Wexler; The Coasters: Carl Gardner, Dub Jones, Billy Guy, Cornelius Gunter; Ahmet Ertegun.

## UA Tie-In Promo With Astaire Studios

■ NEW YORK — Bob Altschuler, director of publicity for United Artists Records, reports a tie-in with the Fred Astaire Dance Studios in connection with two of UA's April releases, "Some Like It Hot Cha Cha Cha," based on the film, "Some Like It Hot," with music played by Sweet Sue and Her Society Syncopaters and "Cha Cha Con Cano" with the Eddie Cano Quintet.

The Fred Astaire Dance Studios have supplied United Artists Records with coupons good for a free dance lesson at any of the 100 Fred Astaire Dance Studios throughout the country. These coupons are being inserted in covers of each album shipped to UA distributors.

The Fred Astaire Dance Studios will cooperate by displaying covers of the albums

and using tracks from the cha cha sets in their Latin-American dance classes.

## Melba Makes LP's For United Artists

■ NEW YORK — Stanley Melba, famous society dance-band leader at the fashionable Hotel Pierre, has been signed to an exclusive recording contract by United Artists Records. Announcement of Melba's signing was made by Kay Norton, administrative vice president of UA.

Melba's first album for UA, "Dancing At The Cotillion Room," features the Cotillion Strings. Other albums by the Melba orchestra, featuring the music of America's most popular song writers, is now being planned.

# TRIPLE PLAY: INTERDEPENDENCE OF OPERATOR, DJ AND DEALER

Interdependence between operators, disc jockeys and record dealers becomes more important every day. All three benefit from this interdependence. It would be wise, therefore, for the operators, the deejay and the dealer to participate actively in the development of this relationship instead of letting it grow without mutual co-operation.

There are many retail record stores that do not have listening booths where prospective customers can hear the records before making their purchases. In supermarkets and discount record shops, for instance, records are sealed or packaged so that customers will buy "fresh," unmarred, non-sampled records. This means that the artists and their tunes must be known to the customers before they buy the records.

How do these records become known to the customers?

They become known through two prime means of exposure —

1. The coin-operated phonograph;
2. The disc jockey shows.

More and more deejays run "record hops" and use juke boxes for playing the records. The rapport between operators and disc jockeys in some areas is becoming increasingly pertinent. In fact, the co-operation between deejays and operators is accepted in many parts of the country.

Since records are now being sold in regular retail shops, discount houses, drug stores and supermarkets, some operators have been able to place coin-operated phonographs in these establishments.

Alert, public relations-minded vendors participate in community activities, and commendable charities, such as the March of Dimes. Properly programmed juke boxes are a source of wholesome entertainment for youth. As public-spirited businessmen, operators are involved in Boy Scouts, city council and other civic responsibilities.

Any charitable endeavors that interest disc jockeys, operators and retailers would

benefit from mutual co-operation. In addition to giving aid to the charities or civic betterment programs, the participation could aid the public relations endeavors of all.

There's no doubt that the operator helps the disc jockey because both are concerned with proper programming. Conversely, the deejay draws attention to the records a customer wants to hear on the juke boxes. Both benefit the retailer. Since all are dependent upon knowledge of record popularity, they help each other.

Up to now, this help, in the main, has developed haphazardly. With some thought and some active co-operation the interdependence of the operator, deejay and retailer can benefit each other even more.

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## Mercury Wing Stereo at \$2.98

■ CHICAGO — Mercury Records announces the premiere of stereo on the Mercury Wing Label at \$2.98. The first six releases reached dealers April 1.

Of the six Mercury Wing Stereo Records to be released in April, two have already been block-busters in monaural: "South Pacific," recorded by Marc LaSalle's 50 strings, with woodwinds and reeds, and Pierre LeBlanc's "Academy Award Hits."

Also on the first release list at the \$2.98 tag-mark are "Oklahoma" and "Carousel," under the baton of English maestro Cecil Wheatridge; "Contrasts," dance music by David Carroll; "Marvelous Marterie," by Ralph Marterie and his Marlboro Men and "Jerry Colonna and His Dixieland Band."

The last four named will be concurrently released in Monaural Mercury Wing, with two others to make it a total of six monaural album releases for April 1: The additional two are "Myoshi" with the star of "Sayonara" and the "Flower Drum Song," and a new album from the Mercury Childcraft Series, "A Trip to Adventureland."

(Continued from page 30)

knowledge. He is thrilled to be associated with brilliant critics and prophets who know more than A&R men and the general public.

3. Never polish or clean your equipment. If the phonograph becomes dirt-encrusted and the glass or plastic portions become opaque, the phonograph becomes part of the background of an establishment, fading into the general decor. Thus, customers will not be attracted to the juke box instead of the bar or tables.

4. Never rotate equipment. Tell the location owner that you cannot afford to place newer equipment in his establishment. This will convince him that you are making an unconscionable profit on the music service.

5. Change records only once a month. This will emphasize the fact that your musical judgment is superior — that you can pick the best records at all times. In addition, his customers will develop affection for the records because of their very unfamiliarity.

6. If you can afford a routeman, make sure he is surly and non-communicative. Or be that way yourself, if you cannot afford service crews. This straightforward attention to detail, without letting personalities or politeness intrude, shows that you mean business and have no time for non-productive time-wasting.

7. Disregard all holidays and events. If the location owner feels you are not concerned with Holiday Music he'll also feel you are not concerned with matters that have no bearing on the music business.

8. Always offer to undercut a competitor. While this makes a location owner feel his present music merchant has been taking unfair advantage, it proves you are a good business man, willing to give all your profit to the location owner. Everybody appreciates a good deal.

9. Use no promotional devices or ideas to stimulate business. This shows the location owner that you are not spending money that would normally accrue to him. It proves that you are concentrating on his location, because he gets money that you might otherwise spend.

TWO HITS BOUND FOR THE TOP!

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THE MEDALLIONS #446

**Jungle Bunny**

THE FABULOUS PEARLS  
# 448

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AND LAST LOVE"**

b/w

**"White Cliffs of Dover"**

Dee Dee 239

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Circle 5-1979

# OPS



## TOP SPINS

WITH THE NATION'S DJ'S

- 1 COME SOFTLY TO ME (2)  
Fleetwoods—dolphin
- 2 VENUS (1)  
F. Avalon—chance
- 3 NEVER BE ANYONE ELSE BUT YOU (4)  
R. Nelson—imp
- 4 CHARLIE BROWN (3)  
Coasters—atco
- 5 PINK SHOE LACES (9)  
D. Stevens—cryst.
- 6 IT'S LATE (6)  
R. Nelson—imp
- 7 A FOOL SUCH AS I (27)  
E. Presley—vi
- 8 TRAGEDY (5)  
T. Wayne—fern
- 9 JUST A MATTER OF TIME (7)  
B. Benton—me
- 10 GUITAR BOOGIE SHUFFLE (13)  
Virtues—hunt
- 11 I NEED YOUR LOVE TONIGHT (24)  
E. Presley—vi
- 12 ALVIN'S HARMONICA (8)  
D. Seville & Chipmunks—lib
- 13 PLEASE MR. SUN (14)  
T. Edwards—mgm
- 14 IF I DIDN'T CARE (10)  
C. Francis—mgm
- 15 SINCE I DON'T HAVE YOU (19)  
Skyliners—calico
- 16 THIS SHOULD GO ON FOREVER (16)  
R. Bernard—argo
- 17 I'VE HAD IT (11)  
Bell Notes—time
- 18 SEA CRUISE (23)  
F. Ford—ace
- 19 THE HAPPY ORGAN (21)  
D. Cortez—clock
- 20 HAWAIIAN WEDDING SONG (12)  
A. Williams—cad
- 21 WHERE WERE YOU (15)  
L. Price—col
- 22 TELL HIM NO (25)  
Travis & Bob—sandy
- 23 SORRY I RAN ALL THE WAY HOME (18)  
Impalas—cub
- 24 NO OTHER ARMS, NO OTHER LIPS (26)  
Chordettes—cad
- 25 IT DOESN'T MATTER ANYMORE (22)  
B. Holly—cor
- 26 PETER GUNN (20)  
R. Anthony—cap
- 26 TOMBOY (29)  
P. Como—vi
- 28 TIAJUANA JAIL (30)  
Kingston Trio—cap
- 29 FOR A PENNY (37)  
P. Boone—dot
- 30 FRENCH FOREIGN LEGION (40)  
F. Sinatra—cap

## THANK YOU

for your tremendous support this year. You've helped make it a record one for us. Again, in the coming year, look for us to offer the very best in singles, monaural and stereo EP's. We're looking forward to seeing you at Booth #12.

GUARANTEED HIGH-FIDELITY  
AND STEREO-FIDELITY RECORDS BY



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## ADVANCE LISTING OF



# STEREO SINGLES & EP'S

### ABC PARAMOUNT (SINGLES)

LLOYD PRICE — Where Were You On Our Wedding Day — Is It Really Love  
 JOHNNY NASH — Walk With Faith In Your Heart — Roots Of Heaven  
 LLOYD PRICE — Stagger Lee — You Need Love  
 PAUL ANKA — I Miss You So — Late Last Night  
 EYDIE GORME — I'm Yours — Don't Take Your Love From Me  
 EYDIE GORME AND STEVE LAWRENCE — Sentimental Me — You Can't Be True Dear

### ATCO (SINGLES)

BOBBY DARIN — Plain Jane — Three Cool Cats  
 THE COASTERS — Charlie Brown — While I'm Gone

### COLUMBIA (SINGLES)

JOHNNY CASH — Don't Take Your Guns To Town — I Still Miss Someone

### DOT (SINGLES)

LAWRENCE WELK'S LITTLE BAND — Bell Boogie — The Swingin' Bugler (204)  
 BILLY VAUGHN — Lights Out — Your Cheatin' Heart (205)

### (EP'S)

LAWRENCE WELK — Mr. Music Maker (DEP 21,080)  
 LAWRENCE WELK — Mr. Maker (DEP 21,079)

### CORAL (EP'S)

TERESA BREWER — When Your Lover Has Gone, You Go To My Head — Mixed Emotions, Maybe You'll Be There  
 TERESA BREWER & THE DIXIELAND — Dixieland Band, When The Saints Go Marching In — Bill Bailey, Basin Street  
 LAWRENCE WELK — In Acapulco, Stars In Your Eyes — Asi, Asi, I'll Love You Always  
 LAWRENCE WELK & DICK KESNER — Silver Moon, I Love You — Melody Of Love, Play, Fiddle Play

### KAPP (EP'S)

ROGER WILLIAMS — Near You, September Song — St. Louis Blues, Volare  
 ROGER WILLIAMS — Till, Oh, My Papa — Arrivederci Roma, The High And The Mighty  
 ROGER WILLIAMS — Magic Moments, Tico Tico — Sunrise Serenade, The Glow Worm  
 ROGER WILLIAMS — Holiday For Strings, Butons And Bows — Peg O' My Heart, Anniversary Song

VIC SCHOEN — Delicado, The Third Man Theme — Poor People Of Paris, Moritat

JANE MORGAN — The Day The Rains Came, Everybody Loves A Lover — It's All In The Game, Wrap Your Troubles In Dreams

JANE MORGAN — You'll Never Walk Alone, Dancing In The Dark — Catch A Falling Star, Melodie D'Amour

MARTY GOLD — Moments To Remember, Scarlet Ribbons — Clementine, Sweetheart Of Sigma Chi

### CHANCELLOR (SINGLES)

FRANKIE AVALON — Venus — I'm Broke  
 FABIAN — I'm A Man — Hypnotized

### LIBERTY (SINGLES)

THE FLEETWOODS — Come Softly To Me — I Care So Much (S-77188)  
 MARTIN DENNY — Quiet Village — Llama Serenade (S-77162)

### MERCURY (SINGLES)

THE DIAMONDS — She Say (Omm Dooby Doom) — From The Bottom Of My Heart  
 PATTI PAGE — Trust In Me — Under The Sun Valley Moon

### RCA VICTOR (SINGLES)

GOGI GRANT — The Ride Back From Boot Hill — A Restless Pair (7492)  
 CHICO HOLIDAY — Young Ideas — Cuckoo Girl (7499)

### (EP'S)

PAT SUZUKI — Pat Suzuki On Broadway (ESP 4336)

### WARNER BROS. (SINGLES)

TAB HUNTER — Apple Blossom Time — My Only Love

### STEREO GEMS (SINGLES)

BLAIRE-SMYTHE — Stairway To The Stars — Moonlight Becomes You (101)  
 BLAIRE-SMYTHE — Moonlight And Roses — When You Wish Upon A Star (103)  
 BLAIRE-SMYTHE — Moon Over Miami — Star Eyes (102)  
 BLAIRE-SMYTHE — Stars Fell On Alabama — Count Every Star (105)  
 BLAIRE-SMYTHE — How High The Moon — When Orchids Bloom In The Moonlight (106)  
 BLAIRE-SMYTHE — Stardust — Moonlight In Vermont (104)

# WRITTEN CONTRACTS BETWEEN MERCHANTS AND LOCATION OWNERS PROTECT BOTH PARTIES

*(Note: The following article was expressly prepared for Music Vendor with the assistance of one of America's outstanding legal experts on contracts and contractual agreements).*

In the American College Dictionary, the word, "contract," a noun, is defined as follows: "1. an agreement between two or more parties for the doing or not doing of some definite thing. 2. an agreement enforceable by law."

When a music merchant installs music service in a location after he and the proprietor have had a friendly conversation in which they agree on all terms, the merchant and location owner have become parties to a valid, legal and enforceable contract. Although it is not in writing, the contract is binding.

An occasion may suddenly arise when it

becomes necessary to be able to prove the terms of the contract. Let's say — and we hope this doesn't happen — the location burns down. Can the merchant prove that he lost his equipment in the fire? Can he prove the equipment was his? Can he show a lease form, a receipt or anything to prove his loss?

It could be quite difficult unless the merchant had the contract in writing. The informal discussion between the merchant and the proprietor involving terms, payments, etc. is the contract. But being verbal, can the terms of the contract be proved when necessary?

Now, let's take a less dramatic possibility. Let us suppose that a merchant and proprietor have discussed several matters concerning the music service, commission rate to be paid, and, perhaps, a minimum guarantee. A verbal contract with specific terms most surely exists between merchant and proprietor.

Suppose, now, that the location is sold and the new management challenges the merchant's ownership of the equipment.

The merchant, ultimately, could probably prove ownership. But it would be a long, involved and expensive procedure. If the contract were in writing, there'd be no problem. The merchant would have additional protection if the contract were registered at the County Court House like a conditional sales contract.

Now, let's go further — from the hypothetical to the actual business relationship between the location owner and the merchant.

Some merchants neglect to get written contracts because they feel written contracts do not prevent competitors from stealing locations. Unfortunately, some merchants believe written contracts should bind the location owner rather than the merchant even if the merchant fails to provide the service the location wants.

Regardless of the terms in a written contract, they must be fulfilled BY THE MER-

**GREETINGS TO  
M.O.A.  
FROM  
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RECORD CO.  
• JUBILEE  
• JOSIE  
• PORT  
• JANE**

**IT'S A HIT!  
BLUE JAY  
LU ANN SIMMS  
Jubilee #5370**



CHANT as well as the location. A written contract will improve relations between merchant and location owner because no misunderstanding will be possible.

An objection to written contracts has been voiced by some merchants as follows: "You can't force a location to keep your music service if he wants to do business with another merchant. When I install a music service in a new location, I figure I will retain it only as long as I service the location properly and keep a friendly relationship with the owner. If he tells me to take the equipment out, no contract can save the location for me. So why bother?"

Here's why you should bother:

1. A contract binds both parties to it. (A location owner who violates his agreement may be sued. A merchant who breaches a written contract with the location owner may be sued).

2. Both parties must fulfill certain terms and conditions of the contract. (Our laws give relief to the person who is aggrieved and damaged because of breach of contract).

3. A third party (Ed: ANOTHER OPERATOR) who interferes with the lawful obligations between parties to a contract and induces breach of that contract may be sued. (An operator who steals your location can be held accountable in court).

A written contract will not prevent the loss of a location if the merchant has failed to deliver the quality and kind of service specified. If you bear this in mind, and stress to the location owner that a written contract gives mutual security to merchant and proprietor, you should have no difficulty getting the location owner to sign a contract.

Further, when a merchant has a written contract with a location, the merchant will have an additional reason to service the account, program the phonograph effectively and perform his proper role as a businessman.

In previous issues of MUSIC VENDOR, we have discussed various elements of good management. Written contracts are part of good management.

■ EAST HARTFORD, Conn. — Dave Bratter, formerly with Park Records, announces the opening of Dave's One-Stop at 127 Park Ave., April 6, featuring stereo.

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**"THREE STARS"**  
**Tommy Dee**

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# MUSIC VENDOR

## LPICKS of the WEEK

### JAZZ AT STEREOVILLE - Urania (USD-2004)

*I'm Beginning To See The Light; Do Nothing Till You Hear From Me; Alphonse and Gaston; I Got A Right To Sing The Blues; Walkin' My Baby Back Home; When Your Lover Has Gone; I Knew You When.*

● Although titled "Jazz," Urania package is more in a swing vein. It features some top jazz artists in a small group that wheels and deals ala a big band. Most of the tunes emanate from the big band era of the forties. Cootie Williams on trumpet; Rex Stewart, Coleman Hawkins and Bud Freeman on saxes, Brown and J. C. Higginbotham, bones; Hank Jones, Billy Bauer, Milt Hinton, Gus Johnson. Most of the boys are big band graduates, and their extra curricular jazz activities are most important in this album. The front men trade off solos in a most pleasing manner. Unison choruses with solo rides on top are tasty and interesting. Beautiful work exhibited on the Ellington tunes. A solid rhythm and swing package with relaxing sounds that should have wide appeal.

### BROADWAY '59 - Pat Suzuki - (RCA Victor LPM-1965)

*I Enjoy Being A Girl; Love Look Away; Sunday; Two Faces In The Dark; Just For Once; Tonight; On The Street Where You Live; The Party's Over; Just In Time; Not Like Me; I Feel Sorry For The Boy; Till There Was You.*

● Talented thrush from the coast who first hit national prominence via the Jack Paar show presents a Broadway survey course. Miss Suzuki, now starring in *Flower Drum Song*, is a supreme stylist whose Oriental features and stage polish occasionally overshadow her excellent voice. On records, however, the listener can fully appreciate superior vocal talent. Pat works over tunes from seven Broadway shows and brings out the best in each one. Strong backdrop provided by George Siravo. Standout job by Pat on *Two Faces*. Package should boost the Suzuki stock high.

### NO MATTER HOW YOU PRAY - Mahalia Jackson - (Apollo 482).

*My Story; I Believe; No Matter How You Pray; I Wonder If I Will Ever Rest; Beautiful Tomorrow; What Could I Do; I'm On My Way To Canaan; I'm Getting Nearer My Home; Do You Know Him; Prayer Changes Things; Get Away Jordan; Consider Me.*

● Mahalia Jackson reigns supreme in gospel music. Her Apollo album contains 12 cuts of standard gospel fare which she sings with feeling, inspiration and dedication. Organ, piano and guitar provide the backing. Cover photo shows a woman's hands clasped as in prayer and is one of the best jackets ever done, should help move the package.

### SHAGGY DOG - Disneyland - (WDL 3044).

*Did You Ever Hear A Dog Talking?; Estrellita; Shaggy Dog Shag; C'est Chiffon; Dog-Gone It, It's a Dog; You're My Friend; Shaggy Dog; Flat Foot Floogie; Shaggy Dog Cha Cha; Sweet Adeline; Finale.*

● Delightful kiddie package complete with brochure showing scenes and story line from the currently showing Disney film of the same name. A clever spoof on human canine relations in spots which will go over the heads of some kids. However, the novelties are cute and will produce much joy for the younger set. Cover shot is a beautiful color photo of *The Shaggy Dog*, the leading man of the pic. Should be big item in the kiddie market.

### THE QUIET HOUR - Johnny Nash - (ABC Paramount - 2761)

*I Got A Robe; Bless This House; I Want Jesus To Walk With Me; The Eyes Of God; The Prayer of St. Francis; I Believe; Sometimes I Feel Like a Motherless Child; I See God; Nobody Knows The Trouble I've Seen; Be The Good Lord Willing; I Heard Of A City Called Heaven; The Lord's Prayer.*

● Second album by Johnny Nash on ABC label presents a different side of this talented young performer. Possessor of a great

natural voice, Nash, who previously concentrated on ballads and has scored many single hits, exhibits inspirational power. Coming from a religious home. Nash is at his best in this form of music. His delivery shows great emotion, and feeling for the material. As always, Don Costa arrangements are superb and bring out the best of Johnny who gives one of the top performances of his young career.

## MUSIC VENDOR ALBUM SURE BETS



**INSIDE SHELLY BERMAN** — Verve — 15003. — Worth exploring. Humor sells. Night club comic's album applauded with sales that make it 48th on the list. Was 76th a week ago.

**THE BUDDY HOLLY STORY** — Coral CRL 57-59. — Memorial album of young artist killed in plane crash is 43rd on the retail list.

### The Buddy Holly Story



### THE SEVEN AGES OF JAZZ - A Live Concert Presentation - (Metro Jazz Z-E-1009)

*Four Sides, Various selections representing — Folk, Blues, Ragtime, Dixie, Swin, Bop, Modern*

● Great jazz anthology recorded live in concert produced and narrated by Leonard Feather. Album traces history of jazz, starting with folk and work songs, and carries through to the modern era. For the jazz hound, this LP is pure joy, educational as well as entertaining. Feather briefly explains background and origin of the pieces. Live audience sounds on the disk provide the needed excitement and catalyst for the musicians. Artists include Buck Clayton, Don Elliot, Tyree Glenn, Coleman Hawkins, Milt Hinton, Billie Holiday, Dick Hyman (Musical director of the date) Maxine Sullivan and Willie "The Lion" Smith. A gem for jazz collectors.

### PAT BOONE SINGS - Pat Boone - (Dot - DLP-3158)

*A Wonderful Time Up There; If Dreams Come True; For My Good Fortune; Cherie, I Love You; When The Swallows Come Back To Capistrano; Sugar Moon; It's Too Soon To Know; April Love; Gee But It's Lonely; That's How Much I Love You; The Mardi Gras March; I'll Remember Tonight.*

● This collection of Pat's single hits should be good for plenty of action. The teen age idol and adult pleaser who has been a steady chart rider for the last few years has a winning formula on just about anything he does. All tunes in this package have hit paydirt. LP offers opportunity for Pat's fans to pick up some of his single performances they may have missed. Backing is by Billy Vaughn and orchestra. Customer reaction has already made this LP a Sure Bet in MUSIC VENDOR.



**RED HEAD** — Original Cast Album — RCA Victor LOC 1048. Gwen Verdon star of the Broadway show put this one in the black. It's 47th on the sales charts, was 65th a week ago.

**SWINGING PRETTY** — Keely Smith — Capitol T-1145. Swinging high, wide and handsome, as Mrs. Prima's album reaches 49th spot on the charts, up from 51st a week ago.





# The *MUSIC* VENDOR

## TOP 50 BEST SELLING LP'S

THE MOST COMPREHENSIVE LISTING OF LP'S OF ANY TRADE PUBLICATION. SURVEY AUTHENTICATED BY THE MUSIC GUILD OF AMERICA FROM INFORMATION FURNISHED BY DEALERS, ONE-STOPPS AND RACK JOBBERS.

● Also Available On Stereo

| This Week |                             | Last Week | This Week |                                   | Last Week |
|-----------|-----------------------------|-----------|-----------|-----------------------------------|-----------|
| ● 1       | MUSIC FROM 'PETER GUNN'     | (1)       | 26        | THE MUSIC MAN                     | (31)      |
|           | H. Mancini—RCA-Vi—1956      |           |           | Broadway Cast—Cap—WAO-990         |           |
| ● 2       | COME DANCE WITH ME          | (2)       | 27        | THE END                           | (32)      |
|           | F. Sinatra—Cap—W-1069       |           |           | E. Grant—De—DL-8830               |           |
| 3         | OPEN FIRE, TWO GUITARS      | (3)       | 28        | JOHNNY'S GREATEST HITS            | (28)      |
|           | J. Mathis—Col—CL-1270       |           |           | J. Mathis—Col—CL-1133             |           |
| 4         | FROM THE HUNGRY 'I'         | (4)       | 29        | LOVE IS A GENTLE THING            | (48)      |
|           | Kingston Trio—Cap—T-1107    |           |           | H. Belafonte—RCA—LPM-1927         |           |
| 5         | THE FLOWER DRUM SONG        | (6)       | 30        | I WANT TO LIVE                    | (30)      |
|           | Orig. Cast—Col—OL-5350      |           |           | Mulligan Combo—UA—VAL-40056       |           |
| 6         | HAVE TWANGY GUITAR          | (5)       | 31        | I WANT TO LOVE                    | (22)      |
|           | D. Eddy—Jamie—JLP-3000      |           |           | Sound Track—UA—4005               |           |
| 7         | STILL MORE SING ALONG       | (7)       | 32        | EVERLY BROTHERS BEST              | (25)      |
|           | M. Miller—Col—CL-1283       |           |           | Everly Bros.—Cad—CLP-3025         |           |
| 8         | RICKY SINGS AGAIN           | (9)       | 33        | THE KING AND I                    | (29)      |
|           | R. Nelson—Imp—LP-9061       |           |           | Sound Track—Cap—W-740             |           |
| 9         | SOUTH PACIFIC               | (12)      | 34        | JIMMIE ROGERS GOLDEN YEAR         | (23)      |
|           | Sound Track—RCA-Vi—LOC-1032 |           |           | J. Rogers—Ro—R-25057              |           |
| 10        | RITCHIE VALENS              | (8)       | 35        | MY FAIR LADY                      | (40)      |
|           | R. Valens—Del-Fi—DEP-1201   |           |           | Orig. Cast—Col—OL-5090            |           |
| 11        | FOR LP FANS ONLY            | (10)      | 36        | SOUTH PACIFIC                     | (45)      |
|           | E. Presley—RCA-Vi—LPM-1990  |           |           | Broadway Cast—Col—OL-4180         |           |
| 12        | SING ALONG WITH MITCH       | (14)      | 37        | TABOO                             | (38)      |
|           | M. Miller—R-Col—CL-1160     |           |           | A. Lyman—Hi-Fi—R-806              |           |
| 13        | MORE SING ALONG WITH MITCH  | (16)      | 38        | YOUNG FRANKIE AVALON              | (36)      |
|           | M. Miller—Col—CL-1243       |           |           | F. Avalon—Chance—CHL-50022        |           |
| 14        | THE KINGSTON TRIO           | (11)      | 39        | NEARER THE CROSS                  | (34)      |
|           | Kingston Trio—Cap—T-996     |           |           | T. E. Ford—Cap—T-1005             |           |
| 15        | WELCOME TO THE CLUB         | (17)      | 40        | HYMNS                             | (60)      |
|           | N. K. Cole—Cap—W-1120       |           |           | T. E. Ford—Cap—T-756              |           |
| 16        | ONLY THE LONELY             | (19)      | 41        | AHMAD JAMAL                       | (44)      |
|           | F. Sinatra—Cap—W-1053       |           |           | A. Jamal—Argo—LP-636              |           |
| 17        | BROADWAY IN RHYTHM          | (20)      | 42        | JONAH JUMPS AGAIN                 | (33)      |
|           | R. Conniff—Col—CL-1252      |           |           | J. Jones—Cap—T-1115               |           |
| 18        | GIGI                        | (24)      | 43        | BUDDY HOLLY STORY                 | (52)      |
|           | Sound Track—MGM—3461        |           |           | B. Holly—Cor—CRL-57-79            |           |
| 19        | FABULOUS JOHNNY CASH        | (13)      | 44        | STARDUST                          | (39)      |
|           | J. Cash—Col—CL-1253         |           |           | P. Boone—Dot—DLP-3118             |           |
| 20        | BILLY VAUGHN PLAYS          | (18)      | ● 45      | AROUND THE WORLD IN 80 DAYS       | (47)      |
|           | B. Vaughn—Dot—DLP-3156      |           |           | Sound Track—De—DL-9046            |           |
| 21        | TCHAIKOWSKY CONCERTO #1     | (27)      | 46        | IMPROVISATIONS IN MUSIC           | (43)      |
|           | V. Cliburn—RCA—LPM-2252     |           |           | Nichols & Map—ME-20376            |           |
| 22        | NEAR YOU                    | (15)      | ● 47      | RED HEAD                          | (65)      |
|           | R. Williams—Kapp—KL-1112    |           |           | Orig. Cast—RCA-Vi—LOC-1048        |           |
| 23        | BUT NOT FOR ME              | (21)      | 48        | INSIDE SHELLY BERMAN              | (76)      |
|           | A. Jamal—Argo—LP-628        |           |           | S. Berman—Verve—15003             |           |
| 24        | PAT BOONE SINGS             | (37)      | ● 49      | SWINGING PRETTY                   | (51)      |
|           | P. Boone—Dot—DLP-3158       |           |           | K. Smith—Cap—T-1145               |           |
| 25        | REMEMBER WHEN               | (26)      | ● 50      | VICTORY AT SEA (VOL 2)            | (53)      |
|           | Platters—Me—MG-20410        |           |           | RCA—Symphony Orch—RCA-Vi—LSC-2226 |           |

# BEST SELLING EP's

- |    |                                  |      |
|----|----------------------------------|------|
| 1  | MUSIC FROM 'PETER GUNN'          | (1)  |
|    | H. Mancini—RCA-Vi—EPA-4333       |      |
| 2  | RICKY SINGS AGAIN                | (2)  |
|    | R. Nelson—Imp—159-60-61          |      |
| 3  | THE FABULOUS JOHNNY CASH         | (3)  |
|    | J. Cash—Col—B-12531-32-33        |      |
| 4  | THE LONELY ONE                   | (4)  |
|    | D. Eddy—Jamie—JEP-100            |      |
| 5  | COME DANCE WITH ME               | (5)  |
|    | F. Sinatra—Cap—EAP-1-1069        |      |
| 6  | DETOUR                           | (6)  |
|    | D. Eddy—Jamie—JEP-301            |      |
| 7  | OPEN FIRE, TWO GUITARS           | (7)  |
|    | J. Mathis—Col—B-12701-2-3        |      |
| 8  | DUANE EDDY                       | (8)  |
|    | D. Eddy—Jamie—JEP-302            |      |
| 9  | SING ALONG WITH MITCH            | (9)  |
|    | M. Miller—Col—B-11601            |      |
| 10 | KING CREOLE VOL I                | (11) |
|    | E. Presley—RCA-Vi—4319           |      |
|    |                                  |      |
| 11 | STILL MORE SING ALONG WITH MITCH | (10) |
|    | M. Miller—Col—B-12831-2-3        |      |
| 12 | MORE SING ALONG WITH MITCH       | (13) |
|    | M. Miller—Col—B-12431-2-3        |      |
| 13 | EVERLY BROTHERS                  | (12) |
|    | Everly Bros.—Cad—CEP-105         |      |
| 14 | HYMNS                            | (15) |
|    | T. E. Ford—Cap—EAP-756-1-2-3     |      |
| 15 | JOHNNY CASH SINGS HANK WILLIAMS  | (16) |
|    | J. Cash—Sun—EPA-111              |      |
| 16 | STARDUST                         | (14) |
|    | P. Boone—Dot—DEP-1069            |      |
| 17 | MARDI GRAS                       | (17) |
|    | P. Boone—Dot—DEP-1075            |      |
| 18 | SONGS OUR DADDY TAUGHT US        | (18) |
|    | Everly Bros.—Cad—CEP—108-9-10    |      |
| 19 | ELVIS SAILS                      | (24) |
|    | E. Presley—RCA-Vi—4319           |      |
| 20 | AHMAD JAMAL                      | (22) |
|    | A. Jamal—Arqo—EP-1076            |      |
|    |                                  |      |
| 21 | MY HAPPINESS                     | (20) |
|    | C. Francis—MGM—X-1655            |      |
| 22 | THE KINGSTON TRIO                | (21) |
|    | Kingston Trio—Cap—EAP-996        |      |
| 23 | FROM THE HUNGRY 'I'              | (26) |
|    | Kingston Trio—Cap—EAP-1107       |      |
| 24 | ONLY THE LONELY                  | (23) |
|    | F. Sinatra—Cap—EAP-1-1053        |      |
| 25 | JOHNNY MATHIS                    | (33) |
|    | J. Mathis—Col—EPB-8871           |      |
| 26 | NEARER THE CROSS                 | (19) |
|    | T. E. Ford—Cap—1005              |      |
| 27 | WELCOME TO THE CLUB              | (25) |
|    | N. K. Cole—Cap—1120              |      |
| 28 | PETER GUNN                       | (31) |
|    | R. Anthony—Cap—1181              |      |
| 29 | ANGEL EYES                       | (27) |
|    | F. Sinatra—Cap—EAP-1159          |      |
| 30 | SPIRITUALS                       | (30) |
|    | T. E. Ford—Cap—EAP-111           |      |

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NEW YORK 19, N. Y.  
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# MV ADVANCE SINGLES Release LIST

## ABC PARAMOUNT

TEDDY RANDAZZO — The Awkward Age — Laughing On The Outside (10014)

NICK ANTHONY — Forbidden Love — My Baby's Gone (9985)

## ANCHOR

JOE PICA — You Belong To My Heart — When Your Hair Has Turned To Silver (150)

## ANTLER

THE JEWELS — Pearlmae — The Wind (102)

EARL WARREN — For You My Lover — Poinciana (103)

RAY SCOTT — Let's Be Friends — What It Means To Have A Friend (104)

## APT

THE CLICK-CLACKS — Rocket Roll — A Kiss Goodbye (25032)

## ARGO

AHMAD JAMAL TRIO — Let's Fall In Love — Ahmad's Blues (5328)

## ATLANTIC

LaVERNE BAKER — I Waited Too Long — You're Teasing Me (2021)

## AVOCA

ANNE GREEHY — My Dublin Bay — Connemara Lullaby (5016)

BILL REMPELL — The Men Of The West — Back To Donegal (5017)

BILL REMPELL — Mother Malone — The Stone Outside Dan Murphy's Door (5018)

## ATCO

BOBBY DARIN — Dream Lover — Bull Moose (6140)

## BETHLEHEM

BETTY ROCHE — In A Mellow Tone — Time After Time (11020)

## BLUE MOON

BUDDY BENNET — Baby Don't Go — Our Love Can Never Be (412)

## BALD EAGLE

BILLY "K" — April In Siberia — She Broke My Heart, So I Broke Her Jaw! (5)

## CAPITOL

SONNY JAMES — Talk Of The School — The Table (4178)

GORDON MacRAE — The Stranger — Palace Of Love (4179)

THE KING SISTERS — Keep Smiling — The Maids Of Cadiz (4180)

THE PORTRAITS — Close To You — Easy Cash (4181)

HANK THOMPSON — Total Strangers — Anybody's Girl (4183)

MALCOLM VAUGHAN — My Loving Arms — Wait For Me (4184)

NAT COLE — You Made Me Love You — I Must Be Dreaming (4184)

## CARLTON

GARY STITES — Lonely For You — Shine That Ring (508)

## CHALLENGE

THE CHAMPS — Caramba — Moonlight Bay (59043)

## CHANCELLOR

THE BRIGIDI SISTERS — That Tickles — That Gal Who Never Came Back (1032)

JOSEF DAMIANO — Forever — Pretty Little Girl (1034)

## CORAL

BILLY WILLIAMS — Good Night Irene — Red Hot Love (62101)

## CUB

RON HARGRAVES — Drive In Movie — Buttercup (9025)

ANGEE CASTLE — Let's Pretend — Candy And Cake (9028)

## COLUMBIA

RAY PRICE — Heartaches By The Number — Wall Of Tears (41374)

MITCH MILLER — This Here Goat — Hey, Betty Martin (41375)

JOHNNY CASH — You Dreamer You — Frankie's Man, Johnny (41371)

JENNIE SMITH & JIMMY CARROLL — Huggin' My Pillow (Sweet) — Huggin' My Pillow (Sweet Beat) (41370)

FRANKIE LAINE — My Little Love — Journey's End (41376)

TERRY WAYNE — Go Steady With Me — You'll Cry (41377)

JERRY VALE — The Heart Has Won The Game — Bella, Bella Sue (41373)

JOHNNY RAY — Here And Now — Call Me Yours (41372)

MR. ROBERTS & BASS TROMBONE — The Texan — Lo Buoy (41369)

## DECCA

BILL HALEY & COMETS — A Fool Such As I — Where'd You Go Last Night (30873)

JAMIE & JANE — Snuggle Up Baby — Strolling (Thru The Park) (30862)

ARNIE DERKSEN — I'd Like To Be Alone — Let The Whole World Know (30867)

EDDIE CARL — I Wonder, I Wonder — The Wonderful Secret Love (30869)

THE KALIN TWINS' — Cool — When I Look In The Mirror (30868)

ERNEST TUBB — I Cried A Tear — I'd Rather Be (30872)

THE FOUR ACES — Ciao, Ciao, Bambina (Piove) — Paradise Island (30874)

OWEN BARDLEY — Simple Simon — Little Beaver (30848)

TONY CONN — Run Rabbit Run — You Pretty Thing (30865)

ARNIE DERKSEN — I'd Like To Be Alone — Let The Whole World Know (30867)

AL HIBBLER — He Is Always There — What 'tis? What 'tis? 'tis Spring (30870)

FRANKIE SAL — This Is The End — Fabulous Cure (30878)

MAURI LEIGHTON — I Want A Little Boy — Ooh How I Love You (30876)

JIMMY MARTIN — Night — It's Not Like Home (30877)

## END

THE FLAMINGOS — But Not For Me — I Shed A Tear At Your Wedding (1040)

## EPIC

ERSEL HICKEY — You Threw A Dart — Don't Be Afraid Of Love (9309)

## EVEREST

DOLLY DAWN — I'm Through With Love — Running Wild (19302)

## FELSTED

KATHY LINDEN — Goodbye Jimmy Goodbye — Heartches At Sweetsixteen (8571)

## FREEDOM

SHERMAN SCOTT — How'dja Do — Way Out Far (44009)

# MV ADVANCE SINGLES Release LIST

## FURY

WILBERT HANISON — Kansas City — Listen My Darling (1023)

## GOLDEN CREST

THE WAILERS — Tall Cool One — Road-Runner (CR518)  
BIG BOB DOUGHERTY — Honky — Squeezer (CR517)

## FAMAS

THE PROFESSORS — Endlessly — The Dial-Tone Song (59001)

## HAMILTON

STICKS EVANS — Mad Dog — Just To Be With You (50032)

## HANOVER

LAURA LESLIE — I Was The Last To Know — Anywhere (4522)  
DANNY STATION — The Ivy Covered Mission — Everybody Needs Somebody (4523)  
THE ELBOW BENDERS — Kookie — Why Not! (4524)

## HUNT

THE NATURALS — How Strange — Blue Moon (325)

## FEDERAL

LITTLE WILLIE LITTLEFIELD — Kansas City — The Midnight Hour Was Shining (12351)  
KENNY MARTIN — Now I Know — Tell Me Not To (12350)

## FREEDOM

DON GORDON — When The Sun Comes Out — How Come You Don't Love Me (44012)

## DELUXE

OTIS WILLIAMS & CHARMS — My Prayer Tonight — Watch Dog (6183)  
TINY TIM — Face To Face — By My Side (6184)

## IMPERIAL

THE TEDDY BEARS — If You Only Knew — You Said Goodbye (5581)

## KING

TRINI LOPEZ — Love Me Tonight — Here Comes Sally (5198)  
RUBY WRIGHT — Three Stars — I Only Have One Lifetime (5192)  
BUBBER JOHNSON — Until Sunrise — House Of Love (5193)  
RAY BAKER — At Mother's

Knee — You Gotta Go Down (5194)

HANK BALLARD & MIDNIGHTERS — Kansas City — I'll Keep You Happy (5195)

EARL KING — Keep On Loving You — No One To Love (5196)

STANLEY BROS. & CLINCH MOUNTAIN BOYS — How Can We Thank Him For What He Has Done — That Home Far Away (5197)

THE SPORTCOATS — Gotta Get Me One — "A" Side (5188)

LOREZ ALEXANDRIA — You're My Thrill — I'm Gonna Sit Right Down And Write Myself A Letter (5189)

## LAURIE

DION & BELMONTS — A Teenager In Love — I've Cried Before (3027)

## LIBERTY

THE JOHN BUZON TRIO — Side Saddle — Lizette (55189)  
MARTIN DENNY — Quiet Village — Llana Serenade (55162)

## JUBILEE

DELLA REESE — Time Was — Once Upon A Dream (5369)

## MERCURY

SARAH VAUGHAN — Careless — Separate Ways (71433)  
DINAH WASHINGTON — What Difference A Day Makes — Come On Home (71435)  
KRIPP JOHNSON — One Last Time — Everlasting (71436)  
SHERRY PARSONS — Curly — Much More Often Than Sometimes (71439)  
SIL AUSTIN — Danny Boy — The Hungry Eye (71442)  
FRANKIE LOREN — Hey Little Girl — Soon The School Year Will Be Over (71444)  
THE MARK IV — Move Over Rover — Donte's Inferno (71445)  
THE DIAMONDS — A Mother's Love — GRETCHEN (71449)

## MGM

RAY ELLIS — Sweet Kentucky Belle — Laura Lee (12770)  
LEROY HOLMES — Song Of Green Mansions — Theme From: Count Your Blessings (12784)

SHEB WOOLEY — Sweet Chile — More (12781)

## MONUMENT

BILLY GRAVES — Long Journey Home — Midnight Bus (404)

## OKEH

GAR BACON — Marshall, Marshall — Too Young To Love (7115)

## RCA VICTOR

BLACKWOOD BROS. — I Can't Stand Up Alone — Walking In The Light (7496)  
GOGI GRANT — The Ride Back From Boot Hill — A Restless Pair (7492)  
RAY JOHNSON — Baby Won't You Please Come Home — Deeper Than Deep (7498)  
GEORGE BEVERLY SHEA — The Shadow Of A Cross — I Saw A Man (7497)  
CHICO HOLIDAY — Young Ideas — Cuckoo Girl (7499)

## ROULETTE

THE MUDLARKS — My Grandfather's Clock — The Love Game (4143)  
LIONEL THORPE — Lover, Lover, Lover — More, More, More (4144)

## SWAN

LILLIE BRYANT — Smoky Gray Eyes — I'll Never Be Free (4029)

## UNITED ARTISTS

WENDELL SMITH — Tonight's My Night To Cry — Puddin' Pie (166)

## UNART

THE DANTON PHILLIPS FIVE — Sweetwater Bay — Kiwi (2014)

## VESUVIUS

ALDO GULINO — Al Chiar Di Luna Porto Fortuna — Ho Fatto Tante Serenate (1005)  
ALDO GULINO — La Luna Innamorata — Per Sempre Ancor (1004)

## WINLEY

EARL KNIGHT & GEORGE KELLY — Let The Good Times Roll Pt. 1 — Let The Good Times Roll Pt. 2 (238)

## WIZZ

HANK DAVIS — I Want You To Be My Baby — Your My Kind



# TOPS WITH THE ONE STOPS

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>NEW YORK RECORD DIST.</b><br/>New York, N. Y.</p> <ol style="list-style-type: none"><li>1. Come Softly To Me (Fleetwoods)</li><li>2. Venus (F. Avalon)</li><li>3. Tragedy (T. Wayne)</li><li>4. Pink Shoe Laces (D. Stevens) (Virtues)</li><li>5. Guitar Boogie Shuffle</li><li>6. Since I Don't Have You (Skyliners)</li><li>7. Hawaiian Wedding Song (A. Williams)</li><li>8. Sorry (Impalas)</li><li>9. A Fool Such As I (E. Presley)</li><li>10. For A Penny (P. Boone)</li></ol>                                                   | <p><b>REDISCO</b><br/>Baltimore, Md.</p> <ol style="list-style-type: none"><li>1. Just A Matter Of Time (B. Benton)</li><li>2. Guitar Boogie Shuffle (Virtues)</li><li>3. Pink Shoe Laces (D. Stevens)</li><li>4. Charlie Brown (Coasters)</li><li>5. The Happy Organ (D. B. Cortez)</li><li>6. Come Softly To Me (Fleetwoods)</li><li>7. Come To Me (M. Johnson)</li><li>8. I Need Your Love Tonight (E. Presley)</li><li>9. Sorry (Impalas)</li><li>10. Tragedy (T. Wayne)</li></ol>                                   | <p><b>SINGER ONE-STOP RECORDS</b><br/>Chicago, Ill.</p> <ol style="list-style-type: none"><li>1. Venus (F. Avalon)</li><li>2. Come Softly To Me (Fleetwoods)</li><li>3. Pink Shoe Laces (D. Stevens)</li><li>4. Turn Me Loose (Fabian)</li><li>5. Charlie Brown (Coasters)</li><li>6. I Need Your Love (E. Presley)</li><li>7. Guitar Boogie Shuffle (Virtues)</li><li>8. It's Late (R. Nelson)</li><li>9. Tragedy (T. Wayne)</li><li>10. Tell Him No (Travis &amp; Bob)</li></ol>                    |
| <p><b>GOODY ANNEX INC.</b><br/>New York, N. Y.</p> <ol style="list-style-type: none"><li>1. Come Softly To Me (Fleetwoods)</li><li>2. Venus (F. Avalon)</li><li>3. That's Why (J. Wilson)</li><li>4. Since I Don't Have You (Skyliners)</li><li>5. I Need Your Love (E. Presley)</li><li>6. I Miss You So (P. Anka)</li><li>7. Sorry (Impalas)</li><li>8. Just A Matter Of Time (B. Benton)</li><li>9. Tragedy (T. Wayne)</li><li>10. Pink Shoe Laces (D. Stevens)</li></ol>                                                                  | <p><b>FRONTIER ONE STOP</b><br/>Buffalo, N. Y.</p> <ol style="list-style-type: none"><li>1. It Doesn't Matter Anymore (B. Holly)</li><li>2. Tiejvana Jail (Kingston Trio)</li><li>3. Tell Him No (Travis &amp; Bob)</li><li>4. The Happy Organ (D. B. Cortez)</li><li>5. Alvin's Harmonica (D. Seville)</li><li>6. A Fool Such As I (E. Presley)</li><li>7. Just A Matter Of Time (B. Benton)</li><li>8. Venus (F. Avalon)</li><li>9. Pink Shoe Laces (D. Stevens)</li><li>10. Enchanted (Platters)</li></ol>            | <p><b>BOSTON RECORD DIST.</b><br/>Boston, Mass.</p> <ol style="list-style-type: none"><li>1. Come Softly To Me (Fleetwoods)</li><li>2. Venus (F. Avalon)</li><li>3. Guitar Boogie Shuffle (Virtues)</li><li>4. Sea Cruise (F. Ford)</li><li>5. The Happy Organ (D. B. Cortez)</li><li>6. Just A Matter Of Time (B. Benton)</li><li>7. Charlie Brown (Coasters)</li><li>8. Tragedy (T. Wayne)</li><li>9. Pink Shoe Laces (D. Stevens)</li><li>10. Alvin's Harmonica (D. Seville)</li></ol>             |
| <p><b>A. WILLIAMS &amp; CO.</b><br/>Newark, N. J.</p> <ol style="list-style-type: none"><li>1. Come Softly To Me (Fleetwoods)</li><li>2. I Still Get A Thrill (J. James)</li><li>3. Pink Shoe Laces (D. Stevens)</li><li>4. Guitar Boogie Shuffle (Virtues)</li><li>5. Sorry (Impalas)</li><li>6. If I Didn't Care (C. Francis)</li><li>7. Never Be Anyone Else (R. Nelson)</li><li>8. Venus (F. Avalon)</li><li>9. This Should Go On Forever (R. Bernard)</li><li>10. I Need Your Love (E. Presley)</li></ol>                                | <p><b>MUSICAL SALES CO.</b><br/>Baltimore, Md.</p> <ol style="list-style-type: none"><li>1. A Fool Such As I (E. Presley)</li><li>2. Come Softly To Me (Fleetwoods)</li><li>3. Guitar Boogie Shuffle (Virtues)</li><li>4. Pink Shoe Laces (D. Stevens)</li><li>5. Never Be Anyone Else (R. Nelson)</li><li>6. Since I Don't Have You (Skyliners)</li><li>7. Please Mr. Sun (T. Edwards)</li><li>8. No Other Arms, No Other Lips (Chordettes)</li><li>9. Charlie Brown (Coasters)</li><li>10. Venus (F. Avalon)</li></ol> | <p><b>IOWA RECORD ONE STOP</b><br/>Des Moines, Iowa</p> <ol style="list-style-type: none"><li>1. Come Softly To Me (Fleetwoods)</li><li>2. Tragedy (T. Wayne)</li><li>3. Venus (F. Avalon)</li><li>4. I Need Your Love (E. Presley)</li><li>5. Guitar Boogie Shuffle (Virtues)</li><li>6. The Happy Organ (D. B. Cortez)</li><li>7. It's Late (R. Nelson)</li><li>8. Just A Matter Of Time (B. Benton)</li><li>9. Hawaiian Wedding Song (A. Williams)</li><li>10. Where Were You (L. Price)</li></ol> |
| <p><b>LESLIE DIST.</b><br/>Hartford, Conn.</p> <ol style="list-style-type: none"><li>1. You Can't Be True Dear (M. K. Trio)</li><li>2. This Should Go On Forever (R. Bernard)</li><li>3. I'm Never Gonna Tell (J. Rodgers)</li><li>4. I Need Your Love (E. Presley)</li><li>5. Midnight Oil (C. Blackwell)</li><li>6. Jo Jo Dog Faced Boy (Annette)</li><li>7. 77 Sunset Strip (D. Rakke)</li><li>8. Six Nights A Week (Crests)</li><li>9. I Think I'm Gonna Kill Myself (B. Knox)</li><li>10. Ballad Of Girl &amp; Boy (Graduates)</li></ol> | <p><b>THE MUSIC MART</b><br/>Burlington, Wisc.</p> <ol style="list-style-type: none"><li>1. A Fool Such As I (E. Presley)</li><li>2. Turn Me Loose (Fabian)</li><li>3. Venus (F. Avalon)</li><li>4. Tragedy (T. Wayne)</li><li>5. Alvin's Harmonica (D. Seville)</li><li>6. Pink Shoe Laces (D. Stevens)</li><li>7. It's Late (R. Nelson)</li><li>8. Please Mr. Sun (T. Edwards)</li><li>9. No Other Arms, No Other Lips (Chordettes)</li><li>10. Hawaiian Wedding Song (A. Williams)</li></ol>                          | <p><b>LIEBERMAN ONE STOP</b><br/>Omaha, Nebr.</p> <ol style="list-style-type: none"><li>1. Venus (F. Avalon)</li><li>2. Charlie Brown (Coasters)</li><li>3. Come Softly To Me (Fleetwoods)</li><li>4. Just A Matter Of Time (B. Benton)</li><li>5. Alvin's Harmonica (D. Seville)</li><li>6. Tragedy (T. Wayne)</li><li>7. Never Be Anyone Else (R. Nelson)</li><li>8. Hawaiian Wedding Song (A. Williams)</li><li>9. Pink Shoe Laces (D. Stevens)</li><li>10. Where Were You (L. Price)</li></ol>    |





# TOPS WITH THE ONE STOPS

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>ONE STOP RECORD SALES</b><br/>Rochester, N. Y.</p> <ol style="list-style-type: none"> <li>Venus (F. Avalon)</li> <li>Guitar Boogie Shuffle (Virtues)</li> <li>Come Softly To Me (Fleetwoods)</li> <li>Pink Shoe Laces (D. Stevens)</li> <li>I Miss You So (P. Anka)</li> <li>Where Were You (L. Price)</li> <li>I Need Your Love (E. Presley)</li> <li>Turn Me Loose (Fabian)</li> <li>To Me (Nobles)</li> <li>For A Penny (P. Boone)</li> </ol>                                      | <p><b>SOUND DIST.</b><br/>Buffala, N. Y.</p> <ol style="list-style-type: none"> <li>If I Didn't Care (C. Francis)</li> <li>This Should Go On Forever (R. Bernard)</li> <li>Sorry (Impalas)</li> <li>Memories Are Made Of This (R. Williams)</li> <li>Jo Jo Dog Faced Boy (Annette)</li> <li>Spanish Marching Song (J. Reisman)</li> <li>Big Blon' Baby (J. L. Lewis)</li> <li>I Still Get A Thrill (J. James)</li> <li>I Need Your Lovin (R. Hamilton)</li> <li>Moonlight Serenade (Rivieras)</li> </ol> | <p><b>MURRAY M. KIRSCHBAUM</b><br/>Minneapolis, Minn.</p> <ol style="list-style-type: none"> <li>Come Softly To Me (Fleetwoods)</li> <li>Pink Shoe Laces (D. Stevens)</li> <li>Guitar Boogie Shuffle (Virtues)</li> <li>It's Late (R. Nelson)</li> <li>If I Didn't Care (C. Francis)</li> <li>I Need Your Love (E. Presley)</li> <li>Tell Him No (Travis &amp; Bob)</li> <li>The Happy Organ (D. B. Cortez)</li> <li>Tiajuana Jail (Kingston Trio)</li> <li>For A Penny (P. Boone)</li> </ol>     |
| <p><b>THE RECORD SHOP</b><br/>Wichita, Kansas</p> <ol style="list-style-type: none"> <li>Venus (F. Avalon)</li> <li>Come Softly To Me (Fleetwoods)</li> <li>Never Be Anyone Else (R. Nelson)</li> <li>Pink Shoe Laces (D. Stevens)</li> <li>Charlie Brown (Coasters)</li> <li>This Should Go On Forever (R. Bernard)</li> <li>Hawaiian Weeding Song (A. Williams)</li> <li>Tragedy (T. Wayne)</li> <li>Peter Gunn (H. Mancini)</li> <li>Because You're Young (J. Rodgers)</li> </ol>        | <p><b>DICK'S RECORD</b><br/>Allston, Mass.</p> <ol style="list-style-type: none"> <li>Come Softly To Me (Fleetwoods)</li> <li>Enchanted (Platters)</li> <li>Guitar Boogie Shuffle (Virtues)</li> <li>The Happy Organ (D. B. Cortez)</li> <li>A Fool Such As I (E. Presley)</li> <li>Heavenly Lover (T. Brewer)</li> <li>Sea Cruise (F. Ford)</li> <li>Just A Matter Of Time (B. Benton)</li> <li>As Time Goes By (J. Nash)</li> <li>Sorry (Impalas)</li> </ol>                                           | <p><b>ONE STOP, INC.</b><br/>Boston, Mass.</p> <ol style="list-style-type: none"> <li>Tell Him No (Travis &amp; Bob)</li> <li>Turn Me Loose (Fabian)</li> <li>Never Be Anyone Else (R. Nelson)</li> <li>Venus (F. Avalon)</li> <li>Just A Matter Of Time (B. Benton)</li> <li>The Happy Organ (D. B. Cortez)</li> <li>Tiajuana Jail (Kingston Trio)</li> <li>I Kneel At Your Throne (J. Medlin)</li> <li>This Should Go On Forever (R. Bernard)</li> <li>A Fool Such As I (E. Presley)</li> </ol> |
| <p><b>ELKINS RECORD SHOP</b><br/>Charleston, W. Va.</p> <ol style="list-style-type: none"> <li>Come Softly To Me (Fleetwoods)</li> <li>Never Be Anyone Else (R. Nelson)</li> <li>Pink Sho Laces (D. Stevens)</li> <li>Venus (F. Avalon)</li> <li>This Should Go On Forever (R. Bernard)</li> <li>I Need Your Love (E. Presley)</li> <li>Charlie Brown (Coasters)</li> <li>Just A Matter Of Time (B. Benton)</li> <li>Tragedy (T. Wayne)</li> <li>Guitar Boogie Shuffle (Virtues)</li> </ol> | <p><b>VICTOR MUSIC</b><br/>Madison, Wisc.</p> <ol style="list-style-type: none"> <li>Pink Shoe Laces (D. Stevens)</li> <li>A Fool Such As I (E. Presley)</li> <li>Tell Him No (Travis &amp; Bob)</li> <li>Turn Me Loose (Fabian)</li> <li>Charlie Brown (Coasters)</li> <li>Come Softly To Me (Fleetwoods)</li> <li>Venus (F. Avalon)</li> <li>This Should Go On Forever (R. Bernard)</li> <li>Guitar Boogie Shuffle (Virtues)</li> <li>It's Late (R. Nelson)</li> </ol>                                 | <p><b>A. WILLIAMS CO.</b><br/>Philadelphia, Pa.</p> <ol style="list-style-type: none"> <li>Come Softly To Me (Fleetwoods)</li> <li>Venus (F. Avalon)</li> <li>It's Late (R. Nelson)</li> <li>Pink Shoe Laces (D. Stevens)</li> <li>Never Be Anyone Else (R. Nelson)</li> <li>Guitar Boogie Shuffle (Virtues)</li> <li>She Say (Diamonds)</li> <li>Sorry (Impalas)</li> <li>If I Didn't Care (C. Francis)</li> <li>I Need Your Love (E. Presley)</li> </ol>                                        |
| <p><b>L &amp; F RECORD SERVICE</b><br/>Atlanta, Ga.</p> <ol style="list-style-type: none"> <li>Venus (F. Avalon)</li> <li>It's Late (R. Nelson)</li> <li>Come Softly To Me (Fleetwoods)</li> <li>Just A Matter Of Time (B. Benton)</li> <li>Charlie Brown (Coasters)</li> <li>Pink Shoe Laces (D. Stevens)</li> <li>A Fool Such As I (E. Presley)</li> <li>Everybody Likes To Cha Cha (S. Cooke)</li> <li>Alvin's Harmonica (D. Seville)</li> <li>Please, Mr. Sun (T. Edwards)</li> </ol>   | <p><b>SPRUCE RECORD SHOP</b><br/>Scranton, Pa.</p> <ol style="list-style-type: none"> <li>Come Softly To Me (Fleetwoods)</li> <li>Venus (F. Avalon)</li> <li>Since I Don't Have You (Skyliners)</li> <li>Never Be Anyone Else (R. Nelson)</li> <li>It Doesn't Matter Anymore (B. Holly)</li> <li>Heavenly Lover (T. Brewer)</li> <li>I Need Your Love (E. Presley)</li> <li>Sea Cruise (F. Ford)</li> <li>Guitar Boogie Shuffle (Virtues)</li> <li>Tragedy (T. Wayne)</li> </ol>                         | <p><b>PAT'S ONE STOP</b><br/>Richmond, Va.</p> <ol style="list-style-type: none"> <li>Come Softly To Me (Fleetwoods)</li> <li>I Need Your Love (E. Presley)</li> <li>This Should Go On Forever (R. Bernard)</li> <li>Enchanted (Platters)</li> <li>The Happy Organ (D. B. Cortez)</li> <li>Poor Jenny (Everly Bras.)</li> <li>Guess Who (J. Belvin)</li> <li>That's Why (J. Wilson)</li> <li>Someone (J. Mathis)</li> <li>Sorry (Impalas)</li> </ol>                                              |



# The *MUSIC* VENDOR BEAT of the WEEK

## POPULAR

- ★★★ I Need Your Lovin'
- ★★★ Meet Me Tonight
- ★★★ Turn Around
- ★★★ Rocking Crickets
- ★★★ Oklahoma
- ★★★ A Fool Such As I

- ★ The Three Funny Bunnies
- ★ Rio Bravo
- ★ Code Of The Mountains
- ★ The Swingin' Buglar
- ★ De Guello
- ★ Some Like It Hot
- ★ What A Thrill
- ★ Secret Of Love
- ★ Hokey Pokey
- ★ Candy And Cake
- ★ Two Brothers—
- ★ Heartaches At Sweet Sixteen
- ★ Ciao, Ciao, Bambina
- ★ When Your Hair Has Turned To Silver
- ★ My Grandfather's Clock
- ★ Alias Jesse James
- ★ Dream Boy

- ★ Side Saddle
- ★ Hello New Love
- ★ Pajama Party
- ★ So Fine

- C. Paul—Hanover—4519
- Four Lads—Col—41365
- H. Belafonte—Vi—7491
- Hot Toddys—Shan-Todd—0056
- R. Coniff—Col—41349
- B. Haley—De—30873

- The Cottontails—Vi—1009
- D. Martin—Cap—4174
- T. E. Ford—Cap—4173
- L. Welk—Dot—15924
- N. Riddle—Cap—4175
- The Kings IV—UA—164
- B. Lord—Col—41352
- E. Carl—De—30869
- The Emersons—Cub—9027
- A. Castle—Cub—9028
- D. Hill—Kapp—266
- K. Linden—Fels—8571

- Fou Aces—De—30874
- J. Rica—Anchor—150

- Mudlarks—Ro—4143
- G. Mitchell—Col—41359
- J. Corey—Col—41360

- J. Buzon—Lib—55189
- Glenn & Jerry—Kapp—272
- B. Pedrick—BT—3008
- Fiestas—OT—1062

- I'll Be By Your Side
- ★ The Fountain Of Youth
- ★ Darlin' Cora
- ★ Shakin' And Stompin'
- ★★★ Street Where You Live
- ★ Where'd You Go Last Night
- Hippity Hop
- ★ My Rifle, My Pony
- ★ Blackeyed Susie
- ★ Bell Boogie
- ★ Blue Safari
- ★ The World Goes On Party Pooper
- I Wonder, I Wonder
- Dr. Jekyll And Mr. Hyde
- Let's Pretend
- Deep Goes My Love
- ★ Goodbye Jimmy, Goodbye
- ★ Paradise Island
- You Belong To My Heart

- The Love Game
- ★ Pride O' Dixie
- ★ Love Will Find Out The Way
- ★ Lizette
- ★ You Came Along
- Betty Blue Eyes
- (★★★ March 30 on R&B)

## COUNTRY & WESTERN

- ★★★ Midnight Bus
- ★★★ Carefree Wanderer
- ★★★ Talk Of The School
- ★ Code Of The Mountains
- ★ Where'd You Go Last Night
- ★ What A Thrill
- ★ I Cried A Tear
- ★ Second Fiddle

- B. Graves—Mon—404
- B. Parsons—Frat—838
- S. James—Cap—4178
- T. E. Ford—Cap—4173
- B. Haley—De—30673
- B. Lord—Col—41352
- E. Tubb—De—30872
- B. Owens—Cap—4172

- ★ Long Journey Home
- ★ Educated Rock & Roll
- ★ The Table
- ★ Blackeyed Susie
- ★ A Fool Such As I
- Party Pooper
- I'd Rather Be
- Everlasting Love

## RHYTHM & BLUES

- ★★★ Kansas City
- ★★★ Caramba
- ★★★ I Need Your Lovin'
- ★★★ Trees
- ★★★ Once Upon A Dream
- ★ Hokey Pokey
- ★ The Rockin' Crickets
- ★ Crazy Mixed Up World
- ★ Lovely One
- ★ Charlie Brown Got Expelled
- ★ Face To Face
- ★ Magic Mountain

- W. Harrison—Fury—1023
- The Champs—Chall—50043
- C. Paul—Hanover—4519
- The Spaniels—Vee Jay—310
- D. Reese—Jub—5369
- The Emersons—Cub—9027
- Hot Toddy's—Shan-Todd—0056
- L. Walter—Checker—919
- The Impressions—Abner—1037
- Joe Tex-Class Mates—Ace—559
- T. Tim—Deluxe—6184
- The Medallions—Dooto—446

- Listen My Darling
- ★ Moonlight Bay
- I'll Be By Your Side
- ★ I Like It Like That
- ★ Time Was
- Dr. Jekyll And Mr. Hyde
- ★ Shakin' & Stompin'
- My Baby Is Sweeter
- Senorita I Love You
- Blessed Are These Tears
- By My Side
- 59 Volvo

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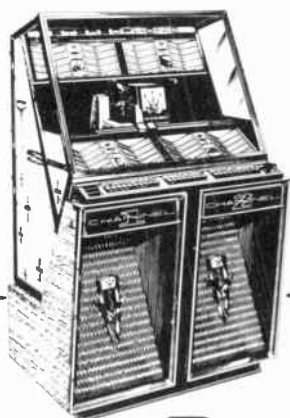
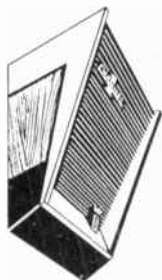
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MOA CONVENTION, HOTEL MORRISON, CHICAGO, APRIL 6, 7, 8

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| Automatic Products Co.                       | 37              | MGM Records                     | 18              |
| Auto Photo Co.                               | 31              | <b>MUSIC VENDOR</b>             | <b>X</b>        |
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| Bennett, Paul & Co.                          | 14              | National Shuffleboard Co.       | 26A, 60, 61     |
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| California Life Insurance Co.                | H               | RCA Victor Records              | 24              |
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| Christy Records                              | B               | Stereophonic Automation Corp.   | 22              |
| Cole Products Corp.                          | 68              | Todd Recording Corp.            | A               |
| Columbia Records                             | 12              | Tusko Manufacturing Co.         | 38              |
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| Decca Records                                | 23              | United Manufacturing Co.        | 39-43 inclusive |
| Dot Records                                  | 25              | United Tool and Engineering Co. | 74              |
| Edolite Products &<br>Cine Sonic Sound, Inc. | 46, 47          | Valley Sales Co.                | 27, 28          |
| Eldon Dale Engineering Co.                   | C               | Vend-o-matic Sales, Inc.        | 69              |
| First Coin Machine Exchange                  | D               | Watling Manufacturing Co.       | G               |
| Fischer Sales & Manufacturing Co.            | 66-67           | Wico Corp.                      | 48              |
|                                              |                 | Williams Manufacturing Co.      | 29              |
|                                              |                 | Wurlitzer Co.                   | 7               |

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