

Billboard

The International Music-Record Newsweekly

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

RCA Will Market Lear Tape System for Industry

Firm Takes Stand Vs. Uniformity

NEW YORK — Norman Racusin, division vice-president and general manager of RCA Victor Records, last week took issue with Capitol Records' President Alan Livingston's call for standardization in the automobile tape field. Racusin also revealed that RCA Victor expects to market pre-recorded tapes for this field in the near future.

Racusin told Billboard: "We have read with considerable interest Billboard's report of Mr. Livingston's proposal for a uniform stereo tape playback system for automobiles. In the same issue we also read the comments of Mr.

LEAR SUPPORTS LIVINGSTON

NEW YORK—William Lear, whose Lear Jet Corp. is spearheading the eight-track automobile tape system, last week supported Capitol Records' President Alan Livingston in his stand for standardization in this field. Lear's cartridge and tape playback system is the one which RCA Victor will use in its initial release of product for the automobile tape market. (See Billboard, March 20.)

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Muntz, and Billboard's forthright editorial on this subject.

"The proposals enunciated by Mr. Livingston and Billboard clearly suggest imposing on a dynamic industry a definition of

(Continued on page 8)

Will Unveil Unit for Car, Home

By LEE ZHITO

NEW YORK — RCA Victor will stage an industry-wide unveiling of the Lear eight-track continuous loop stereo tape cartridge system designed for use in both cars and homes. During this meeting, to be held at the end of March or first part of April, RCA will make the system available to all members of the industry, and extend to them its technology and facilities for duplicating the various labels' recordings into the eight-track tape cartridge form.

RCA Victor is expected to start releasing its own recordings in eight-track stereo tape cartridge form in September. It



JOHNNY CASH PUTS THE FOLK INTO FOLK MUSIC. His current hits on the charts are the single and album, "Orange Blossom Special." Johnny has also been nominated by NARAS for a Grammy Award for best country & western vocal performance. (Advertisement)

Billboard's Stations by Format and Radio Response Ratings Handbook Will Bow at the NAB Convention

Special NAB Section Appears on Pages 45 Through 64.

will gradually convert its current catalog in this form as the market for the cartridge expands.

Developed By Lear

The new cartridge and tape playback system was developed by the Lear Jet Corp., Wichita, *(Continued on page 8)*

Mercury Buys King; Nathan To Keep Plant

NEW YORK — Negotiations for the transfer to Mercury Records of King and its publishing subsidiary, Lois Music, have been concluded, with Sydney Nathan—who built the King-

(Continued on page 10)



THROUGH THE EUROVISION CONTEST, Spain has introduced Conchita Bautista in Europe. She is the creator of a new style in the modern Spanish song. Conchita Bautista is an exclusive artist of Belter Records. She appears in photo with Mr. Alfonso, director for the Belter label. (Advertisement)

Angel and Columbia Get Unique Impetus From Press on 2 Artists

NEW YORK—Angel Records and Columbia Records rode the wave of unusual newspaper coverage on two of its classical artists last week. Angel was the beneficiary of the top play the press gave to the ticket demand for Maria Callas' return to the Metropolitan Opera in "Tosca." Columbia's big press break came with the announcement that Vladimir Horowitz was planning a return to the concert stage after a self-imposed 12-year retirement. The Horowitz story, incidentally, rated a three-column head and photograph on the front page of the New York Times last Wednesday (17).

John F. Coveney, director of artists relations for Angel and Capitol Records, took immediate advantage of the Callas story. Columbia, on the other hand, preferred to remain quiet and let the impact of Horowitz' return to the concert stage

speak for itself. It's expected, though, that Columbia's advertising, merchandising, promotion and publicity departments will be rolling in high gear once the tour is set.

Coveney began his promotional efforts when he read that a line was beginning to form at the Metropolitan Opera House on Friday (12) for stand-

(Continued on page 10)

Chad & Jeremy--Now It's Col., Now It's Cap.

NEW YORK — The future U. S. record company affiliation of British artists Chad & Jeremy is still up in the air. Capitol Records and Columbia are bidding for them. But the latter label is in a more unsettled situation since it has already cut 12 sides with the duo and still doesn't have any authorization for release.

Columbia cut the sides on

the Coast recently with the belief that deal for the group was all wrapped up, but Jeff Kruger president of Ember Records in England who owns the duo, was in New York last Friday (19) still talking terms with both Columbia and Capitol and making no commitments to either. It's been reported that both companies have offered an

(Continued on page 8)

(Advertisement)

FOR THE FIRST TIME! TWO GREAT STARS
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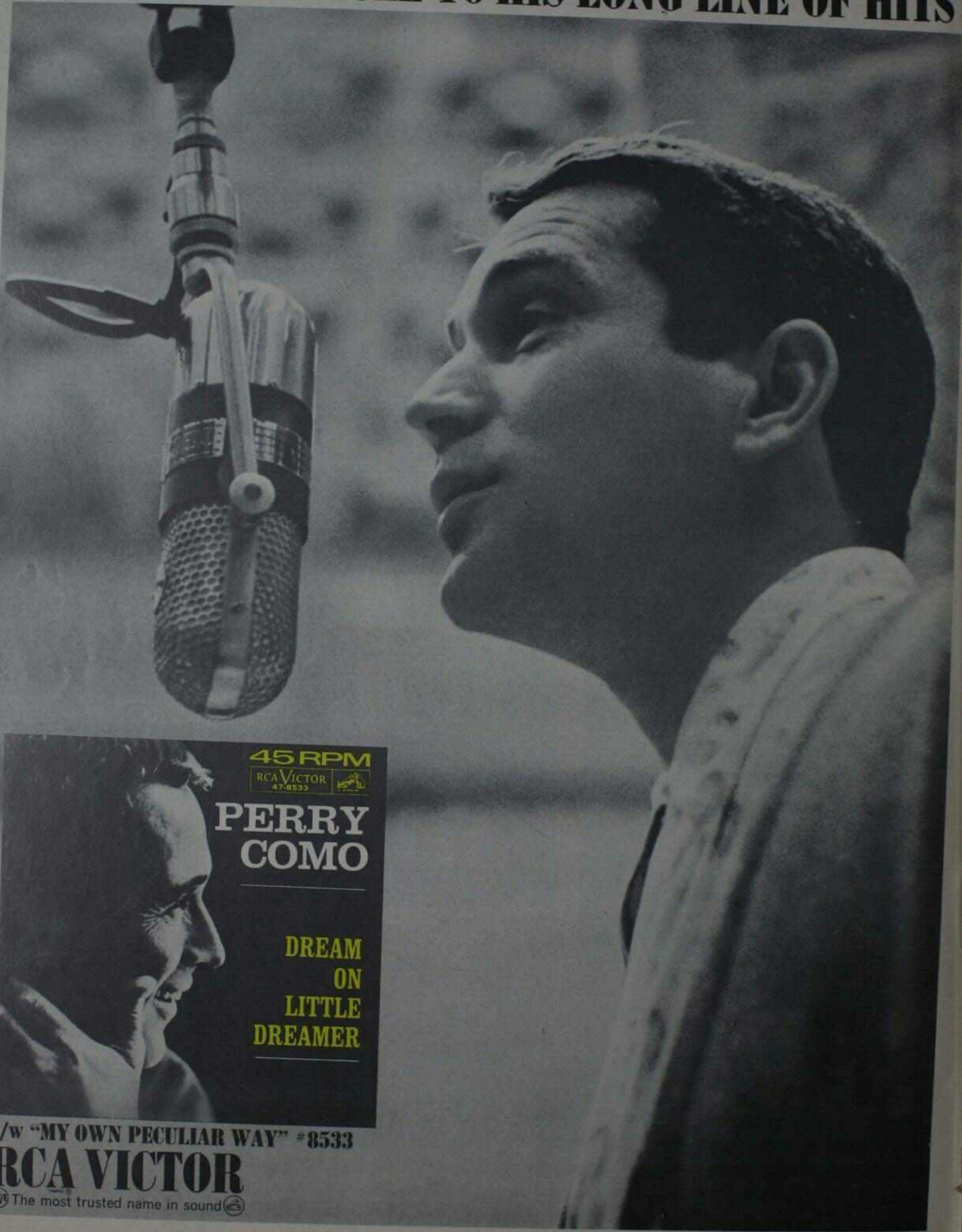
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1-Speed Phono Could Be Catalyst: Lee Mendell

HOLLYWOOD—With interest generating for a one-speed record industry, why hasn't anyone come out strongly for a one-speed phonograph? asks Lee Mendell, Liberty's marketing director.

One reason the subject hasn't come to the fore, Mendell assumes, is because of the potential economic loss factor a manufacturer might incur.

Mendell says the effect of a one-speed phonograph appealing to buyers of 45 singles could be a "catalyst" for the entire disk industry.

Recalling RCA's introduction of two player models tied in with the debut of the 45 single, the executive wonders how many of these machines are still in

operation. "I haven't seen a 45 player in years," he says.

If enough interest were created for a 33 single-speed phonograph should the machine be marketed before or after any decision was made to eliminate 45's? "Any development of a single-speed machine should closely parallel RCA's introduction of its record and record player," is Mendell's answer.

Mendell feels a moderate priced machine would appeal to teen-agers, who comprise the bulk of the singles business and who probably play their singles on machines equipped to play the 33 speed.

In talking to trade people, Mendell reports only optimistic comments concerning a one-speed record industry.

FOR OTHER ARTISTS

4 Seasons Diversify Into Disk Production

NEW YORK—The Four Seasons, recording artists in their own right on the Philips label, are branching out into disk production for other artists.

Currently in release is the instrumental novelty single, "The Old Mouse," on Columbia. The song was written by Bob Gaudio, one of the Four Seasons. Chuck Bene and the Mice recorded the song for Columbia.

Upcoming projects include the recording of an album by Darci Lincoln, a newcomer discovered by the group. They plan to sell the master to a major label. In addition, Jane Morgan will cut a tune of Gaudio's for Epic, her new recording affiliation, and Paul Anka will cut one for RCA Victor.

The Four Seasons will be in complete charge of these recording projects as part of their new set-up. Their duties will entail artists and repertoire work, supplying vocal backgrounds, instrumental arrangements, and the writing of the songs, all of which will be provided by

Frank Valli, Nick Massi, Tommy De Vito and Bob Gaudio, the members of the group.

The tentative name for the group's production company is Four Seasons Productions. It's expected, however, that another name will be selected in the near future. All of the tunes used on these recordings will be owned by Seasons Four Music, the group's publishing firm. Jerry Weintraub, manager of the Four Seasons, is a partner in the venture and will oversee the operation.

The group will not sing on any of these recordings, but will continue to record for Philips. Their new album, "The Four Seasons Entertain You," was released last week by Philips and in the single field, they are currently riding with "Since I Don't Have You."

In late April, the group will tour Japan. Their first appearance in films, the American-International release of "Beach Ball," is set for spring release.

Pincus Doing O'seas Trek

NEW YORK — George Pincus, president of the international Gil-Pincus publishing firms, is on one of his periodic tours of London and the Continent. He's due to arrive in London on Tuesday (23) and will be based at Ambassador Music, Ltd., his London office.

During recent years, Pincus has made a hefty score in the U. S. with his European acquisitions. Among them are "She Loves You," "I Saw Her Standing There," "From Me to

Coyle Expansion

COLUMBUS — The Coyle Music Center in Columbus and its counterpart in Delaware, Ohio, have been expanded, opening departments which will offer popular, sacred, secular and school music, this is in addition to latest hits for pianos, organs, guitars and other instruments, according to Ziggy Coyle, president.

SEEK RECOGNITION

Anonymity by Critics; Mull Action 'Serious' TV Composers Decry

By MIKE GROSS

NEW YORK—Although the opportunities for the exposure of new serious music on TV has been growing steadily over the years, the composers who are being commissioned to deliver original works are disconcerted over the fact that their contributions are, for the most part, being brushed off by the TV critics in their reviews of the programs. The frustration has become so deeply rooted that several of these composers are now mulling plans of forming some sort of guild or organization to campaign for due critical recognition.

It's a situation that has crossed over performing rights society barriers, in that writers in the ASCAP and BMI folds are joining forces to find a way to solve this problem. They've not yet figured out any answers but they feel that the music they are composing for TV's growing number of documentary shows should be treated as serious works and not just as "background scores" or "theme music."

Spell Out Problems

In spelling out the composer's problems, Ulpio Minucci and Norman Dello Joio pointed out that the producers, directors and writers of the TV documentaries are relying more and more on the musical aspects of their programs, but the critics still remain unaware that the music is a principal part of the show and that it also has a validity and importance of its own. Some of these shows, they point out, have as much as 55 minutes of music, and requests are now coming in from schools and colleges for permission to perform these scores as concert pieces.

Minucci, who composed the music for "The Saga of Western Man" series on ABC-TV and whose most recent composition was for the "Leonardo da Vinci" documentary, said that some record companies are beginning to show interest in recording these compositions but that there would even be more disk interest if the TV critics had taken some notice of the music program. Del Joio, who recently composed the music for

the NBC-TV documentary "The Louvre," indicated that he's anxious to expand into this virtually new field of TV documentary composition, but after the reviews are printed without any mention of the musical contribution, he feels left out and let down.

Do Disservice

Both claim that by ignoring the musical factor in these TV programs, the critics are doing a disservice to American music and to writers of stature who have been commissioned to write scores for important TV documentaries and/or dramatic shows. Among these writers are Aaron Copland, Morton Gould, Rayburn Wright, George Kleinsinger, Robert Russell Bennett, Paul Preston and Elmer Bernstein.

Many of these TV programs, Minucci and Dello Joio pointed out, are eventually shown in countries around the world, so it is becoming one of the best outlets for the showcasing of

new music by serious writers and yet the critics here continue to slough it off.

"It's not that we're asking for good reviews," they said. "All we're asking for is that they call attention to the work and evaluate its contribution to the program."

NARAS TO HOLD MEETING

NEW YORK — Artists and repertoire men and recording engineers will tackle the question, "Who's In Charge Here?" at the NARAS-sponsored meeting on Tuesday (23). Speakers will be Steve Sholes (RCA Victor), Mike Stoller (Red Bird), Harold Lawrence (Mercury), Phil Ramone (A. and R. Recording) and Fred Plaut (Columbia). The meeting will be held at National Studios, 33 W. 42d Street.

Johnny O'Connor, 76, Is Dead After Illness

NEW YORK — John J. (Johnny) O'Connor, a legendary music business figure in the trade paper and management field, died here March 16 at age 76 after a long illness.

From 1929 until 1946, O'Connor acted as personal manager to Fred Waring. In 1935, when the Music Publishers Protective Association was incorporated, O'Connor became its first general manager. He also served on its board until 1938. In June of 1938, O'Connor became a member of the board of directors of the American Society of Composers, Authors and Publishers and served on its executive committee and various other committees. In 1940-1941 he was a member

of ASCAP's negotiating committee which sought to renew contracts with broadcasters at a time when the broadcasting industry barred ASCAP from the airways. He continued on the ASCAP board until April 1948.

O'Connor first became affiliated with show business when he went to work for Sime Silverman in 1905 as the first employee of the latter's new publication, Variety. He later became general manager of the publication. During World War I, he served in the U. S. Navy and then returned to Variety. He subsequently left to become editor of the New York Telegraph.

He is survived by a daughter, Lorna Olsen.

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You," "Calcutta," "My Love Forgive Me" (Amore Scusami), "It's All Right" and the current "Begin to Love" (Cominciamo Ad Amarci).

'WALTZ'S' NEW TEAM GETS OK

NEW YORK — The new songwriting team of Richard Rodgers and Stephen Sondheim came off best in the New York Critics' appraisal of the musical "Do I Hear a Waltz?" which opened on Broadway last Thursday (18). The majority opinion of the production as a whole, however, was on the lukewarm side.

Columbia Records recorded the original cast album of the show Sunday (21) and the LP's should be ready for market by midweek. The cast stars Elizabeth Allen and Sergio Franchi. Latter is an RCA Victor artist on loan to Columbia for this special project.



TWENTY-TWO-YEAR-OLD SINGING STAR OF JAPAN, Fusako Amachi, and Billboard staffer Don Ovens listen to a tape of Billboard's Top 10 Show, broadcast nightly over radio Station JOOR, Tokyo. Miss Amachi, a Columbia recording artist in Tokyo, presented Ovens with cuff links from the Dantsu Advertising Agency in Japan. The gift was accompanied by a tape of the program and a letter which stated in part: "We wish to express our appreciation for the co-operation extended by you and your staff in starting broadcast of the 'SONY World Wide Hit Parade' radio program. Thanks to your assistance, this program has become a great cultural and entertainment success. SONY, the sponsor and everyone else concerned are very pleased." Participating in the broadcast of the program are Terry Isono, popular emcee and radio personality, and Don Ovens at the New York end. Ovens reports the top 10 of the Hot 100 each week over oceanic telephone. The information is taped and broadcast at 10:15 p.m. Monday through Saturday nights.

Cole Cancer Hospital Is Planned

LOS ANGELES—Plans for a Nat King Cole Memorial Cancer Hospital here were revealed by Mrs. Maria Cole, the late singer's wife, last week. The hospital, which she described as a "fitting answer to the countless correspondence she has received since Cole's death Feb. 15, is the goal of the newly established Cole Cancer Foundation.

Initial plans had been for the organization to concentrate on cancer research. The shift toward construction of a hospital was sparked by the late entertainer's surgeon, who beamed to Mrs. Cole the lack of a total cancer facility.

Mrs. Cole plans to devote as much time to the project as possible and said she was aware of the overwhelming costs and length of time in constructing the facility.

Memorial on TV

Members of the show business fraternity have already begun plans for a memorial on TV, with all proceeds going to the foundation. Producers Nick

Vanoff, Bill Harbach, and Herbert Siegal of GAC are working on the program.

Named as trustees of the Cole foundation are Mrs. Cole, Mrs. Norman Chandler, wife of The Los Angeles Times owner; actor Sidney Poitier; Glenn

Wallich, board chairman of Capitol Records; singer Frankie Laine, music veteran Jim Conking, and Los Angeles Dodgers' owner Walter O'Malley.

Mrs. Cole said the trustees will make all decisions on the management of the foundation.

GRASS ROOTS PROMOTION

Capitol Artist Takes to Road

HOLLYWOOD—Pete Brady, a relatively unknown Capitol artist, has begun a 10,000-mile grass-roots tour of the U. S. to prove that small and outlying markets can launch an album into orbit. Vocalist is promoting his first Capitol LP, "An Exciting New Voice on the Move," by traveling around the country in his car, making whistle stops at hamlets and medium size cities before hitting major markets.

Every other day he reports back to the company so the itinerary may be amended if necessary. The company hopes Brady can make his trip in seven weeks since this kind of endeavor can become expensive. In the major markets Capitol's branch promotion men will assist Brady with radio and newspaper interviews and also pick up his tabs. In the grass-roots areas, he's on his own.

Brady believes that good music stations in small communities appreciate an artist's visit since he contends most performers only make promotional junkets to such cities as New York, Chicago and Los Angeles. Small town airplay can mushroom into album sales, Brady believes.

Brady also plans reporting DJ personnel changes and station format switches to the company. He envisions himself as an emissary from Capitol, asking what the company can do to service the stations and providing the branches with this updated information.

After spending time on the Coast, Brady cuts to Las Vegas and then begins his trek through Arizona, New Mexico, Colorado, Kansas, Missouri, Illinois, Indiana, Ohio, Michigan, Pennsylvania, New York, Maryland and Washington, reaching Miami about May.

British Scene Is Sized Up By Bowen

HOLLYWOOD — After two weeks in England, Reprise Records' producer Jimmy Bowen returned to the States with distinct thoughts anent three subjects of significance to the international music business: (1) British reprisals resulting from stringent regulations of American work permits for redcoat performers; (2) expanded folk music interest in Britain, and (3) the success in Britain of American record acts who are backed with promotional campaigns.

Bring an American artist to England, Bowen says and her radio-TV dates can turn her disks into best sellers. This is what happened to Keely Smith, her fiancée-producer reveals.

As a result of concentrated interviewing on British radio and television, plus sundry newspaper interviews, Keely's single of "You're Breaking My Heart" and her LP, "The Intimate Keely Smith," enjoyed strong sales spurts, according to Bowen. Her LP of the Lennon McCartney

(Continued on page 19)

DANISH AWARD TO BERNSTEIN

NEW YORK—Leonard Bernstein, Columbia Records' conductor-composer, has won a Danish music award, a Sonning Prize of \$7,250. Bernstein will go to Copenhagen on May 17 to receive the award. In addition, he will conduct the Royal Danish Symphony Orchestra in a program featuring Carl Nielsen's Fifth Symphony, in honor of the composer's centenary.

Founded in 1949, the Sonning Prize Fund consists of approximately \$860,000. Former recipients of Sonning awards include Sir Winston Churchill, Albert Schweitzer and Igor Stravinsky.

Bernstein's latest Columbia Masterworks release is "Bernstein Conducts Copland," which includes "Concerto for Piano and Orchestra" and "Music for the Theater."

RCA to Cut Hirt Events

NEW YORK—Al Hirt's concerts at Carnegie Hall on April 22 and April 24 are scheduled to be recorded "live" by RCA Victor for a future album release. The concerts will feature a 24-piece orchestra conducted by Gerald Wilson who will write and arrange special material. The concerts will also feature material composed and arranged by Bob Allen.

In addition, Hirt and his group will play his Nashville-recorded Victor disk hits such as "Java," "Cotton Candy" and "Sugar Lips."

Hirt has been one of Victor's hottest album-selling artists as well as running simultaneously with six top LP's. They are "The Best of Al Hirt," "Honey in the Horn," "Cotton Candy," "Sugar Lips," "Pops Goes the Trumpet" and his latest release, "That Honey Horn Sound."

Jackie Mills to Time-Mainstream

NEW YORK — Jackie Mills has been named to head up the West Coast operations of Time Records and Mainstream, according to Phil Picone, sales director of both labels. Mills, who will be based on the West Coast, will concentrate on sales and promotion and will also do a&r.

Chris Crosby Disk

HOLLYWOOD — Chris Crosby, who just signed with Challenge Records, recorded "Only the Young" b-w "Love Is a Rose" on his first release. The disk was recorded in Nashville. The Anita Kerr Singers back Crosby.

Challenge is planning a promotional campaign around Crosby that includes records, TV appearances and movies.

Big 7 Making Drive To Get New Writers

NEW YORK — Don Rubin and Charles Koppelman, who head Big Seven Music, a division of Morris Levy's enterprises, are banking on a buildup of a songwriters roster to give the new firm a stronger hold on the publishing scene. The writers being signed are being promoted as "writer personalities" and the firm's aim is to get them known by recording companies and artists as "professional professionals."

Big Seven now has 10 writers under contract, and Koppelman and Rubin are continually scouting for more. In many instances, Big Seven gets the new writers to come under its wing by subsidizing them with a weekly salary. The monies advanced are paid against eventual royalties accrued by their copyrights.

Key to Business

Both Koppelman and Rubin, who were recording artists and songwriters before turning to the publishing end of the business, believe that the key to the music business today is publishing and its basics are the songs. They agree that it is the creativity of the song itself rather than friendships and personalities that spell success in today's music business. "Friendships and personalities constitute a plus," they said, "but in the final analysis everything depends on the song."

Among some of the click songs that Koppelman and Rubin have brought into the firm are "Come Home," recorded by the Dave Clark Five on Epic; "Good Times," recorded by Jerry Butler on Vee

Jay; "Did You Ever," recorded by the Hullabalooos on Roulette; "Guess Who," recorded by Dusty Springfield on Philips; "Any Way You Want It," recorded by the Dave Clark Five on Epic; "Maybe," recorded by the Shangri-Las on Red Bird; "Sidewinder," recorded by Les Morgan on Blue Note, and "I Want You to Be My Baby," recorded by the Exciters on Roulette.

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A SPUR-OF-THE-MOMENT recording session was the result of a rehearsal teaming MGM-Verve's saxman Stan Getz with Columbia's Tony Bennett. At right is Teo Macero, Columbia a&r producer. Getz and Bennett got together for a concert April 9 at Lincoln Center's Philharmonic Hall.

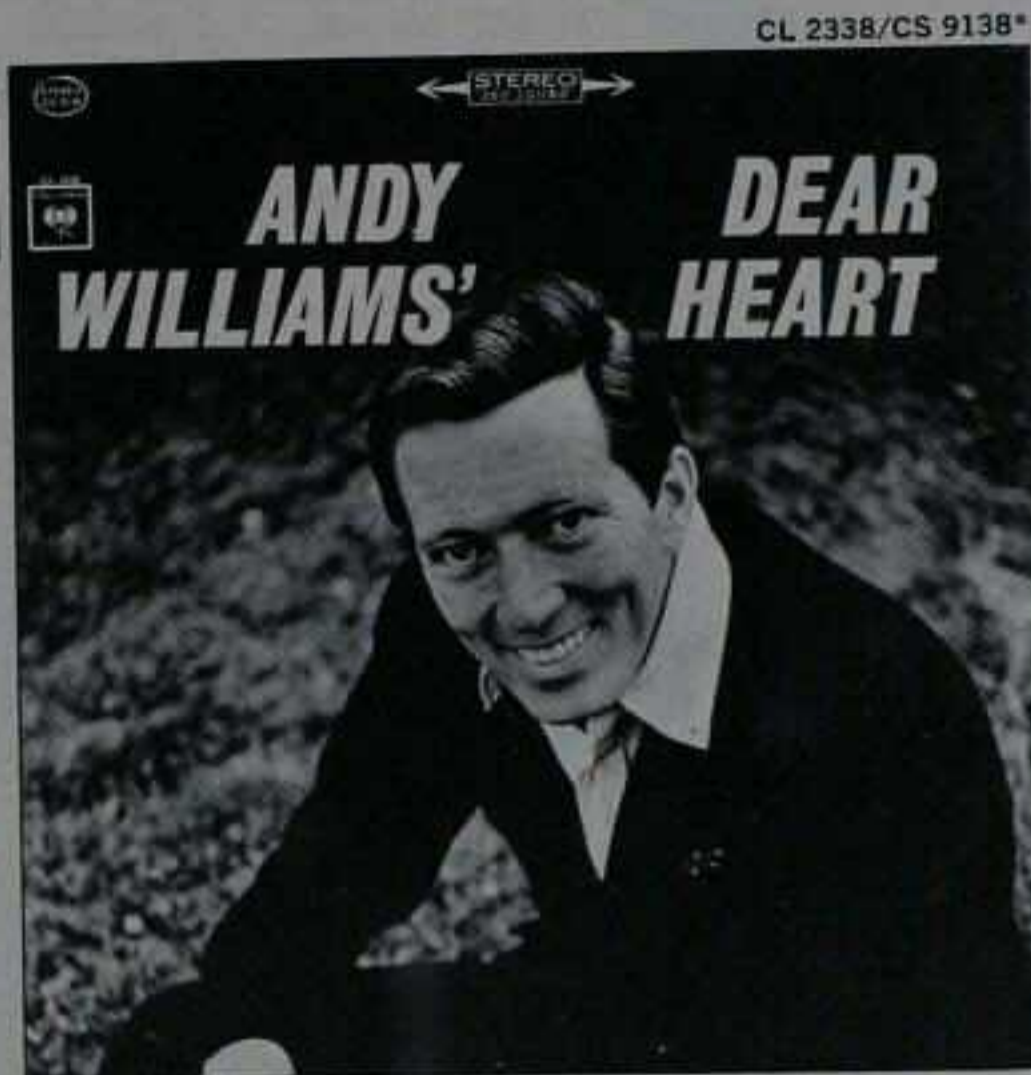


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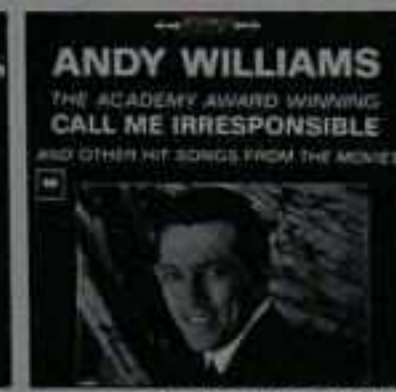
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BILLBOARD, March 27, 1965

Another Winner from Williams!



Andy appears on the Academy Awards telecast to sing the Oscar-nominated title song from his newest album. You can bet business will be brisk the next morning for all of Andy's albums. He's that kind of salesman!



COLUMBIA RECORDS

Colleges Cram for Record Sets

By CLAUDE HALL

NEW YORK—Record acts are drawing strong attendance on the college circuit. A Saginaw, Mich., performance by Johnny Cash not only attracted students from Central Michigan University in Mount Pleasant 50 miles away, but sent area record sales "up . . . up . . . up!" according to correspondent Jim Leach. Stores consulted were Howard's Music Center and the Shopper's Fair in Saginaw. Cash's Feb. 14 performance kept a standing-room-only crowd of 3,200 with him all the way. Radio WKNX boosted the show by playing many of his hits.

Correspondent Carol Beth Mintz at State University College, Plattsburgh, N. Y., reports comedian Bill Cosby and vocalist Gale Garnett drew a capacity-plus crowd of 1,100 Feb. 14. The Record Center in Plattsburgh said it sold its only Garnett LP in stock and had to order more to fill a demand created by the concert.

A performance by Mary Wells Feb. 12 at Dickinson College, Carlisle, Pa., was hindered by bad weather. She was four hours late, and there was little time to rehearse with an unfamiliar supporting group, according to correspondent Richard Morris. She drew 600. In the three weeks following her appearance, the Dickinson Book Store on campus sold three albums and Smith's Music House, local dealer, sold two.

Josh White

Josh White at Central Michigan University, Mount Pleasant, on Feb. 17 attracted 1,200 in spite of poor promotion, reports correspondent Jim Leach. Took the audience a while to warm up, but everyone enjoyed the show.

At the University of North Dakota in Grand Forks, on Feb. 15, the Max Morath Quartet was "warmly received" by 400, according to correspondent Steve R. Smirnoff.

"Se Piangi, Se Ridi," which the New Christy Minstrels took to victory in the recent San

Remo Festival, also won them the greatest applause during their Feb. 13 performance at Fordham College, New York, before 4,500. Correspondent Hank Fox says audio equipment difficulties in the first half of the show caused many of the numbers to sound "noisy instead of musical."

Correspondent Harold Bob at the University of Buffalo, Buffalo, N. Y., reports that a Feb. 13 show by comedian Bill Cosby and the Highwaymen drew a capacity-plus audience of 2,800. The Highwaymen excelled in each of their two sets, Bob says, but the wit of Cosby capped the show.

A Nov. 26 stint by Si Zentner & Orchestra at a fraternity dance at Old Dominion College, Virginia Beach, Va., was "enthusiastically received" and "extremely danceable," says correspondent Tom Lewis. Nina Simone, on Dec. 20, despite a poor attendance (400), "captivated her audience" at Old Dominion, Lewis reports. The Musicenter, local dealer, reported a definite increase in sales, but was not certain the sales resulted from her concert or from the holiday season.

New additions to the Billboard staff of college correspondents include: Paul Kimball Woodward, Florida Southern College, Lakeland, Fla.; John Knight, Sir George Williams University, Montreal, Can.; and John Reckford Baer, George Washington University, Washington, D. C.

Movie Adds to Sales

Album sales of "Goldfinger" at Corvallis record stores increased when the movie was shown near the Oregon State University campus, according to correspondent Jim Albright. Toney's House of Music said sales were "great—can't keep it in stock." Chase Radio & TV's Lora Chase said the soundtrack was moving. Payless Drug said it was forced to reorder the original soundtrack.

A Feb. 4 performance by the Serendipity Singers drew 1,720 at Oregon State University, Albright said, but failed to sell many albums. The Three D's on Feb. 27 pulled 1,031. It boosted sales of their albums in local stores. In fact, Albright said, Toney's House of Music had requests as soon as it was learned the Three D's were going to appear on campus. Peter, Paul and Mary on Feb. 20 attracted 5,414, Albright said, and the reason sales were only "fair" in local stores is that fans already owned their albums.

The Russian Jazz Quartet and comic Flip Wilson were not well received by a Boston University, Boston, crowd of 1,100 on Feb. 20, reported correspondent Gary A. Kraut, but "the Herbie Mann aggregation turned apathy into empathy in a brilliant display." The Boston Music store said they had requests for copies of "Herbie Mann at the Village Gate," but were out of stock. Mosher Music reported a slight increase in sales. Book Clearing House also reported an increase of "Herbie Mann at the Village Gate."

Correspondent Hank Fox at Hunter College, Bronx, N. Y., said that a Feb. 26 Jazz Piano Workshop drew 2,000. A Feb. 1 performance by the Chad Mitchell Trio at Bronx Community College, Bronx, N. Y., drew 969, and their "When Johnny Comes Marching Home" pleased the audience, said correspondent Hank Fox.

Newest addition to Billboard's network of campus correspondents is A. Curtis Blair, Nichols College, Dudley, Mass.

TAPE, SOUND RECORDINGS IN BILL ON ARTS SUBSIDY

WASHINGTON—"Tape and sound recordings" would be one of the arts to be fostered in the subsidy bill President Johnson has called on Congress to enact in this 89th session. The legislation would provide a National Arts Endowment with basic \$5 million appropriation plus \$5 million for matching private funds in fiscal 1966, to go to local projects. Similar amounts would be given to Humanities Endowment to foster study of literature, philosophy, history, the arts, etc.

Primary authors of the legislation are Claiborne Pell (D-R, I.) in the Senate, and Rep. Frank Thompson (D-N, J.) in the House. The bills have strong endorsement in both houses, and the President's message on fostering the arts in the Great Society may win passage for the legislation even in the traditionally reluctant House.

Not since the days of the depression, when the government subsidized various theater, creative writing and other projects which were angrily dubbed "boondoggles," has an administration come our foursquare to put up government money for the arts. It is the first move to balance, on however small a scale, the overwhelming subsidizing of science.

Freedom from government censorship or pressure—an argument often used against this type of legislation—is provided for, and was emphasized in the President's message. "We fully recognize that no government can call artistic excellence into existence. . . . Nor should any government seek to restrict the freedom of the artist to pursue his calling in his own way. But government can seek to create conditions under which the arts can flourish. . . ."

The broadest scope of performing and presentation of creative art is given in the Arts Endowment definition, which includes music, instrumental and vocal; dance, drama, motion pictures, TV and radio, tape and sound recording.

Polish-Belgian Songfest Will Be Held Aug. 5 to 16

BUDAPEST — The Polish Radio and Television, the Polish State Concert Office "Pagart" and the Belgian Radio and Television have arranged the fifth International Song Festival to take place Aug. 5 to 16 in Sopot, Poland, and Ostende, Belgium. This is an important international event sponsored by Polish official circles and the Royal Belgian Ministry for

Art and Culture. The purpose of the festival is to raise the quality of popular music. Only songs may be entered which previously had not won any prize in similar events. Preference is given to songs composed especially for this fest.

All participating countries may enter a singer, who must render a song from his or her country, a Polish song chosen from a given material and a popular song of their usual repertoire. Furthermore, there will be an extra concert in Sopot, "On Records of the World," in which record stars sent by recording companies will participate.

The country where combined points of the song competition and the performance competitions give the highest score receives the gold prize, the next two countries the silver and bronze prize. There are special prizes for the first three composers and lyricists in Sopot and the first three singers in Ostende.

Hungary nominated songstress Kity Ambrus and Paul Kessler, director of the Hungarian Light Music Concert Agency ORI, and nominated composer Paul Gynogy, director of the Hungarian Musical Fund, as a member of the international jury.

Van Dyke Reps C&W in Seminar

WASHINGTON — Mercury Records' c&w ace, LeRoy Van Dyke, will represent the rustic music field in a music seminar which will be part of the 1965 National Association of Broadcasters' convention at the Shoreham Hotel here March 23.

On the podium for the discussion with Van Dyke will be Stan Kenton and Sammy Davis Jr., speaking on behalf of jazz and pop, respectively.

Van Dyke has been instrumental in breaking country music in pop locations for the past two years. He has been tentatively set to be the first rustic name to play Al Hirt's nitery in New Orleans in the early summer.



AMY-MALA RECORDS hosted a party in Hollywood last week to introduce one of Britain's top record artists, Adam Faith. Pictured are, left to right, Leon Mireil, vice-president of Selmur Productions, producer of ABC-TV's "Shindig"; Adam Faith; Jack Good, "Shindig" producer; and David Mallet, assistant to Good. Faith's latest Amy-Mala single, "Talk About Love," goes on national release this week.

A&M Makes Growth Moves

HOLLYWOOD — Greater concentration into the teen-age market plus the formation of a concertizing Tijuana Brass unit mark growth areas for A&M Records.

Co-owner Herb Alpert and his eight-piece band have signed a management pact with California International Artists after two successful concert dates in San Francisco and Santa Monica. The Tijuana group, featuring Los Angeles studio musi-

cians, and the Baja Marimba Band, comprise the bulk of A&M's catalog.

In boosting the company's teen department, Marshall Lieve has been hired as a staff producer and Chester Popkin has been added as staff writer for the firm's Irving Music wing. Lieve has already brought in several teen groups, relates co-owner Jerry Moss. The first is the Sequins; the others have yet to be named.

The signing of the two teen specialists plus the addition of Gil Friesen as general manager, gives A&M a five-man team.

Moss feels the debut of the Tijuana Brass in concerts and on TV will be an automatic promotion for the label. Moss says there has been a general increase in Mexican music releases, indicating to him that the competition is aware of the success A&M has had with the Brass and Marimba bands.

'Zorba' Gets 20th-Fox's Full Drive

NEW YORK — Twentieth Century-Fox Records has set up a gigantic mailing and promotion program for its soundtrack album of "Zorba the Greek." The label has supplied special window displays, organized contests in local areas, arranged with TV shows to exploit the Greek dance shown in the film and made special tie-in with Mextaxa, a Greek cognac. Miniature bottles were distributed with the album to disk jockeys.

The film, which was released in December of last year, has received seven Academy Award nominations. Sales of the album have begun to spurt in New York, Chicago, Los Angeles, Philadelphia, Pittsburgh, San Francisco, and even in some areas where the picture has not opened. By April, about 26 cities will be playing the movie and many more bookings are set to follow.

On the singles level, 20th has just recorded the theme from the movie with Richard Hayman.

Correction

NEW YORK—In last week's Billboard report of Al Massler's buy of Golden Records, it was inadvertently reported that Best Way Records owned the Amy-Mala disk combine. Bell Records is Amy-Mala's parent company.

Correction on Grammy List

NEW YORK — Nominations for Grammy Awards in the "Best Recording for Children" class include "Daniel Boone"—Fess Parker, "Mary Poppins"—Julie Andrews, Dick Van Dyke, and others, "A Spoonful of Sugar"—Mary Martin and the Do Re Mi Chorus, "Britten: Young Person's Guide to the Orchestra," and "Burl Ives' Chim Chim Cheree and Other Children's Favorites"—Burl Ives and Children's Chorus. Inadvertently, Billboard listed these wrong in the previous issue.

ASCAP SETS N. Y. MEETING

NEW YORK—The American Society of Composers, Authors and Publishers (ASCAP) will hold a semi-annual East Coast membership meeting at 2:30 p.m. Tuesday (30) in Waldorf-Astoria Hotel's Starlight Ballroom. ASCAP President Stanley Adams and other officials will present reports.

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RCA to Unveil Unit For Autos and Homes

• Continued from page 1

Kan., manufacturers of the jet powered private planes and various other electronic and aviation devices.

William Lear, head of the Lear Jet Corp., told Billboard that an agreement has been concluded between RCA Victor and his firm, whereby RCA will utilize the Lear-developed cartridges.

Lear will manufacture the cartridges. RCA will handle tape duplication and marketing. RCA will make the eight-track cartridges available via all its distributors to record dealers. It is currently studying the prospect of marketing the tape cartridge through automotive dealers.

Lear said his firm will sell the empty cartridges at a cost of 50 cents per unit in lots of one million.

May Include Units

According to Lear, all automobile manufacturers are considering making playback units available as optional accessories in next year's cars.

The Lear unit combines a stereo tape playback with a car radio. The combination measures 2.75 inches high, eight inches total width, and 6½ inches deep, front to rear. This, Lear said, is comparable in size to the average car radio. The combination radio-tape playback includes two eight-watt amplifiers for use in stereo reproduction.

Lear estimated the tape-radio combination will list at \$150-\$160 per unit factory installed, including two speakers. A separate hang-on unit will also be available for older cars, designed to fit underneath the car dash. All Lear units designed for car installations will combine radio with the tape transport.

Lear told Billboard that he first became interested in the tape for cars system two-and-a-half years ago when he became a distributor in Kansas for the Muntz auto-stereo.

He said he soon realized that the equipment would have to be reduced in size and improved in quality of operation to comply with automobile manufac-

turers' needs. This, he said, prompted him to invest \$1,250,000 in research to perfect his present system.

Some of the system's features as outlined by Lear included:

1. A tape playback-radio combination small enough to be integrated in a car dashboard.

2. A unit which operates with equal efficiency and with no loss of quality in sound reproduction at temperatures ranging from 30 degrees below zero to 180 degrees above.

3. Unit can operate on a power supply from 10 volts to 17 volts.

4. The tape playback can stand washboard road driving tests without interruption or distortion in sound reproduction.

5. An eight-track cartridge which has a capacity of one hour and 20 minutes of recording, thereby allowing complete reproduction of any available album.

6. A special motor, using the "inside-out" principle so that the rotor is on the outside instead of inside the motor. This allows the armature to serve as a fly-wheel to provide inertia for low wow and flutter (according to Lear, "the unique motor is the secret of our system").

7. A special cartridge, tapered so that the user can tell by feel which end to insert into the machine without having to take his eyes off the road.

8. An "improved cartridge," which allows use of 400 feet of tape in a cartridge size normally used for 300 feet of tape.

9. A system so designed so that the mere insertion of the cartridge automatically activates the tape transport without requiring the user to push the "pinch-roller" into playing position.

10. User needs only to pull the cartridge out ¾ of an inch and the car radio automatically starts playing, thus minimizing the attention required by the motorist in using the radio-tape combination.

A further feature, Lear said, is a special notched cartridge designed for monaural use of the same system. This, he said

Huskey Must Tell More, Judge Rules

LOS ANGELES—Superior Court Judge Philbrick McCoy has ruled that certain information and evidence held back by Al Huskey during deposition taking must be provided the defense.

Huskey's attorney, Richard Hirsch, of the Max Fink office, had sought to keep certain material from the battery of defense attorneys prior to the payola suit coming to trial. No date has yet been set for the resumption of Huskey's deposition.

Since the case is a civil action, the only penalties involved are financial. Federal legislation is not involved as had been previously reported. The 1960 payola laws only become applicable if the government decides to use the outcome of the civil suit in filing charges of its own.

Epic, Okeh Distrib

PHILADELPHIA—Universal Distributing has been named distributor for Epic Records and Okeh Records, Epic's subsidiary label, according to Mort Hoffman, Epic's director of sales. Universal here is under direction of sales manager Leonard Rakliffe.

automatically converts the stereo system into a monaural playback allowing a total of 2 hours and 40 minutes of playing time. The amplification automatically shifts to 16 watts per mono speaker. This will lend itself well for language study and speech playback used in business and scientific reports, according to Lear.

Automatic Operation

Lear said his eight-track system is automatic in operation in switching from one double track to the next, thus sparing the user the bother of making the changes manually.

He said that in addition to the car playback-radio combinations, he will manufacture two units for home use. One will consist of an AM-FM radio multiplex combination with a stereo tape transport. The other will be a tape transport for use only in conjunction with existing home stereo systems.

John Caves, vice-president of Lear Jet Corp. and general manager of its stereo division, told Billboard that his firm recently purchased the Motorola warehouse in Detroit at 13131 Lyndon Ave., and is now being converted into a manufacturing facility.

There are some 150 Lear playback units now available for demonstration purpose. After the first of next month, Lear will start on a 100-per-day production schedule. By September, Lear expects to be producing 1,500 playback units daily, and by 1966, Lear predicts a daily production run of 6,000 units.

Lear said that various plastic manufacturing firms will be furnished special tooling for manufacturing cartridges. According to Lear, "Our main interest is in the sale of cartridges—we'll let other manufacturers enter the playback field." Lear said he will, however, manufacture and furnish his special motors to any firms who enter the car tape field.

One of the major national chain department stores, Lear said, will market a private label version of the unit.

Chad & Jeremy—Now It's Col., Now It's Cap.

• Continued from page 1

advance against royalties of \$150,000, but that Capitol is giving more of an edge in special fringe benefits. If Kruger doesn't swing toward Columbia, however, an action against Chad and Jeremy may be in the offing since the company cut the sides with the understanding from them that they were going to sign with Columbia.

Meantime, World Artists Records, the label which had been

releasing Chad and Jeremy disks in the U. S., is sitting in the catbird seat. World Artists has about 16 sides in the can and it can release them whenever it wants whether Kruger selects Capitol, Columbia, or even another label that has not yet entered the picture.

The Chad and Jeremy hassle, however, has been settled in Canada. Kruger signed an agreement last week with Capitol Records of Canada, Ltd., giving Capitol the rights to release the duo in Canada. "If I Loved You," the duo's current chart-rider, went into release in Canada over the past weekend. Capitol's advance for the Canadian rights is said to be less than \$10,000.

Capitol of Canada has virtually cornered the market on the British groups. It has the Beatles, the Dave Clark Five, Manfred Mann, Gerry and the Pacemakers, Billy J. Kramer and the Dakotas, Cliff Richard, the Shadows, Peter and Gordon, the Hollies, Adam Faith, Georgie Fame and Freddie and the Dreamers.

Firm Takes Stand Vs. Uniformity

• Continued from page 1

what the elements of a stereo playback system should be.

They suggest that at some given point in time the industry should freeze development and should determine the nature of the elements to make up the system. We disagree strenuously with such a proposal. The adoption of such a proposal would not only not be in the public interest but would not serve the best long-range interests of the industry. It would stifle and impede technological progress. If the industry had followed such practice in the past there very likely would never have been a 45 r.p.m. record or a long-playing record. We might have settled for two-track tape and never known the advantages of four-track tape. We might conceivably not even have a stereo record today. Incidentally, we note that Capitol is releasing reel-to-reel tapes at 3¾ i.p.s. We believe that this represents progress, but it appears on the surface to be inconsistent with the philosophy behind Mr. Livingston's proposal.

"RCA Victor Records has been working for some time to improve the products available to the consumer. Undoubtedly Capitol's engineers have been doing similar work independently. If we should differ on what we believe to be a better mouse trap we must each have enough confidence in what we are doing to let the public make the ultimate determination.

"In the near future we expect to market pre-recorded tapes in continuous loop cartridges for use in equipment which has been engineered in one form specifically for automobile installation and in other forms for home playback equipment. We have no equity in either cartridge or the equipment, but we believe it offers something better to the public. We plan soon to demonstrate this system to the industry and to make available our facilities to those who may wish to market their music in this form. This does not mean that we are committing ourselves to any one system, but rather that we expect to do what we believe serves the public best.

"Obviously, if future market conditions warrant, we may supply product for several systems, just as we plan to continue to market pre-recorded tapes for the existing RCA cartridge system.

"Many technical developments still lie ahead of us. It would be folly to freeze any elements of such developments and thus impede progress."

WABC-TV to Honor Condon

NEW YORK—WABC-TV will present an hour-long special, "Salute to Eddie Condon," at 6:30 p.m. Saturday (27). Co-hosts will be Johnny Mercer and Bob Crosby. Vocal stars will include Sammy Davis and Thelma Carpenter.

Besides Condon, other solo and ensemble performers scheduled are: (Wild Bill) Davidson, cornet; George Wettling, drums; Hank Duncan, piano; Al Hall, bass; Billy Butterfield, trumpet; (Willie-the-Lion) Smith, piano; Vic Dickenson and Cutty Cutshall, trombones; Edmund Hall, clarinet, and Wingy Manone, trumpet.

Livingston Gets Lear's Support

• Continued from page 1

Lear told Billboard: "The industry at the present stage does not have any tails to wag a big dog. I agree heartily with Mr. Livingston. Now is the time to standardize. However, standardization must be based on economics and not history. The only standardization that we can hope for is in engineering standards, otherwise, we can expect a stifling of the art."

Schneider to Coast

NEW YORK—Leonard W. Schneider, executive vice-president of Decca Records, left for the Coast last week. Schneider makes periodic visits to look over the disk company's operations there.

REPORT MONT. BILL VETOED

HELENA, Mont.—Gov. Tim Babcock has vetoed the bill which would have placed performance rights societies under the control of the State Railroad and Public Service Commission, it was reported at Billboard press time. The Legislature has passed the bill.

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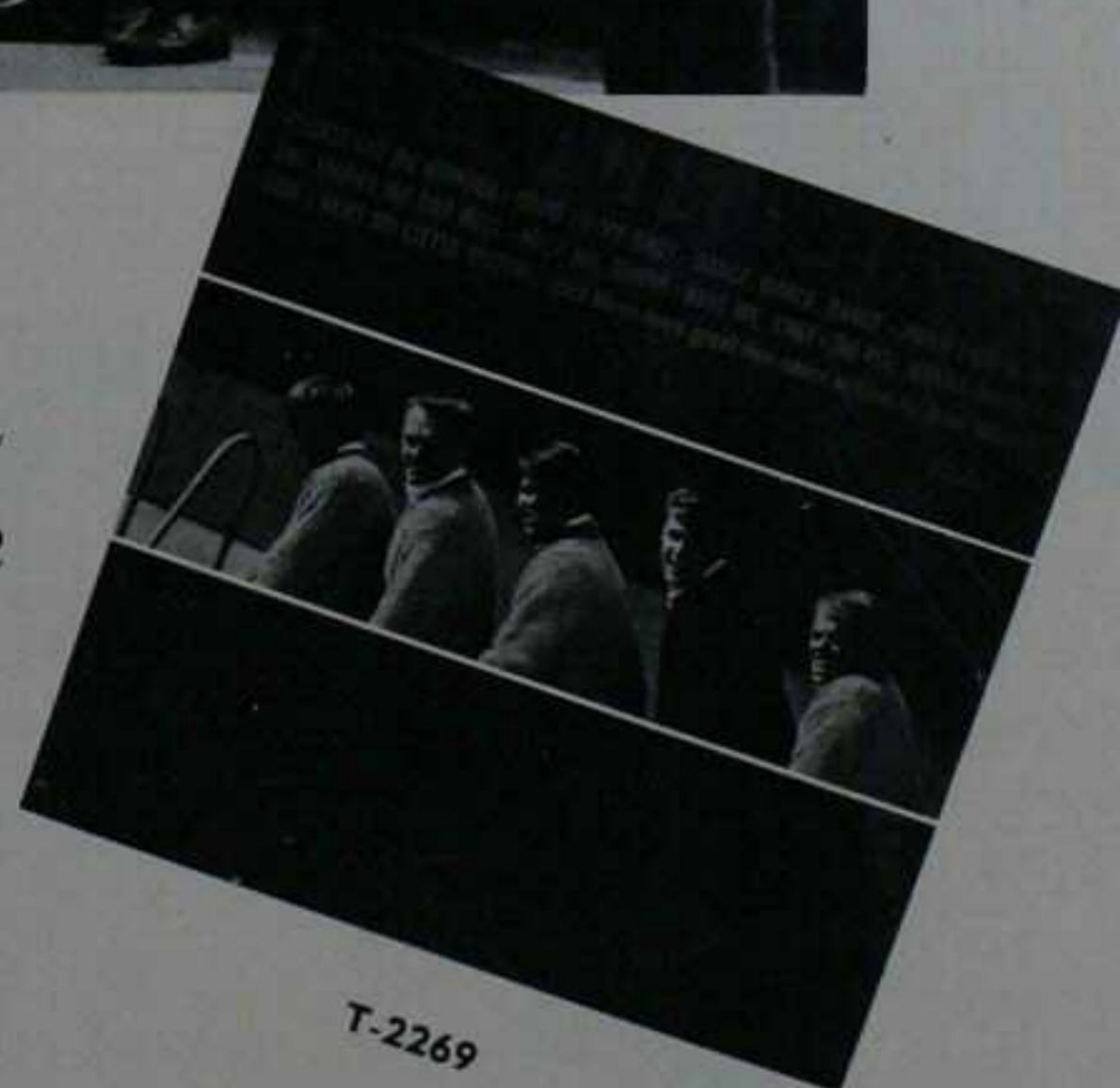
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Angel and Columbia Get Unique Impetus From Press on 2 Artists

• *Continued from page 1*

ing room tickets that were to go on sale at the Met box-office Sunday afternoon (14). The Callas Cult, incidentally, brought along chairs, bed-rolls, etc., for the two-day wait and Coveney decided to reward their devotion as well as pick up some plugs for Angel.

Coveney gave the first standee in line for the "Tosca" tickets the first copy of Angel's "Tosca" album, which also stars Callas. The album, recorded in December, will be released officially this week. To the second standee, he gave a copy of Callas' "Carmen," released only a few months ago and already one of the company's top sellers. The other standees received special Callas photographs. The Met Opera production of "Tosca," performed last Friday (19), also offered an added push for the Angel roster.

Mercury Buys King; Nathan To Keep Plant

• *Continued from page 1*

Lois operation—and two other partners retaining the pressing plant. Nathan will head up the pressing operation, formerly known as Royal Plastics, and will henceforth be known as Gem Plastics.

Nathan, contacted in Miami Beach where he is recuperating from an illness, stated: "I will head up the pressing operation but other than this I will not remain in the record field actively. I plan to play golf and catch some fish."

Nathan stated he would consider being a consultant.

While divesting himself of the King and Lois properties, Nathan indicated he intended to cut quite a swath in the pressing business. "We will drop-ship for our clients," he stated, "and we will charge 9 cents for 45's in quantities of 10,000 or more. On quantities of 500,000 annually, we will grant a rebate of 1/2 cent, on a million annually, a rebate of 1 cent, and on one and one-half million annually, a rebate of 1 1/4 cents." Nathan indicated he will also be very competitive in the LP field. "I have some new formulas," he said.

Unique Operation

The King operation has been unique, being a self-contained entity, with its own distribution, its own label and pressing facilities, etc. For many years King has been a very important force in the c&w and r&b fields, with masters by such artists as Reno and Smiley, Cowboy Copas, Grandpa Jones, the Stanley Brothers, Little Willie John, Hank Ballard and the Midnighters, and others. The publishing operation, Lois, includes such notable copyrights as "Fever," "Signed, Sealed and Delivered," "Money, Marbles and Chalk," "The Twist," "Sweeter Than the Flowers," and many more. In the last decade, these masters and copyrights had considerable impact in the pop field.

The price for the properties was reported as approximately \$1,150,000.

For, in the cast in addition to Callas, were such other important artists as Branco Corelli and Tito Gobbi.

Coveney also arranged for 100 teen-agers to be on hand at Kennedy Airport to greet Callas when she arrived on Monday (15). "It was almost a duplication of a Beatles' arrival," he said.

Horowitz Action Seen

On the Columbia level, it was hoped that when Horowitz joined the label about two years ago, after a long tenure with RCA Victor, that he would return to the concert stage, giving his Masterworks releases an added promotional boost. Now that it's finally coming about, additional Horowitz action at Columbia can be anticipated. His albums for the company have been top sellers and these include last month's release, "Horowitz Plays Scarlatti," as well as his first recording for the company after leaving Victor, titled "Columbia Proudly Presents Valdimir Horowitz," and also "The Sound of Horowitz."

Horowitz, considered one of the century's greatest pianists, has been rehearsing his new concert program at Carnegie Hall, but has not yet set the date for his return. Some reports say that it will be in the spring or fall, but Horowitz says that he will announce it when he feels he is ready and that the comeback premiere will be at Carnegie Hall. Horowitz also indicated that he will not undertake extensive tours, that he will play in some big cities and for college audiences. There are now hopes at Columbia that it will be able to record him in "live" performance.

Another Break

Columbia also received another potent press break in the announcement that John Gielgud will give a special perform-

ance of his one-man Shakespearean program "Ages of Man" for President Johnson and his family at the State Department's Auditorium in Washington on March 29. Goddard Lieberson, Columbia's president, recorded two LP's of Gielgud's "Ages of Man" readings several years ago and it's expected that the performance for the President will renew sales interest in the albums.

The performance of the Edward Albee play, "Tiny Alice," in which Gielgud stars on Broadway, will be cancelled that night to allow him to do "Ages of Man" in Washington. Columbia, by the way may record the original Broadway cast album of "Tiny Alice" but the deal has not yet been set.

Passamano Camden Mgr.

NEW YORK — Sam Passamano, a 15-year veteran with Decca Distributing Corp., has been appointed manager of the firm's Camden branch which serves most of Pennsylvania, including Philadelphia and southern New Jersey.

Harry Borrelli will replace Passamano as sales manager for the Hartford, Conn., area, according to Sydney N. Goldberg, Decca vice-president and general sales manager. Borrelli, previously sales representative in the Hartford-New Haven area, is also a 15-year Decca man.

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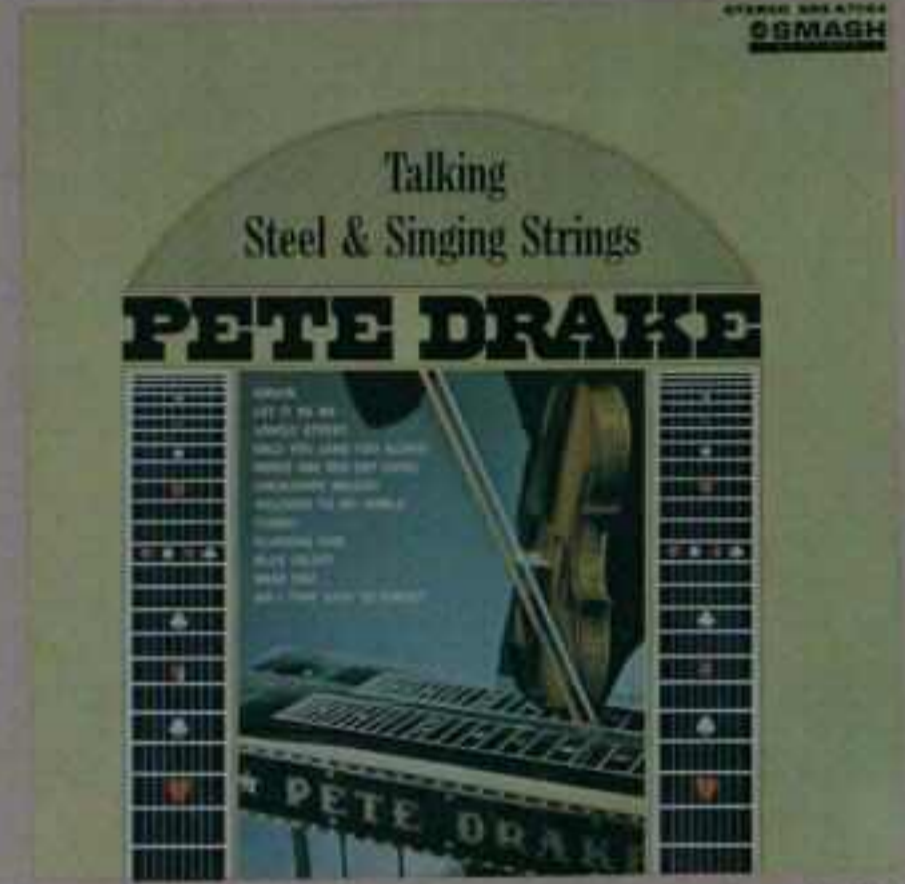
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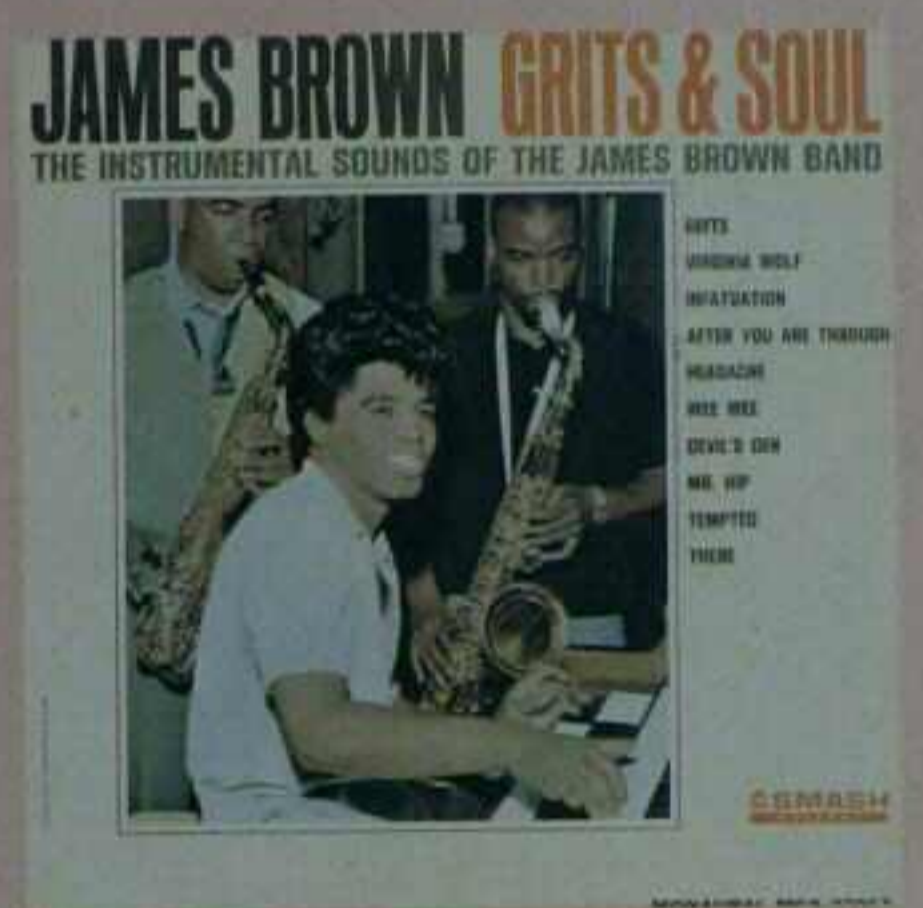
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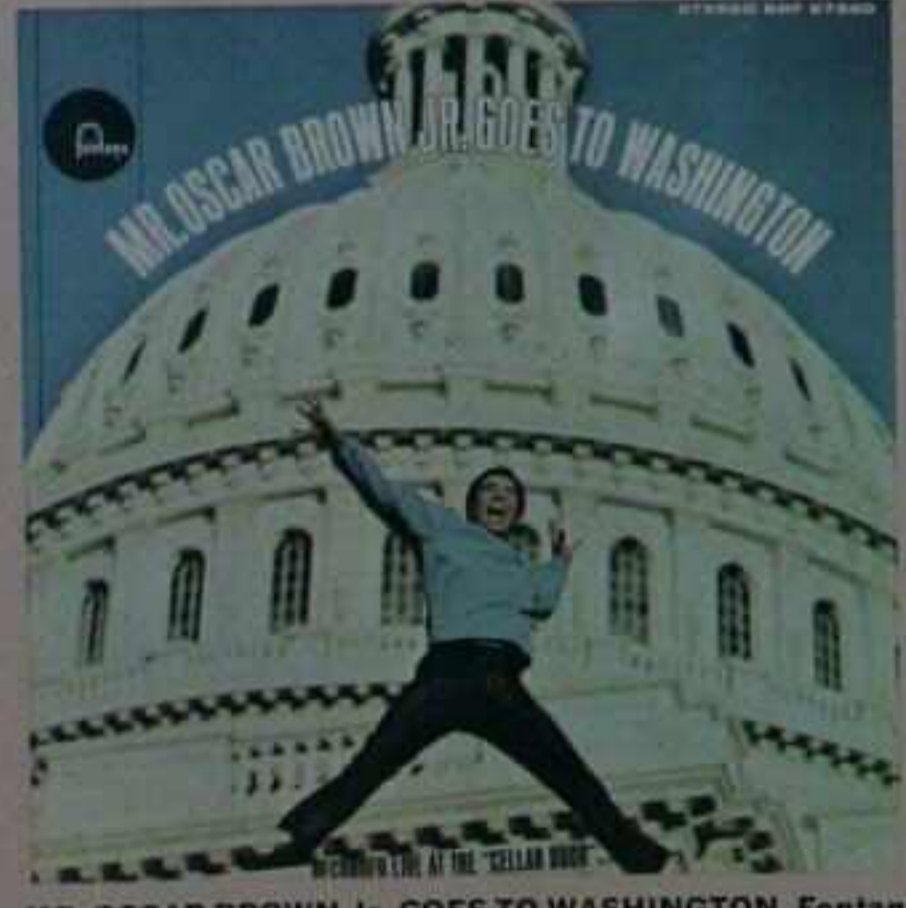
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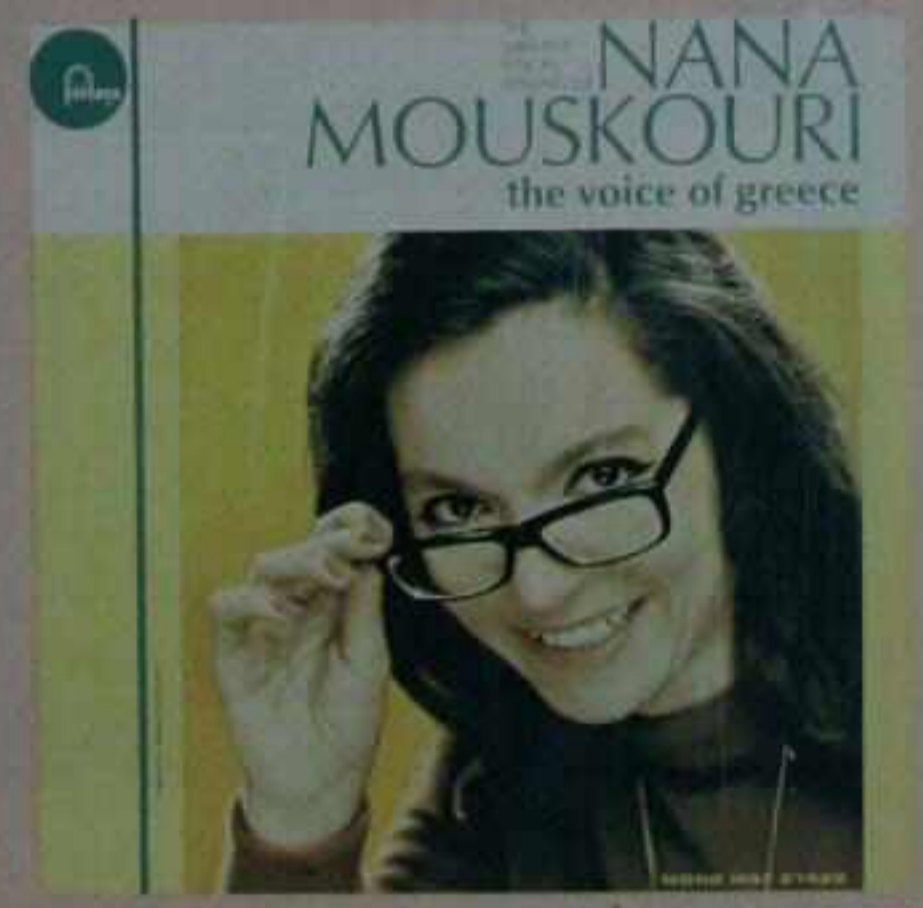
GRITS & SOUL. Smash SRS 67057/MGS 27057 The master of rhythm and blues goes instrumental. At the organ and piano, he really rocks.



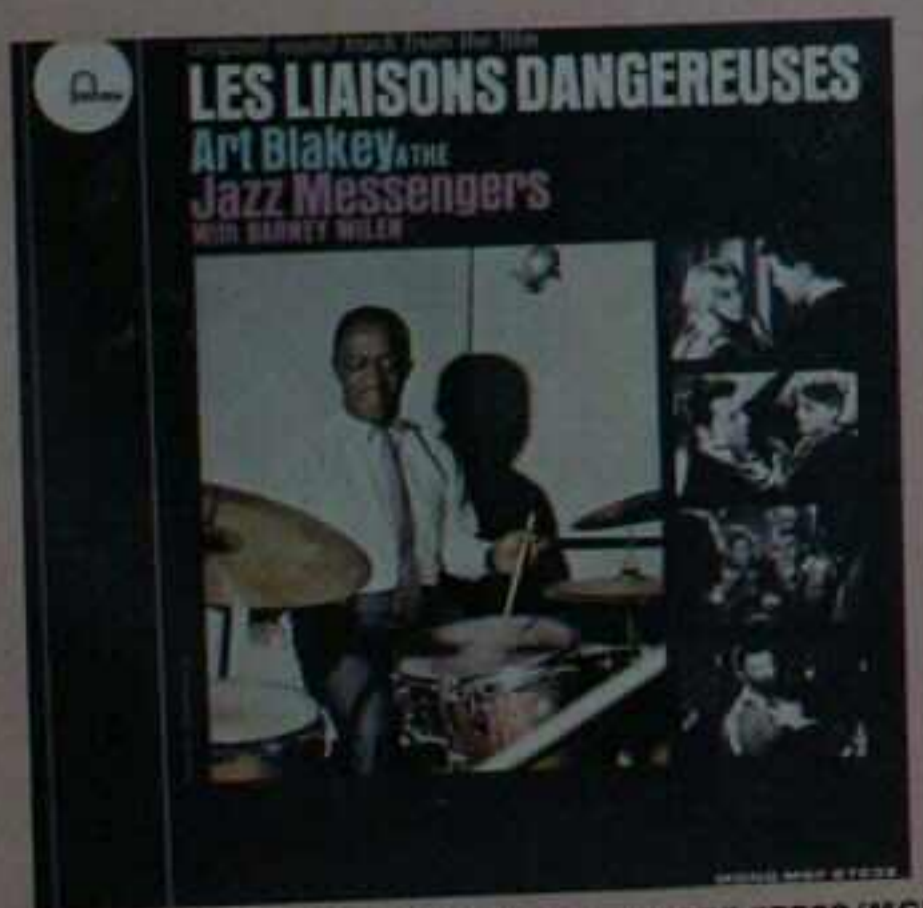
SOUL SERENADE. Fontana SRF 67541/MGF 27541 Her big, hit single and other selections sung in the same groove as Soul Serenade.



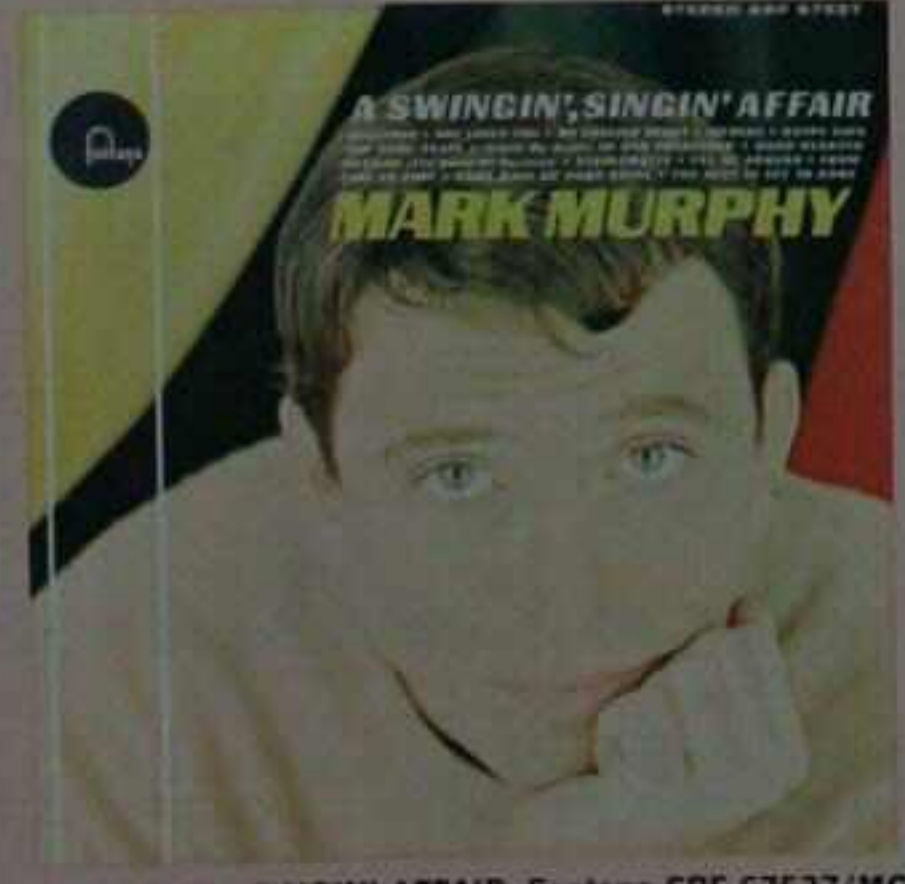
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THIS YEAR'S NARAS ALBUM COVER NOMINEES



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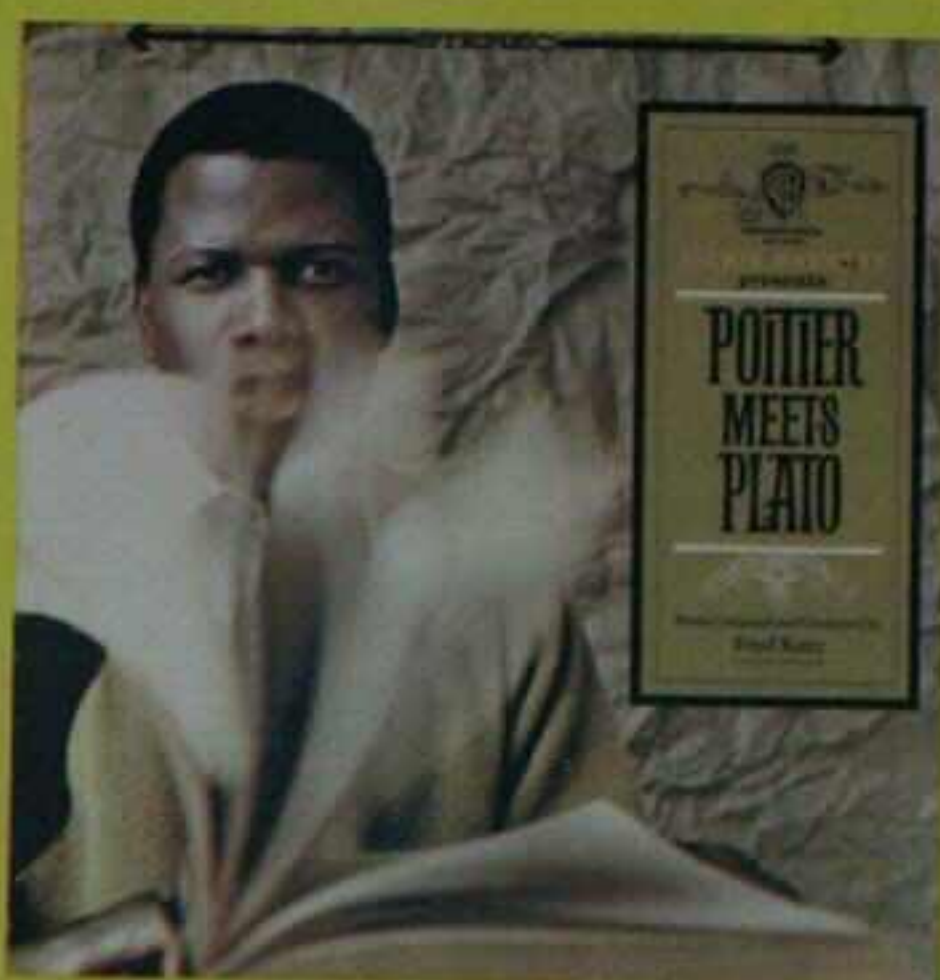
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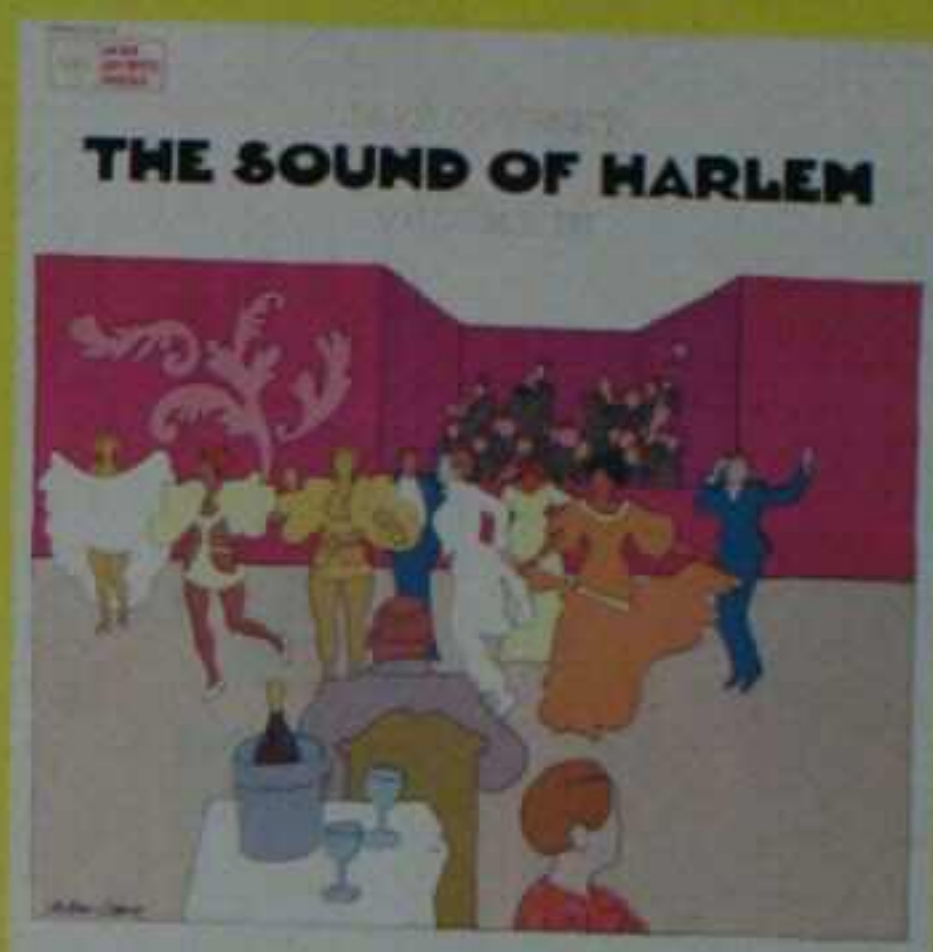
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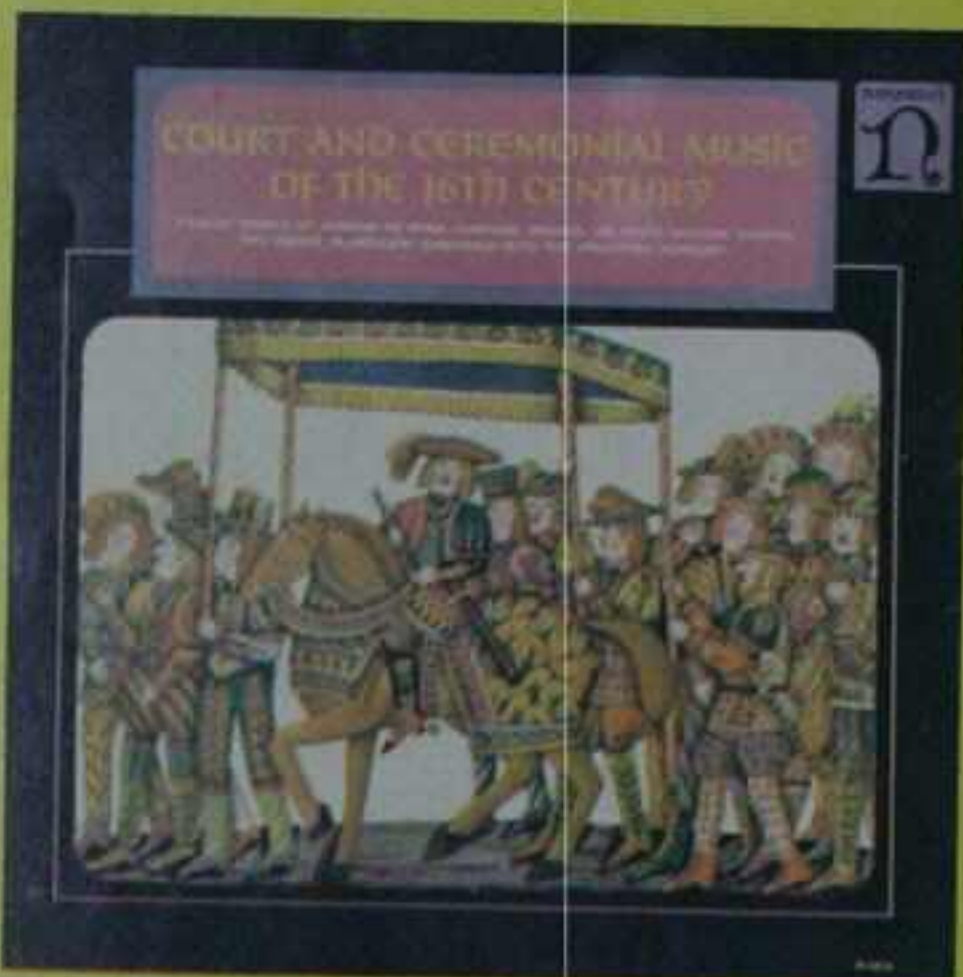
PEOPLE



POTTER MEETS PLATO



THE SOUND OF HARLEM



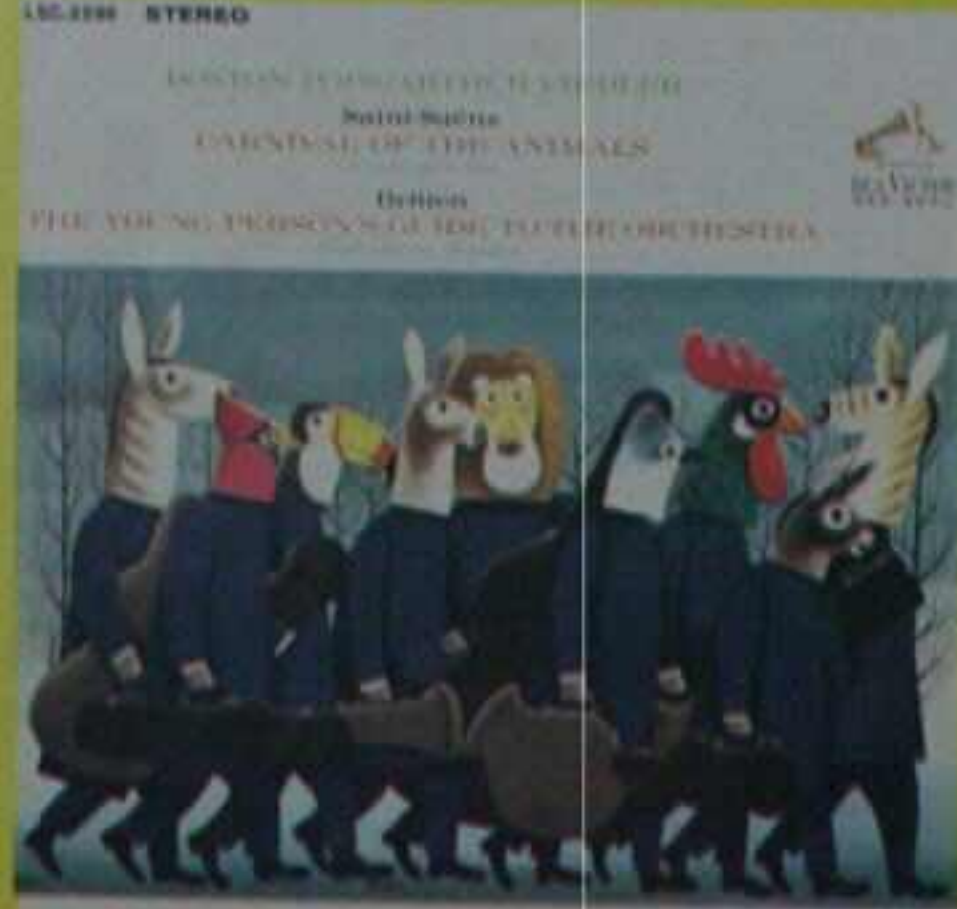
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A MESSAGE FROM THE NATIONAL ACADEMY OF RECORDING ARTS AND SCIENCES - - - -

PRINTED AND PUBLISHED BY BILLBOARD AS AN INDUSTRY SERVICE

Members are now voting for this year's Grammy Awards in 47 categories, including album covers. The deadline date for their ballots is March 31. Winners will be announced in awards ceremonies at all NARAS chapters on the evening of Tuesday, April 13. Many Grammy winners will be starred on a television spectacular, THE BEST ON RECORD, over NBC on Tuesday, May 18, from 8:30 to 9:30 p.m., EDT.

To the Grammy Award Finalists
of Warner Bros. and Reprise

CONGRATULATIONS!!

Petula Clark *Best Record of the Year* "DOWNTOWN"
Best Female Vocal Performance "DOWNTOWN"
Best Rock and Roll Recording "DOWNTOWN"
Best New Artist of 1964

Dean Martin *Best Male Vocal Performance* "EVERYBODY LOVES SOMEBODY"

Peter, Paul and Mary *Best Performance by a Vocal Group* "PETER, PAUL AND MARY IN CONCERT"
Best Folk Recording "PETER, PAUL AND MARY IN CONCERT"

Duke Ellington *Best Instrumental Arrangement* "A SPOONFUL OF SUGAR"

Sammy Cahn *Best Original Score Written for a Motion Picture or TV Show* "ROBIN AND THE 7 HOODS"
and Frank Sinatra, Dean Martin,
Jimmy Van Heusen *(Original Sound Track on Reprise Records)* Bing Crosby, Sammy Davis

Allan Sherman *Best Comedy Performance* "FOR SWINGIN' LIVERS ONLY!"

Bill Cosby *Best Comedy Performance* "I STARTED OUT AS A CHILD"

Ed Thrasher *Best Album Cover* "POITIER MEETS PLATO"
ART DIRECTOR & PHOTOGRAPHER *(Other than Classical)*



SEE THE GRAMMY AWARDS, "THE BEST ON RECORD," ON NBC-TV, TUESDAY, MAY 18

Laine Looks to Swinging Up Success Lane Again

NEW YORK — Although you're no longer a selling power like the Beatles with the teen-agers, it doesn't mean you're out of business—or that you're bitter against teen-agers. "Teen-agers made me," Frankie Laine said, "of course, they aren't teen-agers any longer."

"And perhaps these adults don't buy as many single records as you'd like—certainly not in the volume of today's youngster," Laine added, "but they're still around and are still devoted fans." Laine, who once made a habit of hitting with million-sellers, plays to packed night clubs anywhere in the nation or the world.

Laine is in town to promote his new inspiration album on Capitol, "I Believe," which, he feels, will put him back on the charts. He pointed out that although he hasn't had a smash in several years to match "That's My Desire" or "Mule Train," his records still sell. His single "Go on With Your Dancing," released last November, sold well until it ran into Christmas, he said. Now the flip, "Half-way," is unexpectedly picking up in Fresno, Columbus, Boston, and Cleveland where he has made personal appearances.

Laine, recipient of 14 gold record awards, has a session planned to cut another single as soon as he returns to the West Coast.

Besides night club dates, Laine does occasional guest spots on TV—recently on the "Tonight Show" and "The Mike Douglas Show." He uses his travels, too, by promoting a prescription-ground mirror, the Close-Up Mirror Lens, designed by his actress wife Nan Grey.

He's enthused about his new album. When he switched from the Columbia label to Capitol, the label insisted he do an inspirational album. He spent 11 hours in three different sessions to record the songs. Two of the sessions were "wonderful" and one session "difficult because of the songs. It used to bug me getting music lined up for a recording session."

This led him to writing songs himself, including "We'll Be Together Again" and "When You're in Love." The late Nat King Cole recorded some of Laine's songs. Laine, who was an honorary pallbearer at Cole's funeral said, "He was the first guy to help me in 1943 when I went to the Coast. I could never have paid him back."



ROBERT CATO, right, Columbia Records' creative director, has a one-man show running at the Blondelle Gallery, New York, through April 3. Pictured with Cato is John Berg, Columbia's art director for packaging and design.

Hague, Manning To Embark on New Ventures

NEW YORK—Next season's Broadway musical theater scene will see a showtune composer moving into the rank's of producer, and a pop songwriter taking his first crack at a show score.

The show tune composer is Albert Hague, who has the rights to "The Man in the White Suit," a movie starring Alec Guinness of a few years back. Hague, who composed the score for "Plain and Fancy" and "Redhead," is now negotiating for a librettist and lyricist. He'll do the music. Hague also expects that the show will eventually wind up as a co-production deal with another manager.

The pop songwriter turning to the legitimate theater is Dick Manning, whose credits, mainly in collaboration with the late Al Hoffman, include "It Takes Two to Tango," "Hot Diggety" and "Papa Loves Mambo." Manning has been set to write words and music for the adaptation of Jimmy Savo's book "Little World, Hello." Nino Savo, widow, of the late comedian, will do the libretto.

Manning's musical is to be produced by Jack Beekman, president of Artists International Inc. and the Personal Manager's association.

N. Y. Town Hall Audience Better Than Odetta

NEW YORK—RCA Victor recording artist Odetta performed at Town Hall Saturday (13) to a capacity audience that not only overlooked her shortcomings, but burst into enthusiastic applause when she deserved, instead, mild, appreciative clapping.

She seemed to be continuously retuning her guitar and some of the songs were tedious and dull. She was sometimes difficult to understand. But the audience, mostly of college age, had come to worship as much as listen.

Odetta possess a controlled, powerful voice. On "Shenandoah" you could almost hear the old Missouri rippling. Her range is vast. "Mr. Froggie Went a Courting," became a charming excuse for laughter. She proved she could belt folk tunes or hand them softly to her audience. A dabbling of blues was also successful—es-

has made him valuable to Columbia Records.

At the Empire Room, as with "Boulevard of Broken Dreams" through "Who Can I Turn To," Bennett broke down the facade of "hipness" and made his listeners feel unabashedly maudlin.

If converting urban sophisticates into honeymooners comprises much of the Bennett mystique, it is only the halfway point in any analysis of Bennett's prowess in person or on disk. There can be no question that Bennett gets through to people because he is also a hard-working vocal technician. He strives in quest of his material and he is just as workmanlike in performing it.

The attendance an artist like Bennett gives to the rules of making vocal music goes largely unnoticed. But it is paying attention to the art that goes far to explain Bennett's Empire Room triumph.

Dynamics, breath support, intonation, attacks, cutoffs, anticlimax and climax levels, consonant treatment make up Bennett's style. He attends to the rules governing all of them. Most of his fans would be aware of it only if he didn't apply them.

MJ Promotions Taps Levine

NEW YORK—M. J. Promotions Ltd. of England has appointed Bob Levine to head its New York office. M. J. Promotions is headed by Mike Jeffery, personal manager of the Animals. Jeffery recently signed Goldie and the Gingerbreads, who are currently touring with the Rolling Stones. The girls record for Decca in England and are due in the U. S. sometime in April.

PEOPLE AND PLACES

Gene Pitney and George Jones, who were teamed on the Musicor label, will guest on Jimmy Dean's ABC-TV show April 15. . . . Producer Sid Bernstein will present Tony Bennett in "A Memorable Musical Evening" at Lincoln Center's Philharmonic Hall April 9. The singer will be co-starring for the first time on a New York concert stage with Stan Getz. . . . Angie, of Angie and the Chicklettes, who recorded "Treat Him Tender, Maureen" for the Apt label, is singer-ventriloquist Angela Martin. . . . The William Morris Agency has signed the new vocal group, the Trophies. Marshall Helfand is the group's manager. . . . Charlie Rich, who is now out on the road promoting his new RCA Victor single "Gentleman Jim" and "There Won't Be Any More," will be in Nashville for the opening and dedication of RCA's new recording studio March 29-30.

The Smothers Brothers have completed their spring schedule up until they begin filming their CBS-TV series, "The Smothers Brothers" at Four Star. They will be playing concerts in Detroit; Plattsburgh, N. Y.; Buffalo, N. Y.; Fayetteville, Ark., before they begin a 10-day engagement at the Deauville Hotel in Miami March 26. Following the Miami date, they play the Chi Chi Club in Palm Springs for a week and then go into the Melodyland Theater in Anaheim for a week. After a two-week holiday, they take off again with dates in Texas beginning May 6. Shooting on the TV series begins May 17. . . . Comedian George Kirby has been set for a two-week date at the Copacabana beginning March 25. . . . Ethel Ennis, RCA Victor artist, is at the Living Room in New York for the next two weeks. . . . Pearl Bailey is scheduled for a shot on Jimmy Dean's ABC-TV show May 6.

Arranger-composer Phil Moore will conduct the orchestra during Diahann Carroll's Coconut Grove, Los Angeles, engagement which begins March 22. . . . The Johnny Miller Trio is now at the Golden Harp in Livingston, N. J. . . . Leo Fuld, singer-owner of the Israeli Cafe Sahbra in New York, has a new LP on the market titled "My Songs Go Round the World" on the Seeco label. . . . English singer Shari Lewis plays a date at the Copacabana starting March 25. . . . Thelma Carpenter, who will appear on WABC-TV's "Salute to Eddie Condon" March 27, is also set for a shot on "Girl Talk" some time in April. . . . Nina Simone and Hugh Masekela's Quartet will be at Art D'Luogoff's Village Gate until April 8.

MIKE GROSS

Windy City Breathless; Bennett Rules Supreme

CHICAGO — Tony Bennett's thoroughgoing conquest of the Empire room during the past three weeks has local club chroniclers bandying about various explanations.

"Maybe it was the way Bennett walked on unannounced at each show—absolutely no fanfare—which caught people's imagination."

"Chicago's been lusting for big names. Tony showed up at just the right time."

"The haunting trumpet collaboration of Bobby Hackett had much to do with Bennett's incredible draw."

But to cut a long list of explanations short, in the opinion of this observer Tony Bennett broke the all-time Empire Room one night records for gross and attendance and is being booked back as fast as schedules will allow by doing just what

Signings

Capitol has signed singer-arranger H. B. Barnum. He formerly recorded for RCA Victor and Imperial. . . . Comedian Pete Barbutti has signed with Vee Jay. His first LP is due next month. Barbutti has been playing Coast night clubs. . . . B. B. King has re-signed with the ABC-Paramount label. . . . Comedian George Kirby has joined the Chess Records roster. Unique aspect of the contract is that Kirby will record as a vocalist rather than as a mimic comedian. . . . Jerry Naylor, formerly under contract to Liberty, has been added to the Smash Records roster. The 25-year-old Naylor was lead singer for five years with a Liberty group called the Crickets. . . . Hi Records has signed Tommy Jay, a 17-year-old West Memphis, Ark., high-school student. Contract period is for three years. . . . The Duke-Peacock label based in Chicago has added female singers Lisa Richards, Ruth McFadden and Vi Campbell to its artists roster.

Lena Horne will now be recording under the United Artists Records banner. Her first project for the label will be the title tune from the new Frank Loesser show, "Pleasures and Palaces," which is scheduled to open on Broadway April 19. Miss Horne's session was supervised by LeRoy Holmes, UA's artists & repertoire staffer, and Ray Ellis did the conducting and arranging. . . . Comedienne Joan Rivers has been signed to do an album for Warner Bros. Records. . . . Reprise Records

pecially with the excellent accompaniment of Bruce Langhorne on guitar, who would have been an attraction alone, and Leslie Grinage on bass. Odetta's rendition of "Mr. Tambourine Man" and various "protest" songs lacked both interest and fever.

has latched on to singer Jerry Keller. . . . Nelson Pinedo, singer from Colombia, S. A., has been signed by Tito Rodriguez for Musicor Records. His first album, "A Latin in America," will be released shortly. . . . Blues singer Big Mama Thornton and comedian Earl Thomas signed with Kent Records. . . . Nick Bartell, president of Bart Records, has signed folk singer Raleigh Reid. Singles and LP's are planned. . . . Eddie Heller, head of Tribute Records, is continuing to build his artist's roster. He has signed the Bob Logan Orchestra, a society band from Westbury, L. I., the Fastbacks, Diana Durkin, and a one-named singer called Garnele. . . . Epic Records added David Janssen and Enzo Stuarti to its roster last week. Janssen is the actor currently starring in the TV series, "The Fugitive." He has just completed a special narrative recording which will be introduced at Epic's annual convention this summer. Stuarti, who once recorded on the Jubilee label, debuts on Epic with a single coupling "Take the Time" and "My Heart Won't Say Goodbye."

BRENDA SPECIAL FOR TEENERS

DETROIT — The Rooster Tail night club here broke a precedent last week (14) by scheduling a special early evening performance to allow youngsters to catch Brenda Lee's act there. The special show, which began at 6:30 p.m., was oversold and reservations had to be turned down even though the show was only advertised four days in advance.

The young Decca artist apologized to the adults in the audience who accompanied their youngsters, for pegging this special show to the teen-agers. Her showmanship and candor was rewarded with heavy applause from both.

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HOT RHYTHM & BLUES SINGLES

Billboard SPECIAL SURVEY for Week Ending 3/27/65

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	SHOTGUN Jr. Walker & the All Stars, Soul 35008 (Jobete, BMI)	7	21	31	THE BIRDS AND THE BEES Jewel Akens, Era 3141 (Pattern, ASCAP)	3
2	3	STOP! IN THE NAME OF LOVE Supremes, Motown 1074 (Jobete, BMI)	6	22	22	A CHANGE IS GONNA COME Sam Cooke, RCA Victor 8486 (Kags, BMI)	9
3	4	PEOPLE GET READY Impressions, ABC-Paramount 10622 (Chi-Sound, BMI)	6	23	13	SUDDENLY I'M ALL ALONE Walter Jackson, Okeh 7215 (Blackwood, BMI)	8
4	2	MY GIRL Temptations, Gordy 7038 (Jobete, BMI)	9	24	23	THE "IN" CROWD Dobie Gray, Charger 105 (American, BMI)	9
5	7	GOT TO GET YOU OFF MY MIND Solomon Burke, Atlantic 2276 (Cotillion, BMI)	4	25	25	THE BOY FROM NEW YORK CITY Ad Libs, Blue Cat 102 (Trio, BMI)	9
6	6	NOWHERE TO RUN Martha & the Vandellas, Gordy 7039 (Jobete, BMI)	5	26	34	DANNY BOY Jackie Wilson, Brunswick 55277 (Boosey & Hawkes, ASCAP)	3
7	5	DON'T MESS UP A GOOD THING Fontella Bass & Bobby McClure, Checker 1097 (Arc-Saico, BMI)	8	27	32	NEVER, NEVER LEAVE ME Mary Wells, 20th Century-Fox 570 (Merca, BMI)	2
8	12	I DO LOVE YOU Billy Stewart, Chess 1922 (Chevis, BMI)	8	28	33	PEACHES 'N' CREAM Ikettes, Modern 1005 (Screen Gems-Columbia, BMI)	2
9	9	ASK THE LONELY Four Tops, Motown 1073 (Jobete, BMI)	8	29	21	YOU'VE LOST THAT LOVIN' FEELIN' Righteous Brothers, Philles 124 (Screen Gems-Columbia, BMI)	9
10	8	SHAKE Sam Cooke, RCA Victor 8486 (Kags, BMI)	9	30	24	THE NAME GAME Shirley Ellis, Congress 230 (Gallico, BMI)	9
11	11	HURT SO BAD Little Anthony & the Imperials, DCP 1128 (South Mountain, BMI)	8	31	—	THE ENTERTAINER Tony Clarke, Chess 1924 (Chevis, BMI)	1
12	28	I'LL BE DOGGONE Marvin Gaye, Tamla 54112 (Jobete, BMI)	2	32	—	WE'RE GONNA MAKE IT Little Milton, Checker 1105 (Chevis, BMI)	1
13	15	TWINE TIME Alvin Cash & the Crawlers, Mar-V-Lus 6002 (Va-Pac, BMI)	9	33	26	IT'S GONNA BE ALRIGHT Maxine Brown, Wand 173 (Screen Gems-Columbia, BMI)	6
14	14	WE ARE IN LOVE Bobby Byrd, Smash 1964 (Try Me, BMI)	6	34	—	DON'T WAIT TOO LONG Bettye Swann, Money 108 (Cash, BMI)	3
15	16	YOU BETTER GET IT Joe Tex, Dial 4003 (Tree, BMI)	6	35	40	GOOD TIMES Jerry Butler, Vee Jay 651 (Frost, BMI)	3
16	17	TEASIN' YOU Willie Tee, Atlantic 2273 (Cotillion-Shirleys, BMI)	5	36	—	THE CLAPPING SONG Shirley Ellis, Congress 234 (Gallico, BMI)	1
17	19	MR. PITIFUL Otis Redding, Volt 124 (East-Time, BMI)	8	37	37	I WANNA BE (Your Everything) Manhattans, Carnival 507 (Bright Star-Sanavan, BMI)	9
18	18	WHEN I'M GONE Brenda Holloway, Tamla 54111 (Jobete, BMI)	4	38	—	COME BACK BABY Roddie Joy, Red Bird 10-021 (Trio-Wemar, BMI)	1
19	10	YOU GOT WHAT IT TAKES Joe Tex, Dial 4003 (Tree, BMI)	5	39	—	HEART FULL OF LOVE Invincibles, Warner Bros. 5495 (Circle Seven, BMI)	1
20	20	COME SEE Major Lance, Okeh 7216 (Camad Chi-Sound, BMI)	4	40	—	YOU CAN'T HURT ME NO MORE Gene Chandler, Constellation 146 (Curton-Jalynne, BMI)	1

HOT R&B LP's

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	2	PEOPLE GET READY, Impressions, ABC-Paramount ABC 505 (M); ABCS 505 (S)	4
2	7	IMPRESSIONS GREATEST HITS, ABC-Paramount ABC 515 (M); ABCS 515 (S)	3
3	3	WHERE DID OUR LOVE GO, Supremes, Motown MT 621 (M); S 621 (S)	9
4	1	SHAKE, Sam Cooke, RCA Victor LPM 3367 (M); LSP 3367 (S)	7
5	5	GOIN' OUT OF MY HEAD, Little Anthony & the Imperials, DCP DCL 3808 (M); DCS 6808 (S)	7
6	—	TEMPTATIONS SING SMOKEY, ABC-Paramount G 912 (M); GS 912 (S)	1
7	4	THE NANCY WILSON SHOW! Capitol KAO 2136 (M); SKAO 2136 (S)	8
8	8	SAM COOKE AT THE COPA, RCA Victor LPM 2970 (M); LSP 2970 (S)	8
9	10	L-O-V-E, Nat King Cole, Capitol T 2195 (M); ST 2195 (S)	2
10	9	HOW SWEET IT IS TO BE LOVED BY YOU, Marvin Gaye, Tamla TM 258 (M); (No Stereo)	7

HOT SPIRITUAL SINGLES

1. PEACE, BE STILL James Cleveland, Savoy 4217
2. WAITING FOR MY CHILD Consolers, Nashboro 800
3. YOU'VE BEEN GOOD TO ME Gospel Harmonettes, Vee Jay 952
4. MORE THAN A HAMMER AND NAIL Staple Singers, Epic 9748
5. BE CAREFUL OF STONES THAT YOU THROW Staple Singers, Epic 9748

HOT SPIRITUAL LP's

1. ON THE BANKS OF JORDAN, VOL. 4 James Cleveland, Savoy MG 14096
2. AMEN Staple Singers, Epic LN 24132
3. A BRIGHT SIDE Mighty Clouds of Joy, Peacock, PLP 121
4. PEACE, BE STILL, VOL. 3 James Cleveland, Savoy MG 14076
5. HEAVEN, THAT WILL BE GOOD ENOUGH FOR ME James Cleveland, Savoy MG 14102

NEW ACTION R&B SINGLES

Other records registering solid sales in certain markets and appearing to be a week away from meriting a listing on the national Hot R&B Singles chart above. All records on the chart are not eligible for a listing here.

CRYING MAN
Lee Lamont, Backbeat 542

EVERY NIGHT, EVERY DAY
Jimmy McCracklin, Imperial 66094

NOT TOO LONG AGO
Uniques, Paula 219

YOU CAN HAVE HIM
Dionne Warwick, Scepter 1294

TOP R&B JOCKEY'S PICK-OF-THE-WEEK

PORKY CHADWICK, WAMO, Pittsburgh, Pa.
You Can Have Him, Dionne Warwick, Scepter 1294
The Barracuda, Alvin Cash & the Crawlers, Mar-V-Lus 6005
The Entertainers, Tony Clarke, Chess 1924
Teasin' You, Willie Tee, Atlantic 2273
Boo-Ga-Loo, Tom & Jerrio, ABC-Paramount 10638
LP—Grits & Soul, James Brown, Smash MGS 27057 (M); SRS 67057 (S)

WILLIAM (BOY) BROWN, K-JET, Beaumont, Tex.
Got to Get You Off My Mind, Solomon Burke, Atlantic 2276
Ain't No Telling, Bobby Bland, Duke 390
LP—Grits & Soul, James Brown, Smash MGS 27057 (M); SRS 67057 (S)

DANNY STILES, WNJR, Newark, N. J.
The Record (Baby, I Love You), Atco 6343
That's Why I Love You, Barbara & Brenda, Heidi
LP—Murray the K's Greatest Holiday Show Live From the Brooklyn Fox, Brook-Lyn 301 (M)

DICK (CANE) COLE, WLDK, Memphis, Tenn.
We're Gonna Make It, Little Milton, Checker 1105
LP—The Great Otis Redding Sings Soul Ballads, Otis Redding, Volt 411 (M)

KEN HAWKINS, WJMO, Cleveland, Ohio
We're Gonna Make It, Little Milton, Checker 1105
Pick—The Touch of Venus, Sandy Winns
LP—The Big Hits of Detroit, H. B. Barnum

DR. BOP, WAWA, Milwaukee, Wis.
Just Lay It on the Line, Barbara Lynn, Jamie
We're Gonna Make It, Little Milton, Checker 1105
LP—The Great Otis Redding Sings Soul Ballads, Volt 411 (M)

AL JEFFERSON, WWIN, Baltimore, Md.
I Will Always Have Faith in You, Grover Mitchell, Decca 31747
How High Can You Fly, Willie Small
LP—It's All Over, Walter Jackson, Okeh OKM 12107 (M); OKS 14107 (S)

JOHN HARDY, KDIA, San Francisco
The Record (Baby, I Love You), Ben E. King, Atco 6343
In Your Heart You Know I'm Right, Dontells, Vee Jay

MILTON (BUTTERBALL) SMITH, WMBM, Miami
The Work Song, Clint Stacey, Gaslight 777
Woman, Lloyd Price, Monument 877
Got to Get You Off My Mind, Solomon Burke, Atlantic 2276
Watch What Happens, Royalties, MGM 13327

WILLIE MCKINSTRY, WJLD, Birmingham, Ala.
We're Gonna Make It, Little Milton, Checker 1105
LP—The Most Exciting Organ Ever, Billy Preston, Vee Jay VJ 1123 (M)

GEORGE (HOUND DOG) LORENZ, WBLK-FM, Buffalo, N. Y.
Iko Iko, Dixie Cups, Red Bird 10-024
Dust Got in My Daddy's Eyes, Bobby Bland, Duke 390
Somebody's Got to Pay, Little Johnny Taylor, Galaxy

CHET McDOWELL, KYOK, Houston, Tex.
Do You Really Love Me, Thomas Hall, Diamond

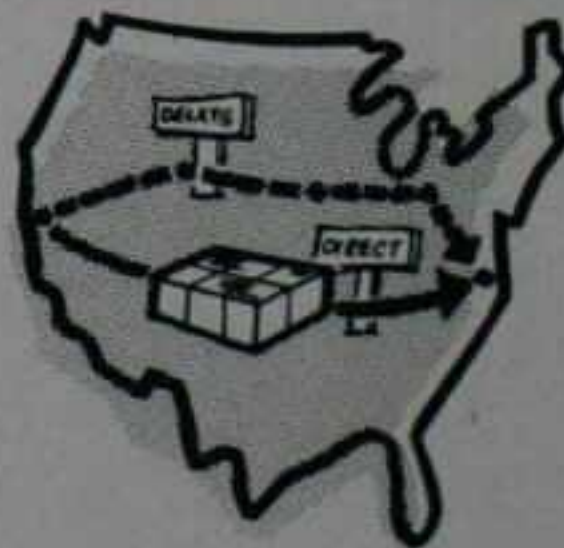
DJ SPOTLIGHT

PORKY CHEDWICK
WAMO, Pittsburgh

Porky Chedwick, widely known as "Daddio of the Radio," has been "boss man" for the past 11 years at WAMO. Porky drew one of the largest crowds ever (13,000 paid—3,000 turned away) at Pittsburgh's new Civic Arena several years ago and grossed more than \$35,000. Chedwick has conducted more than 2,000 hops and has done as many as 110 consecutive hops without a night off. A recording artist in his own right, Porky is featured on WAMO's "Golden Gassers" on Chess; "Porky Chedwick Spies the Dusties," and "Porky Chedwick Presents Dusty Discs"—both on the Ricky label.



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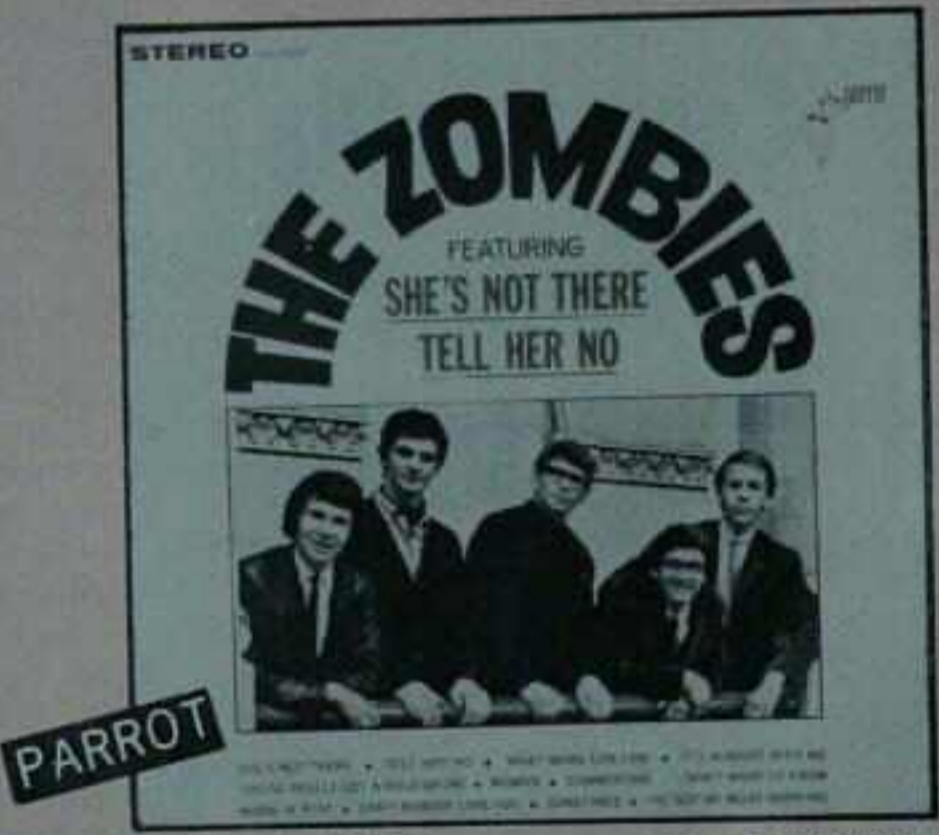
Stereo PS 419 Mono LL 3419



Stereo PS 412 Mono LL 3412



Stereo PS 392 Mono LL 3392

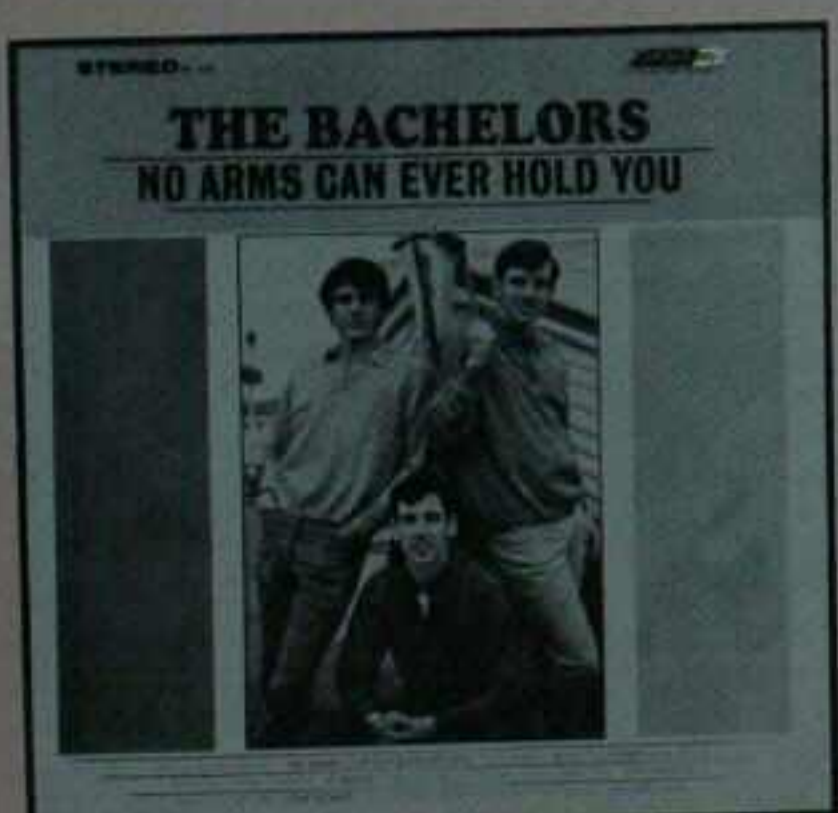


Stereo PAS 71001 Mono PAL 61001



Stereo PS 402 Mono LL 3402

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Stereo PS 418 Mono LL 3418



Stereo PS 416 Mono LL 3416



Stereo SPC 21005 Mono PM 55002

COULD FOLLOW "UNA SERA"

New Japanese Song Smash?

TOKYO — "Una Sera di Tokyo" unexpectedly became a smash when it was first etched by the Peanuts (a twin sister duo) of King Records. Four different recordings of this tune were released by other labels. Then Caterina Valente, Milva and Vikki Carr cut it in original Japanese. In England, Stanley Black and Mantovani followed suit.

The song was composed by Yasushi Miyakawa and published by Watanabe Music, who assigned its copyright to Leeds

in the States. The song is still going strong here.

Now, a comer is "One Rainy Night in Tokyo" (lyrics and music by Domei Suzuki; published by Nippon Music, a subsidiary of Radio Tokyo), which is gaining tremendous popularity. Thirteen different disks cut by top-ranking Japanese are now on the market.

Brenda Lee's single with its Japanese and English versions is to be marketed April 1 by Teichiku Records, and foreign artists who have already taped

it are Los Tres Diamantes, Log Paraguayos and Louis Rogers. It is quite rare for a Japanese song to have been recorded by 17 different artists within six months after its initial release.

Both these songs were composed by free-lance writers, and picked up by major recording companies. This is seldom seen in Japan. Most of the leading authors and composers are exclusive to recording companies. This is a custom here, but it is likely that a new era is dawning to get songwriters free from exclusive contracts.

Especially noteworthy is the trend that newly established music publishers are focussing their power on the production of songs which will be internationally acceptable. However, the majority of Japanese pop songwriters are not yet fully acquainted with diatonic techniques to write songs for the Western Hemisphere. Japanese songs are pentatonic.

Pye Bucks Industry Tide in UK; Sales Up

LONDON—Although British disk sales for the first two months of this year are expected to be down generally—Pye Records sales continue to rise. Managing director Louis Benjamin has said that he expects Pye sales for the first two months to show an increase of 15-20 per cent over the same

period in 1964 when the company had a million-seller with the Searchers' "Needles and Pins."

"As far as we are concerned 1965 looks like being a better-than-ever year. We are looking forward to an emphasis on folk which could well take sales to a new high in forthcoming months," Benjamin added.

Pye issued the first single by new folk singer Donovan March 12, and although there were no advance orders, the company shifted 25,000 copies of the single in the first three days to dealers. The record will get U. S. release on Hickory soon.

Pye will boost its folk campaign with the acquisition of the Warner Bros. label and the leading American folk trio Peter, Paul and Mary in July. Pye will tie in a Warner's campaign with the re-launching of Reprise in August following an extension of the Pye-Reprise contract. Allan Sherman and Peter, Paul and Mary are expected to be among American artists who will attend a party in London at that time.

U.K. Publishers Mapping BMI Firms in U.S.

NEW YORK — Roy Berry, managing director of the English publishing firm, Campbell-Connelly, was in town last week to initiate plans to open a Broadcast Music, Inc., firm in the U. S. Berry met with several BMI executives in New York for the first stage of the discussions.

During his New York stay, Berry also began negotiations for some catalog deals and scouted material that he could publish in England.

He left for Los Angeles late last week for visits with American Music, Central Songs and Montclair Music, publishing firms which Campbell-Connelly represents in England. He also plans to visit the Coast-based record companies before returning home via the Polar route.

Berry reported that Campbell-Connelly had its best year in 1964. The firm had such hits as "Glad All Over," "I Believe," "Have I the Right," "Hold Me," "Together" and "Because."

Disk Firms Ink Three New Acts

SIDNEY — Three new acts have been signed to recording contracts here. The Wesley Three, who made a Sidney folk concert appearance in January, were signed by Seven Lebeck, a&r manager for CBS, and have already cut two singles and an album. The Bluedogs and Lyn Randell have been signed to the HMV label. RCA Victor has signed the Flies, an instrumental group.

Rolling Stones Recorded in U. K. Concerts

LONDON—Andrew Oldham has been recording the Rolling Stones on British concert tour. He has waxed tracks for an album which will be issued in the U. S. in April—at the time of the group's second tour there. Four of the tracks are being issued here as an EP.

Oldham will also record the Stones in Hollywood. Their next U. S. single, "The Last Time," is due for release now. It will not be issued here until early summer.

Oldham has accepted an invitation to stay in Hollywood next month and record several tracks for Reprise, although he still doesn't know whom he will be waxing.

Oldham has revealed that the coupling of the Stones' new single, "Play With Fire," is not by all the group. He made both sides in Hollywood in February, and the flip side features Stones Mick Jagger and Keith Richard, with Phil Spector on guitar and Jack Niztsche.

'Como Una Ola' Is Winner of Chile Songfest

VINA DEL MAR, Chile— "Como Una Ola" was winner in the international field of the recent 6th song festival here. Odeon's Cecilia sang the winning number and Ruben Nouzeilles of the record company says a record will be launched in several Latin American countries next month. The song was written by Maria Angelica Ramirez. Cecilia has been invited to sing the song at Spain's Benidorm Festival.

Other international winners were "Vengo de Llorar," written by Ricardo Jara, and "Quiero," Folklorio winners were "Mano Nortina" by Herman Alvarez, "La Dama Blanca" by Lidia Urrutia, and "El Corralero" by Sergio Soval.

Singing the winning songs were Cecilia, Los Cuatro Cuartos, Gladys Briones, Marco Aurelio, Los de las Condes and Ester Sore. The Philips, Demon, and Goluboff record companies announced plans to record many of the festival finalists.

The 10-day festival, and the Discomania Awards here, organized by the City Council and Radio Minería, attracted more than 100,000.

'Shindig' Show To Aid Charity

MANILA—A "Shindig" concert for teen-agers will be held April 23 in the Rizal Theater here under the supervision of Fr. Reuter, S. J. All proceeds will go to charity. Groups participating include Ramon Jacinto and the Riots, the Electromaniacs, Moy Palma and the Jetblacks, Jaime Jose and the Deltas, the Phantoms, Kingsmen, Madnettes, and the Elevenettes. The show will also feature several dance numbers.

William Morris Will Open London Offices

LONDON — The William Morris Agency will open offices here on or about April 1. The decision to establish its own offices in London was made after a study of current global operations and their relationship to the long-range international growth plans of the agency.

Opening follows the establishment over three years ago of Organization on the Continent with offices in Rome, Paris and Madrid. Last year, the agency opened offices in Munich.

John Mather, who heads the William Morris Organization on the Continent, will headquarter in London and also direct the British operations. Mather, who recently was in Beverly Hills and New York for a series of meetings, returned to Europe

with plans for the establishment of the London office. He was accompanied by Phil Kellogg, co-head with Joe Schoenfeld of the agency's world-wide motion picture department. Kellogg will work with Mather in setting up the English operation.

Despite the plans for the London offices, William Morris' relationship with Christopher Mann, Ltd., will continue, but the association will be limited to the joint representation of long-standing clients who have been mutually handled by the two agencies. Abe Lastfogel, president of William Morris, also indicated that the agency's association with the Foster Agency, Ltd., which has represented William Morris talent for more than a half a century, will continue undisturbed.

'RATIONING' OF RELEASES IRKS BEATLES BACKERS

LONDON—The shortage of Beatles recorded material seems to be arousing controversy everywhere. EMI chairman Sir Joseph Lockwood has previously said he would be happier if more records by the group were issued, and now EMI's overseas associates are calling for more Beatles recordings.

A new Beatles' single will be issued here April 9—almost five months after their last, "I Feel Fine." It will be issued in the U. S. at about the same time, although American fans have had an in-between release there with "Eight Days a Week," issued in Britain on the group's last album, but not as a single.

The Beatles' last LP was released in December and another is not expected before their film album is issued about June.

In answer to criticism that there were all too few Beatles records, Brian Epstein told Billboard: "I think that the Beatles produce as many records as most artists on average. The reason why more people are asking for more records is that there is obviously a greater demand for Beatles' material. In my experience many artists have been damaged by over-exposure on record."

Gale Garnett to Wax in Rome

ROME — Gale Garnett, who recently had a hot seller in the U. S. with "We'll Sing in the Sunshine" on the RCA Victor label, is due here March 29 to record the tune in Italian for Victor in Rome. During her stay, Miss Garnett will appear on several network TV shows. Following the recording sessions, she will tour England and France for radio and TV guest shots and newspaper interviews.

While in Paris, she will report to Oscar Films, Ltd., where she will dub the spoken voice of Claudia Cardinale in the movie, "The Magnificent Cuck-

old." She's due to return to the U. S. April 5 to open a four-week engagement at Los Angeles' popular folk house, the Mecca.

U. OF TORONTO GATHERS GIANT DISK ARCHIVE

TORONTO — A recording archive of major scope is building rapidly at the University of Toronto.

"We aim to be comprehensive in classical and genuine folk music, selective in jazz, and very selective in popular music," says Professor Harvey Olmick of the Faculty of Music, who is guiding force behind the mammoth project. "We are, of course, very interested in Canadian recordings, but it is an international archive."

The Canadian record industry is co-operating fully.

The "historical" side of the library contains some 35,000 recordings at this point, dating back to wax cylinders from the early 1900's and including a large number of 78 rpm's and tapes.

Foundation of the collection of contemporary recordings is some 15,000 LP's, and Olmick believes the library will grow by 4,000 or more albums of current issues a year.

Distrib in U. K.

LONDON — Delmark Records of Chicago is releasing its jazz issues through a new disk firm, Talent Record Co., run by Carlo Kraemer. Priced at \$4.70, the first release comprises eight albums of traditional, modern and blues by George Lewis' New Orleans Ragtime Band, Sleepy John Estes, Big Joe Williams, Curtis Jones and others.

Bob Koester of Delmark visited the U. K. with Sleepy John Estes when the blues package played here in 1964. Releases will be made in the original U. S. sleeves.

Bowen Comments on Scene

• Continued from page 4

songbook has been a blockbuster in England.

Additional pluses from her British appearances resulted in offers to play the Paladium, night clubs and do a TV special.

After appearing on TV-radio for four consecutive days, Keely's "Heart" single sold 8,000 copies the following day when it was released. This kind of sale is possible, Bowen explains, because of the interest generated in the product by

radio exposure however limited it is. A top DJ may broadcast for only 90 minutes once a week, but this limited airplay, with faithful audiences, creates the product interest.

Without discount stores or price deals, record retailers stock carefully and merchandise the product to advantage, Bowen said. "There were signs in record store windows advertising Keely's new single the first day it was out," Bowen exclaimed. "You can create excitement

which is contagious over there which makes you want to try it here," he remarked.

British radio in the main plays British acts, so Americans who aren't physically on the scene don't get their disks played, the producer claims. Bowen says he will next release a Keely single in five foreign languages in April. This is the next step in his drive to make the vocalist a "world artist."

Bowen says that during his London stay he learned the British Immigration Service was planning to tighten its rules covering visiting American acts as a tit-for-tat act for the strict U. S. laws facing British acts. Tours by the Nashville Teens and Sandi Shaw were cancelled after the U. S. government refused to issue work permits. The American ruling is that visiting artists must have a distinguishing specialty, Bowen says.

Folk music, after a slow start, is beginning to creep into the British market, Bowen also learned. A forthcoming tour by Bob Dylan was s.r.o., and the English were excited about a local singer styled after Dylan. There was admitted pros and cons within the British music industry over the eventual success of folk music.

The big beat dominates and will be hard-pressed to relinquish its domination. But there are signs that rock groups below the Beatles and Rolling Stones are beginning to wear thin, Bowen noted, and a move is developing to get away from the girlish long hair and back to normal appearances.

ACCORD PAVES WAY FOR ROME FEST JUNE 17-19

By SAM'L STEINMAN

ROME—With AFI (Italian Phonograph Association) and RAI (Italian Radio-TV) in agreement, the second Summer Song Competition will get underway at the St. Vincent Casino June 17-19 with awards being made in the fall after all sales records are available.

The general agreement, however, has had its share of controversy between RAI and various disk firms. The companies were not allowed to select artists for the fest. In the case of RCA, the nominations of Rita Pavone, Gianni Morandi and Dino, all best sellers, have been turned down in favor of the Rokes, an Italian-based Beatle-like group from England, Nico Fidenco and Oscar. Other labels with smaller groups of artists have been given a more free rein. Ri-Fi, for instance, has nominated Tony Dallara, Memo Remigi and Ivo Zanicchi.

The method of computing the winner is also expected to be revised.

Although John Foster was in first place in most of the magazine best seller lists a year ago with "Amore Scusami," his disk placed third, with the top award going to Los Marcellos Ferial for "Sei Deventata Nera." Controversies to the contrary, all labels will compete because the records receive steady radio plugging throughout the summer.

Manila Holds Choral Fest

MANILA—A songfest '65 for choral groups was scheduled to be held Sunday (21) at the UP Theater, Quezon City. More than 1,000 voices from 20 choral groups competed. It was the fourth year for the intra-school event, postponed from Feb. 28. Proceeds went to provide summer camp for youngsters.

Participating groups and glee clubs were from Ateneo University, De la Salle College, Far Eastern University, Jose Rizal College, Letran College, MIQ University, Maryknoll Col-

lege, St. James Academy, Philippine Normal College, San Pablo College, St. Christopher's Academy, St. Scholastica's College, University of the East, UP Medical Glee Club, UE Ramon Memorial Medical Center, UP Upsilon-Sigma Phi Fraternity Glee Club and the UST Nursing Glee Club.

Guest performers were Wagner High School Glee Club of Clark Air Force Base, the Maryknoll College Glee Club, the AFB Singing Soldiers and the GHQ Band, and Ateneo University College Glee Club.



THE FIRST CANADIAN GROUP to appear on NBC-TV's "Hullabaloo" is David Clayton Thomas and his quintet, the Shays, tentatively set for the April 6 telecast. Here, the young singer, center, discusses new material with Duff and Danny Roman of Mostoway Productions. Paul Anka's Camy Productions, New York, is negotiating for U. S. release of the new David Clayton Thomas single, "Walk That Walk," on the Red Leaf label in Canada.

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Juke Box for Home Use Is Invented by Radionette

OSLO—After more than five years of experiments, the Norwegian radio and TV factory, Radionette, has invented a new phonograph. It was demonstrated here last week (11). Radionette plans to export 80 per cent of their new machine, a juke box for the private home.

Norway Record Set by Beatles

OSLO—The Beatles have set a record here in Norway. In less than four months, the quartet has gained seven Silver Disks, handed out by Arbeiderbladet, capital newspaper.

Previously, Elvis Presley and Jim Reeves topped the parade with five silver disks each, achieved, though, during a longer period of time.

These platters have brought the Beatles the Norwegian trophy: Nov. 14, 1964, "A Hard Day's Night"; Jan. 16, 1965, "I Should Have Known Better," "She Loves You"; March 8, 1965, "All My Loving," "Can't Buy Me Love," "I Feel Fine," "If I Fell."

BEATLES INTERNATIONAL Exclusive in Sound.

The World's Greatest Show Business Attraction Talks to: Derek Taylor, their friend and former publicity officer and press agent.

30 minutes of Beatle Talk on tape obtained in the Bahamas this month. Single Interviews with each of the four. Group interviews with all four.

Easy, friendly conversations in depth on how they write songs, how they fill their leisure, Ringo's marriage, and a hundred other subjects.

There is wit, sarcasm and common sense. This is no routine question and answer session. It is talk between friends.

All inquiries to: Derek Taylor

PRESTIGE, INC. 6290 Suite 504

Sunset Blvd., Hollywood, Calif.

Roulette Adds Canada Branch With M. Loeb

NEW YORK—Roulette Records, in an expansion move, has formed Roulette Records of Canada Ltd. in partnership with M. Loeb Ltd., according to president Morris Levy. The new firm will manufacture and distribute Roulette Records exclusively throughout Canada besides distributing other labels. A distribution deal has been set already with Forum Records.

M. Loeb Ltd., headquartered in Ottawa, is one of the largest food and sundries distributors in North America. Part of the organization includes National Drug & Chemical Co. of Canada Ltd., wholesale drug suppliers of over 2,000 drug outlets in Canada. Loeb only recently entered the record business with the establishment of a subsidiary in Montreal—Allied Record Corp. Allied distributes Pye, Time, Mainstream, Electra, Regina, Everest, Non-such, Premiere and others.

Roulette and Loeb (through Allied) will maintain 50 per cent interest in the new Canadian Roulette. Morris Levy has been named chairman of the board; Phil DeZwirek, president of Allied, was appointed president of the new firm. Other officers are: Hugo Peretti, vice-president; Zave Climan, secretary-treasurer, and Phil Najovits, sales and promotion manager. Peretti is vice-president and a&r director at U. S. Roulette and Climan is vice-president, finance of Loeb.

The first release of Canadian Roulette was "Double-O-Seven" by the Detergents. Levy said that many albums from the Roulette catalog will soon be released through the Canadian firm.

Other Roulette activities included the appointment of Steve Schulman as regional promotion representative for Philadelphia, Baltimore, and Washington. He will report directly to Red Schwartz, national promotion director.

Roger Miller Going Abroad

CHICAGO—Roger Miller, riding on the crest of a record nearing the million mark in the U.S., helps to spread the hit internationally when he arrives in Great Britain April 4 for a series of top TV and personal appearances in England and on the Continent.

Itinerary, set by Philips International, Baarn, Holland, is a part of an international tour set-up extended to Smash-Fontana talent to boost their stock overseas. Thus far, the series of shows include "Ready, Steady, Go"; "Juke Box Jury" and several TV stops on French web shows.

Miller will feature his dinking of "King of the Road," which is also title song of his best selling album.

News From the MUSIC CAPITALS OF THE WORLD

AMSTERDAM

The Everly Brothers will visit Holland on April 30 and May 1 for two appearances; a special show for Dutch TV and an evening program for Radio Veronica. ... Bovema's Columbia label will release the single "The Minute You're Gone." ... Rising on the charts are EMI label's beat groups The Seekers and Herman's Hermits with "I'll Never Find Another You" and "Silhouettes." ... Gerrit van der Meent of CNR Records expects high sales of the new records of Ciska Peters, "Blijf Ik in Je Gedachten" and of Rocco Granata's "Melancholie." ... Conducted by Leopold Stokowski, the London Symphony Orchestra gives a fascinating performance of Rimsky-Korsakov's "Sheherazade" on Decca LP, released in both mono and stereo. It is the first classical recording in Decca's "Phase 4" system. ... Greetje Mona and Willy Williams, upcoming Benelux artists, were guests in a 30-minute film slated for AVRO airing. Program in the monthly "Combo" series produced by Gerrit den Braber includes Mona's version of "La Playa" and Williams' "Bimba Bella." ... Arrangements are being made to get some well-known Negram artists on Dutch TV, including Petula Clark, Sandie Shaw and the Searchers. ... Gerry Oord Jr. and Cees Pompe, both of Bovema, last week met with Gilele Studer of Talent Managers, Inc., regarding Vic Dana's European tour planned the end of this year.

Simultaneously with England, Phonogram Amsterdam released a Rolling Stones single "The Last Time." ... The famous Dutch Bach connoisseur, organist, composer and conductor, Dr. Anton van der Horst, died Sunday after a prolonged illness. He was 66. Van der Horst, who held an honorary degree in theology, made his last recording for the Artone label during 1964, including an album of Partitas, Preludes and Fugues by J. S. Bach, released recently.

To celebrate the appearance of Thelonious Monk in Holland, CBS released his latest album, "Monk." ... With the Jenka still going, CBS issued two more singles, Norman Ruby's orchestra with "Tea and Trumpets" and Dutch guitarist Eddy Christiani with "Happy Jenka." ... Basart says it has one of the best sellers of the moment, "Eight Days a Week" by the Beatles. This is in addition to their successful series of Beatle hits released in the past two years. ... After a lot of promo activities, Artone finally decided to release Chubby Checker's single, Cameo-Parkway, on which he is accompanied by the Dutch beat group, ZZ and the Masks. Titles are "Sloppin' in Las Vegas" and "Cato from Volendam." ... "Lovely Lovely," by Chubby is still selling very well. ... Chess artists Jackie Ross and Johnny Nash made a short Funckler-sponsored promotion tour through Holland. They did a canned TV program for AVRO and several live broadcasts with DJ's. ... Adamo will again perform in Holland at the Haarlem concertgebouw. His "Les Filles Du Bord De Mer" is still a success.

On the occasion of Rita Reys' 10th anniversary as Philips recording artist, Phonogram released a special LP, "Congratulations in Jazz." The disk contains new recordings of songs which brought fame to Rita. Besides working with Pim Jacob's trio (her husband), she has worked with many outstanding American jazz musicians, such as Art Blakey, Count Basie, Stan Getz and Sonny Rollins. ... Willeke Alberti, one of the best-selling pop singers in Holland, has recorded a Dutch version of the German "War ich auch Konigin," on Philips. ... RCA's Leonard Pen-

nario made a successful concert tour through Holland. He performed in Amsterdam, Rotterdam and The Hague. ... Inelco's Prima told us that several new releases have been made, all on RCA: Rita Pavone with "Viva La Pappa," of which very good sales are expected, Elvis Presley with "Do the Clam," and "One More Day" by popular Sylvie Vartan. Marc Aryan visited Holland to discuss his new Delta record with

(Continued on page 24)

Col. of Canada To Distribute MMM Tape

TORONTO—Columbia Records of Canada will distribute Minnesota Mining and Manufacturing's Scotch brand blank recording tape to retail record outlets in Canada, effective April 1. The Canadian company has not distributed the parent company's line of blank tapes because of the expense and inconvenience of importing the product from the U. S.

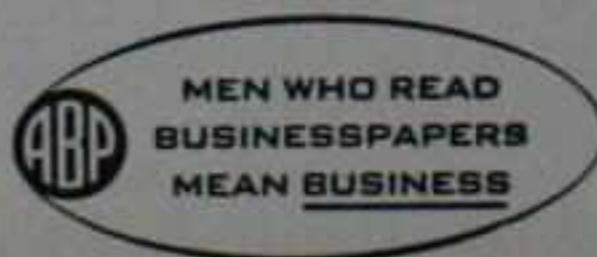
Three-M tape has not been sold in record bars in Canada in the past, except in a few leading stores which have purchased it through distributors serving electronics outlets, but both 3-M and Columbia predict success with the marketing of blank tapes in conjunction with pre-recorded tapes. National sales manager Jack Robertson held meetings in Toronto and Montreal this month at which a 3-M representative briefed Columbia salesmen and distributors on the new line.

Columbia offers the largest catalog of pre-recorded stereo tapes available in Canada and is the only Canadian record company marketing pre-recorded cartridges for the 3-M cartridge tape systems for home use.

Italy Debuts Zafred Work

ROME—Italy's second grand opera world premiere in a month took place at the Teatro dell'Opera, "Wallenstein," three-act work in six scenes based on Schiller's 11-scene trilogy, with score by Mario Zafred and libretto by the composer and his wife, Lilyan, was presented as one of the season's highlights March 19.

Zafred's best-known work was his version of "Hamlet," seen here some five years ago. Title role in the new work was sung by Nicola Rossi Lemeni. Cast included Anna Maria Rota, Mario Bastola and Gianfranco Cecchele. Musical direction was by Oliviero de Fabritiis. Margherita Wallman, who also staged the premiere performance of Ildebrando Pizzetti's "Clitennestra" at La Scala earlier this month, was stage director.



On December 13, 1964, Gary Lewis and the Playboys appeared on the Ed Sullivan Show, featuring their first record, "This Diamond Ring."

Last night, Gary Lewis and the Playboys again appeared on the Ed Sullivan Show, this time featuring their brand new release, "COUNT ME IN" b/w "Little Miss Go-Go" (#55778).

Need we say more?

**Another reason the industry's going
LIBERTY ENTERTAINMENT '65**



This Week's
NEWSMAKERS
Around the World



ROULETTE RECORDS has signed a two-year sponsorship agreement with the Trans-Atlantic Entertainment Corp., New York, which represents Radio Caroline, Great Britain's first commercial radio station. At the signing in New York were, left to right, Morris Levy, Roulette president; George Bernard, director of broadcast operations for Trans-Atlantic; and Rita Daley, Miss Radio Caroline. This marks the first major account Trans-Atlantic has secured for Radio Caroline since organization in Dec. 1964. Radio Caroline, via two shipboard facilities, reaches an audience of more than 15 million.



ITALIAN TEEN-AGE STAR Rita Pavone, left, admires one of Brenda Lee's trophies at a recording session in Nashville. Miss Pavone recorded several pop-country tunes under RCA Victor's Chet Atkins and with the backing of the Anita Kerr Singers.



ERICH SCHULZE, president and general manager of GEMA, will deliver the third annual Jean Geiringer Memorial Lecture on international copyright law at 5:45 p.m., April 14, at the Gallery of Modern Art, in New York. Topic will be "Copyright Reforms in Germany and Elsewhere." Noted author of many books on German and international copyright law, Schulze is also president of the International Copyright Society, Berlin. The lecture is sponsored by the New York University School of Law and the Copyright Society of the U. S. A.



ULLA WIESNER, who records for Polydor, will sing Germany's "Paradies, Wo Bist Du?" (Paradise, Where Are You?) at the 10th annual Eurovision Song Contest in Naples March 20.



A GOLDEN MOMENT WITH a couple of Gold Disks is shared by Petula Clark, who sang, and her recording manager Tony Hatch, who wrote the million-seller "Downtown" for Pye Records. The award backs up the recent presentation to Miss Clark at the San Remo Song Festival of her first Billboard Hot 100 Award for the same recording.

U. S. AMBASSADOR TO MEXICO Fulton Freeman held a reception at his home for the Modern Jazz Quartet during their last tour south of the border. At the reception were, left to right, Monte Kay, quartet representative; Milt Jackson (vibes); famed Cuban jazz composer Chico O'Farrill; Percy Heath (bass); Chucho Zarzosa, Mexican jazz pianist; John Lewis (piano); and Ambassador Freeman. Fourth member of the quartet, Connie Kay (drums) was not in picture. The group performed concerts at Mexico City's Fine Arts Palace and the cities of Cuernavaca, Puebla, and Monterrey.



THE TOP CANADIAN vocal instrumental group of 1964, according to an industry poll by RPM magazine, were the Esquires. The Capital of Canada recording group receives their award during a performance in Toronto. Above, left to right, are leader Don Norman, Brian Lewis, Richie Patterson, Gary Comeau; Walt Grealis, editor of RPM, and Paul Huot.



THE BEACH BOYS GET together backstage in Toronto with the Big Town Boys, a Canadian group who appeared with them. The show drew 8,000; the Beach Boys had already attracted 7,000 in Ottawa, 6,000 in Montreal. Holding an RCA Victor record by the Big Town Boys (their first) is Jungle Jay Nelson of radio's CHUM, who emceed the Toronto program.

THE SEARCHERS



GOODBYE
MY LOVER
GOODBYE

TOO
HOT
TO
HOLD
BACK!

Broke on the English Charts at 44,
then jumped the second week to 13.

If the Beatles could have 9 on the charts at one time, we think
The Searchers will have two! (Bumble Bee is already a smash.)



News From the

MUSIC CAPITALS OF THE WORLD

• Continued from page 20

publisher J. van Schalkwijk (Anagon) and Hans Kellerman (Delta Records). Title of the new disk is "Bete a Manger de Foin."

RAYMOND DOBBE

AUSTRALIA

Festival Records is uniting with Universal Pictures in promoting the teen-age film "The Lively Set," due for national showing this month. Festival is releasing the Decca soundtrack album. . . . Hot reaction Down Under to Jay Austin's new HMV single, "Time Waits for No One" b-w "Where in the World." Local DJ's are plugging it as a double sider. Justin still has a big one in his present chart-maker, "Reminiscing." Both the new titles are by Joe Halford and Jay Austin and are Castle Music songs. Early entry into the charts for another Castle title "I'm Gonna Make You Cry" by Bryan Davis on HMV. . . . Palace Music is getting a lot of action on the new Roger Miller single, "King of the Road." . . . The Beatles' single "Rock and Roll Music" was released from the album "Beatles for Sale" on the Parlophone label. . . . From the album "How Do You Like It," EMI will issue "Pretend" by Gerry and the Pacemakers on Columbia. . . . Brian Epstein's instrumental group, Sounds, Inc., will have their latest single, "Hall of the Mountain King," premiered early this month in Austria to coincide with their Australia tour. . . . Roberta Sherwood opened at the Savoy Plaza, Melbourne, March 15. . . . Due to Nelson Eddy's popularity EMI has released the Everest recording on Columbia, "Of Girls I Sing." . . . Gordon Marshal, general manager of Festival Records, has resigned to accept an executive position outside the industry. . . . New singles scheduled for release by Australian Record Co., Ltd., includes Doris Day's "Send Me No Flowers" on CBS, which is being released to coincide with the opening of the Universal film of the same title.

BRUSSELS

Artone presented Chuck Berry, the r&b king. He was here for a special TV show. He also met many radio and press people at the Martini Center. . . . Artone released a new record by the Newbeats (Hickory): "Hey-o-Daddy-o" b-w "Break Away." . . . A great hope for Artone is the Motown release by Marvin Gaye: "How Sweet It Is," a record well taken in the U. S. . . . Artone has issued 12 LP albums in the Silver Series from Westminster's classical recordings. Those albums contain works by Vivaldi, Chopin, J. S. Bach, Mendelssohn, Bruch, Mozart, Schumann and Grieg. . . . Show Records reports it released single by Bruno Lauzi and an EP featuring this great Italian singer. Lauzi was among the stars at the San Remo Festival, where he sang "Il Tuo Amore." An EP containing four French versions of his greatest Italian hits was also released this week. . . . For Carnival it released an EP from Tony Geys. Of course this record contains a fine "Letkiss," "Dat Is De Kunst." . . . The dynamic beat group from Antwerp, the Pick Nicks, have a new single. Titles are "I Am Alone" and "Kiss Me Baby." . . . This week Maurice Dean bowed into the world of record business. This singer surprised with his very first single, "Understand" and "When We Dance." . . . Polydor reports MGM launched Chuck Alamo with the single, "That's My Desire" b-w "Hop in My Galop." . . . Lydia is the name of a new singer and "Kom in Mijn Armen" is her first record. . . . Another newcomer is

singer Harry Herman, who already presented his first record, "Toen Ik Jou Voor Het Eerst Zag" on the Flemish TV. . . . French singer Isabelle Aubret presents her newest "tour de chant" at the Ancienne Belgique, Brussels. . . . A long-awaited record is the newest Brenda Lee single, "Thanks a Lot." Polydor expects a lot from this release. . . . Siv Malmkvist presented her newest record, "Kusse Nie Nach Mitternacht," during the "Eurosong" program.

JAN TORFS

BERLIN

Peggy Peters has recorded a new disk for the Hansa label here, "Ich Setze Alles Auf Eine Karte" and "Aus." Hansa has also just released "Yes, Sir, That's My Baby" and "Hello, My Blue Boy" with Jonny and the Blue Sisters. Hansa production is headed by Will Meisel and Christian Bruhn, and is distributed by Ariola. Meisel, a Berlin composer and publisher for 40 years, operates the Monopol label, whose product is distributed by CBS-Schallplatten GmbH, Frankfurt. Monopol is juke box oriented. . . . One of Europe's most successful groups, the Hazy Osterwald Sextet, is disbanding. Its members—Osterwald, John Ward, Dennis Armitage, Sunny Lang, Curt Prina and Werner Dies—are parting by agreement. Grounds are the excessive traveling required by the group's operating format. Osterwald is assembling a new band. . . . Ronny, Germany's top Western artist, is starring in an all-German Western film being produced in Spain. He sings two current hits, "Kein Gold in Blue River" and "Kenn ein Land."

OMER ANDERSON

COLOGNE

Deutsche Vogue is introducing the latest beat quartet—the Kinks—in single, EP and LP versions. The company has just released "Max und Moritz," with Suzie, commemorating the 100th anniversary of Wilhelm Busch's work. And it is distributing releases from the 15th San Remo festival by Petula Clark, Udo Jürgens, John Foster, Remo Germani, Nicola de Bari, Danyel Gerard, Peppino Gagliardi and Beppe Cardile. . . . Ariola has released a new disk with the Belgian c&w singer, Bobbejaan—"De Weg nach Winnipeg" and "Texas Ranger's Abschied." Ariola is releasing a record with the soundtracks from unforgettable films of Gustaf Gruendgens. And Ariola has the Reprise number, "True Love" by Cole Porter, sung by Frank Sinatra's daughter, Nancy. . . . Electrola's duo of Gitta and Gildo have new disks. Gitta sings "Nashville Tennessee" b-w "Come Back" and Rex does "Leider, Leider" b-w "Oh, Oh, Candy Lips."

OMER ANDERSON

DUBLIN

The Chessmen will be the first unit to record for Decca's new Showband label, which will release at least 20 disks on the Irish market in the next few months. The most commercial of these will be subsequently issued in Dublin. Chessmen's disk, "The Happiest Days," to be marketed at the end of the month, features an original by the group's organist, Alan Dee. . . . Although there are some 30 bands now recording regularly, only one has hit the British Top 50—Larry Cunningham and the Mighty Avons' "Tribute to Jim Reeves." . . . Michael Geoghegan, of Irish Record Factors, Ltd., announced that Decca will sponsor a competition to find a male pop singer. Winner, who will be chosen

by a London panel, will receive £100 and a recording contract. Applicants must be between 16 and 21.

Tony Boland and Russell Simpson, of Dublin's thriving Sound City rhythm and blues club, will launch the Tempo label shortly. . . . Sister Mary Gertrude, the Irish singing nun, approaching chart with "My Old Killarney Hat," profits of which will go to charity. . . . Many dealers offered to relinquish their profits, too. . . . Guest artists are again appearing on Irish Television's "Pickin' the Pop's," emceed by Larry Gogan, to plug their latest releases. . . . Reason for the change of heart is that "Showband Show," the only other TV exposure outlet for new disks, ended after a lengthy run. . . . There's a great demand gradually building up for "Walkin' the Streets in the Rain," Ireland's entry for the Eurovision Song Contest. . . . But it will be quite a few weeks before Butch Moore's version will be available because of the progress of his current smash, "Born to Be With You."

The Jim Doherty Trio will appear with Dick Haymes in upcoming series on Radio Eireann. . . . Annual Lenten showband exodus began when Donnie Collins, Dixies, Pacific and Drifters flew to Britain and Royal Blues and Royal Showband left for the U. S. . . . Royal appeared on BBC TV's Carl-Alan awards show and demonstrated the Huckleback before an audience that included Princess Margaret. . . . Dermot O'Brien and the Clubmen, whose new disk is a cover of Buck Owen's "I've Got a Tiger by the Tail," left for Germany. . . . EMI issued Ian Whitcomb's "This Sporting Life" on Capitol from U. S. Tower. It was cut at Dublin's Eamonn Andrews Studios. . . . Pye released Nancy Sinatra's "The Answer to Everything." . . . The Bob Hilliard-Burt Bacharach song was a charter recently for local artist Joe Dolan. . . . Julie Rogers may wax Gay McKeon's "Another Star, Another Tear," which came in third in the National Song Contest. . . . Chessmen's Decca debut on the company's new showband label will now feature "The Exodus Song" instead of previously arranged original by organist Alan Dee, "The Happiest Days," which will be issued later. . . . Butch Moore recorded "Walkin' the Streets in the Rain," Ireland's entry for the Eurovision Song Contest, in London with a 40-piece orchestra.

KEN STEWART

HAMBURG

Teldec has a spate of new releases to launch its "royal sound stereo program"—the disk firm's so-called "five star" program with the sales slogan "reach for the stars." Disks include an operetta LP, a folk music disk, a brass band number, a military march and pop hits—with Rita Pavone, Manfred Schnelldorfer, Paul Anka, Hildegard Knef, Vico Torriani, Bernd Boettcher, Ronny, Draf Deutscher, Caterina Valente, Billy Mo, Peggy March and Gunter Aschenbach. . . . Teldec has just released three singles and three LP's in memory of Sam Cooke. Singles are "Shake," "Cousin of Mine" and "Good Times"; the LP's are "Ain't That Good News," "Mr. Soul" and "Sam Cooke at the Copa." Finally, Teldec has three new c&w releases: "Songs of Tragedy," with Hank Snow, "The Best of Jim Reeves" and "Progressive Pickin'," with Chet Atkins. . . . Thomas O. Seeger, chief of Peer Musikverlag, reports that the publishing house's "Weitergeh'n" (The Crying Game) has jumped onto the German hit parade (Brunswick with Brenda Lee). Philips is waxing Peer's San Remo Festival title "Aspetta Domani"; Polydor is releasing Peer's "Wo Ist Der Boy," with Die Petras; Fontana's release, "Don't Bring Me Down" and "We'll Be Together" are Peer hits; and Teldec has produced the German version of the Peer hit, "Only the Heartache," with Val Doonican. . . . Teldec has produced Bobby Bare and the Anita Kerr Singers for the first time in Germany, "Alle Glauben, Dass Ich Ich Gluecklich Bin" and "Rosalie." Teldec is issuing, in English and German versions, "Downtown," with Osabella Bond. Teldec's

Ronny, West Germany's top Western singing star, has just appeared in French TV and radio. Ronny has enormous vogue in France, where "Le Wildwest" craze is sweeping the country. His Teldec platters "Oh, My Darling Caroline," "Kein Gold in Blue River" and "Kleine Annabell" are international hits. . . . West Germany's Second Program TV has produced a show featuring sports figures who are also recording artists, starring Martin Lauer, whose "Taxi Nach Texas" is zooming on the best seller lists. . . . Polydor is releasing the first German disk of Sir Henry and His Butler, a zany Danish twist quartet. Title is "Let's Go." . . . Polydor has issued "Mainz, Wie es Singt und Lacht," a carnival disk. Top carnival tunes this year were "Annemarie" and "Humba Humba Tatar," with Milly Millowitsch. Gus Backus has the role of an elevator boy in the film "Hotel of the Dead Guests," a mystery and the first film in which Backus doesn't sing. . . . Polydor has bowed its 1965 pop program with release of 17 LP's, grouped together as "Jahrgang '65," a blending of operetta, dance, entertainment, film and mood music.

OMER ANDERSON

LONDON

The Beatles will play their most important concert ever at the Shea Stadium in New York Aug. 15 before an anticipated audience of nearly 60,000. Ed Sullivan will introduce them. Brian Epstein will have the event filmed for possible release to companies throughout the world within days. . . . Frank Chalmers, manager of EMI's international popular repertoire department, visited Paris for talks with Pathe-Marconi executives about the launching shortly of top French pop star Richard Anthony in the U. S. on a major label. . . . Dick Clark, who has already signed Herman's Hermits for his month-long "Caravan of Stars" tour commencing April 30, wants the group for a second U. S. trek between July 2 and Sept. 6. Herman's manager, Danny Betesh, of Kennedy Street Enterprises, is negotiating a deal. Betesh has also set an appearance on Ed Sullivan for Freddie and the Dreamers April 25. . . . Peter and Gordon arrive in U. S. March 23 for three days, during which they will appear live on "Hullabaloo." The duo begins a six-day visit to Japan April 19. . . . Bobby Vee recorded here last week under Ron Richard's direction for a single to be rush-released.

Ember boss Jeff Kruger announced before flying to New York (12) that he has placed Chad Stuart and Jeremy Clyde with Capitol in Canada, and the choice for their American releases is between Capitol and CBS. . . . Jimmy Dy, who owns Dyna Records, EMI's outlet in the Philippines, flew in for talks at EMI prior to visiting Germany, France, Italy and Hong Kong. . . . Tony Bennett arrives here next month to host CBS' big inauguration party, appear on BBC-1 and in two concerts and possibly to record. . . . Promoter Joe Collins' partner Mervyn Conn is in New York this week booking attractions for forthcoming British tours; those sought include Mahalia Jackson and Bo Diddley. . . . Pye has rush-released here a single, "Walking in the Rain," by Ireland's Capitol Show Band. The song was selected to represent the country in the Eurovision Song Contest (20) in Naples. Butch Moore, of the band, sings it in the contest. . . . The Animals return to U. S. between May 19 and 27 for concerts in the southern States before visiting California for TV appearances and a Japanese tour commencing June 2.

CHRIS HUTCHINS

OSLO

Two more of the Scandinavian entries for Eurovision contest have been recorded. Swedish opera singer Ingvar Wixell waxed "Anorstades Vals," published by Gehrman's on HMV, and Finnish pop singer Viktor Klimentko recorded "Aurinko Laskee Lanteen" (The Sun Sets in the West).

(Continued on page 26)

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News From the MUSIC CAPITALS OF THE WORLD

• Continued from page 24

published by Fazer's on Philips. ... "Karusell" (Merry-go-Round) published by Arne Bendiksen, has been recorded by Kirsti Sparboe on Triola (she was in Naples) and by Grynet Molvig on RCA Victor. ... The Jenka is a hit on the Continent. This Finnish dance craze has been recorded by more than 30 orchestras under the name of "Letkiss," after Swedish publisher Stig Anderson introduced the dance in Belgium. Norwegian pop singer Jan Rohde topped the Finnish Top Ten with his Jenka records over a year ago, and is now trying to repeat his success there in Norway. ESPEN ERIKSEN

PARIS

Former Billie Holiday accompanist, composer-arranger Mal Waldron is in Paris working on the score of the new Marcel Carne film, "Three Rooms in Manhattan," based on the Georges Simenon novel. ... Top French singer Gilbert Beaud makes his debut in Russia when he visits Moscow April 24. ... Maria Callas was reportedly paid \$5,000 a night for her appearance in "Tosca" at the Paris Opera. Packed houses boosted daily receipts to \$20,000. La Callas was so concerned about the 3,000 people turned away on the sixth and final night that she agreed to give an extra performance. ... Founded only three weeks ago, the joint fan club for France's top pop idols, Sylvie Vartan and Johnny Hallyday, has already enrolled 17,500 members. Plan is afoot to open a headquarters, equipped with discotheque and cinema, near the Champs-Elysees. Meanwhile Hallyday, currently a sergeant in the French Army and due to complete his service next month, says he plans to sue French TV for showing a year-old film of his concert at the Pris Olympia Theater. ... Bobby Solo, whose "Se piangi, se ridi" won the Grand Prix of the San Remo Festival for Italy, is making five TV appearances in four days in Paris. ... Diskery boss Eddie Barclay returned to Paris this week from the Rio Carnival with 2,000 Brazilian disks, and plans to re-launch the samba and bossa nova in France. Barclay bought the French rights of many numbers featured in the Carnival and has plans to issue them in an album recorded by Dalida. ... Making his disk debut on Philips with an album of seashanties is Henry de Monfreid who, at 86, must be France's oldest disk star. ... After the Singing Nun and Father Duval, the latest church entrant into the pop field is Father Didier, who has just recorded an album for Philips. ... When Charles Aznavour finishes his highly successful 11-week season at the end of this month he will be followed at the Olympia Theater by Petula Clark, who is booked for two weeks. ... With the film "West Side Story" now in its fifth year on the Champs-Elysees, Pierre Delanoe is planning to produce a French stage version of the smash hit show at the Theater des Champs-Elysees the lyrics of Gilbert Beaud's song hits, has asked Johnny Hallyday to star in the role of Bernardo. MIKE HENNESSEY

RIO DE JANEIRO

Eddie Barclay brought 120 guests from Paris to see Rio's Carnival of The Fourth Centenary. The president of Compagnie Phonographique Francaise chartered a jet plane for the trip and took with him hundreds of Brazilian music LP's. Barclay also bought the tape of the Continental LP "Rio Carnival '65" for immediate release in France. ... Also visiting Rio during the Carnival of the Century was Capitol executive Lloyd Dunn and British maestro

Edmundo Ros. ... Composer Joao Roberto Kelly was the winner of the Fourth Centenary Carnival with his tunes "Mulata Bossa Nova," "Joga a Chave Meu Amor" (Throw the Key, Honey) and "Rancho da Prace Onze." The Samba School Academicos do Salgueiro which recorded an LP for Musidisc, was classified as the best of the Samba school's parade. ... Guitarist Baden Powell returned from Paris after one and a half years in Europe. ... Back from the States, with the tape of Verve LP, "Ella Fitzgerald Sings Tom Jobim," is a&r man Aloysio de Oliveira, head of Biscoito Elenco. ... "Trem das Onze," by vocal group Demonios da Garoa, is the top seller of the week, both in singles and LP's categories. SYLVIO TULLIO CARDOSO

ROME

Roberto Murolo, who edited Durium's eight-record history of Neapolitan Song, has now prepared a series of six TV programs on the subject which features the voices of Aurelio Fierro, Sergio Bruni, Mario Abbate, Lucia Altieri, Maria Paris, and Nunzio Gallo. ... Pino Donaggio, whose San Remo disk is one of the current top sellers, completes his violin studies at the Venice Conservatory this summer and then joins the Army for one year. Before entering his military service, he will tour Brazil as vocalist. ... Russia's Anatolio Solovianenko, who made the finals of "Naples Against Everybody" with the original version of "Midnight in Moscow," is now a Ricordi recording artist. His first disk includes the "Midnight" number with "The Volga Boatmen." ... The village of Pieve San Stefano, near Aresso, is intent on creating a colony of popular song artists. To further the idea, they are presenting gifts to top names. ... Mina's disk, "A Hole in the Sand," has hit the 300,000 mark in Japan. ... Organist E. Power Biggs will participate in the Festival of Ravenna July 6 and return to Italy for a fall concert tour in which he will play on antique organs. ... Sorrise e Canzone, the disk magazine, has switched its emphasis and name to TV Illustrazione. ... Catherine Spaak will go around the world from Tokyo to attend the Film Festival at Mar Del Plata, Argentina. SAML STEINMAN

SYDNEY

The Sydney group, the Easybeats, made their record debut March 12, for Albert Productions on the Parlophone label. Titles for first disk are "For My Woman" and "Say That You're Mine." ... Tony Geary, a&r manager for Albert Productions, has received word that the Gene Norman label, Crescendo Records, has acquired the rights to release in the States the Billy Thorpe single, "Over the Rainbow." ... EMI reports that both Decca and the HMV labels will release similar but different versions of "The State" Funeral of Sir Winston Churchill. ... London Records will issue a single, "How Lucky You Are" by Dick Roman to coincide with his second appearance at Menzie's Hotel. ... Leeds Music has acquired the new Petula Clark number, "I Know a Place" by English composer Tony Hatch, recorded on the Pye label. The disk will be released in Australia by Astor Records. While in London a few weeks ago, Leeds music man Jack Argent acquired the song "Concrete and Clay" recorded by Unit Four Plus Two, released on the Decca label. ... The new all-English show touring Australian capital cities is headed by Cilla Black and Sounds, Inc. ... Astor Radio of Mel-

bourne, manufacturer and distributor of the Astor, Reprise and Pye labels in Australia, has announced that it has acquired the Somerset label from Miller International for distribution throughout Australia and New Zealand. Also the same company will introduce a new local label early March called Go Records. Belinda Music has restricted the music of the new Presley film until early May. ... MGM proposes the release of "Girl Happy" to coincide with the May school holidays. ... RCA will release the single "Do the Clam" and the soundtrack album to tie in with the film release. ... "Hello, Dolly!" will have its Australian premiere at Her Majesty Theater, March 27, starring Carole Cook, and Fred Herbert, New York producer, will produce the show in Sydney and Melbourne. Herbert was last here eight years ago to direct "The Pajama Game." GEORGE HILDER

TOKYO

An export target of finished Japanese records for 1965 was set at \$500,000. Purchasers are largely Japanese residents and their second and third generations in the U. S., Latin America, and Southeast Asians in Honk Kong and Malaya areas. Recording companies are devoting renewed efforts to promote exports with the help of JETRO (Japanese Export Trade Promotion Organization), which operates offices in most of the World's principal cities. However, second and third generation Japanese are losing interest in their music; it is tremendously hard to enhance sales of Japanese records in overseas markets. ... Record production during January was 4,059,987 Japanese records and 2,997,238 international records. Stereos involved in the above figures are 5,219,515 records. ... T. Nanko, representative director and I. Kinouye, manager of International Music Department of Teichiku Records, left Tokyo to visit the firm's many affiliates in European countries, and Decca in the States.

Nippon Victor is releasing the soundtrack of Fox' "Sound of Music" April 5. The Japanese version of the Broadway musical was held at the Geijutsuza Theater, Tokyo, for over a month and drawing large audiences every day. ... I. George, foremost Japanese singer of Latin songs and on Teichiku Records exclusively, is going to the States to appear in the Ed Sullivan show. The Sullivan show is being telecast by NTV (Nippon Television) every Sunday night condensed to a 30-minute program. ... Julian Bream, English lute and guitar player who is coming to participate in the 8th Osaka International Music Festival, will give two recitals in Tokyo April 23 and 26. His three albums etched by him are on the market released by Nippon Victor. ... Gigliola Cinquetti and Luciano Tajoli are expected to arrive in May for a series of performances across the country. Tony Dallara who was originally booked became unable to fulfill his engagement, hence replaced by Tajoli. J. FUKUNISHI

TORONTO

The first direct negotiations between Capitol of Canada and EMI Australia, will see Canadian release of Billy Thorpe and the Aztecs' "Over the Rainbow," high on the Aussie chart for several weeks. ... Toronto theater-goers will scoop Broadwayites with the British musical, "Half a Sixpence," starring Tommy Steele, into the O'Keefe Centre for three weeks (31) on its way to New York. Then a change in David Merrick's scheduling brings the new Anthony Newley-Leslie Bricusse musical, "The Roar of the Greasepaint—The Smell of the Crowd," to the O'Keefe April 19 for three weeks prior to its Broadway opening. RCA Victor is hoping the original cast recording, cut in advance, will be available here during the run of the show. ... BMI Canada, Ltd., will hold its annual directors' meeting during the convention of the Canadian Association of Broadcasters in Vancouver (28 to 31). Broadcast

Music Inc., President Robert J. Burton, who also heads BMI Canada, and vice-president and treasurer of the U. S. organization, Ed Molinelli, will be at the meeting and the CAB convention, with Canadian general manager Harold Moon and Montreal office chief T. Clyde Moon.

Apex Records has created serio-comic awards for the first radio stations to chart the new Pierre Lalonde single, released in U. S. by Decca. The award reads, "for heroism, valor and distinguished initiative in refusing to wait for American chart listings, tip sheet appearances, Slit Neck Nevada radio charts, before featuring 'Darling, Je Vous Aime Beau-coup' and 'Forever,' by Pierre Lalonde, playing it because it is a good record." The certificate is signed by A. Pex, on behalf of "The Society for the Prevention of the Please-Play-My-Record-Because-It's-Canadian approach and for the Encouragement of Canadian Talent Through Creativity." Unexpected demand, which started in British Columbia and has spread east, through Toronto, has prompted Quality Records to release the novelty, "Mrs. Brown You Have a Lovely Daughter" from the "Introducing Herman's Hermits" album, as a single, though the Canadian distributors don't expect MGM will do likewise in the States. ... Jimmy Dean is scheduled to tape a guest appearance on "Country Music Hall," hosted by his friend Carl Smith, (27) at CFTO-TV Toronto, for telecasting on the 11 Independent Television Organization stations from coast to coast. KIT MORGAN

CHICAGO

It's nothing new to have promotion men wining and dining disk jockeys and program directors, but the other way around, that's something else. Glenn Bell, WMAQ's new PD, decided to put the shoe on the other foot and invite everybody to a St. Patrick's Day luncheon. Nearly 50 promo men were on hand, as were all WMAQ brass. Glenn's comment: "We don't always have the time to spend with you ... and you've all been so nice we thought we'd take this way of saying thanks." Columbia's Fred Salem broke everybody up with his quip: "I don't even know how to act at a free luncheon." New radio personalities in the city include Carson Rennie, from WLWL, Minneapolis, replacing Forrest Tucker at WCFL in the morning slot; Roy Kassidy, from WLW, Cincinnati, taking over the afternoon slot at WIND. ... Dick Schory joins the growing list of artists succumbing to pressure to record in either New York or the Coast. Schory has done countless albums in the Windy City, but will do his next, an instrumental version of "The Roar of the Grease Paint" in New York this week. ... Jerry D. Allan, representing the Big Four, a Windy City visitor last week. ... Sig Sakowicz in Washington this week, attending the broadcasters conclave. Sig is emceeing some of the SESAC sessions. NICK BIRO

MEMPHIS

Hi Records released two singles last week and both kicked off good with DJ's and juke box operators, prompting Hi President Joe Cooghi to forecast good sales. One is a single by a new artist, Bobby Emmons, on organ with his combo. Top side is "Mack the Knife" and "Blue Organ," both in the pop-jazz vein. The other is by popular Ace Cannon on sax: "Sea Cruise" and "Gold Coins." Both Cannon and Emmons have albums coming out within two weeks. Peter, Paul and Mary come to Memphis April 12 for a concert at the Auditorium. ... RCA's Charlie Rich played the new Basin Street South club in Atlanta last week, plugged his new single "Gentleman Jim" and "There Won't Be Any More." ... Hi's Gene Simmons and Josie's J. Frank Wilson are touring in Florida. MOC Records' Murry Kellum is playing dates in Texas. Hi's Willie Mitchell and his combo are playing dates in Southeastern States through April. ... Mala's Ronny and the Daytonas are booked May

7-8-9 at the New Wedgwood Amusement Park in Oklahoma City.

ELTON WHISENHUNT

NEW YORK

Erroll Garner is in town, recording two albums for his Octave label. The William Morris Agency is setting Garner's concert bookings for 1965 and 1966 in the U. S. and Canada, with special emphasis being placed by the agency on the college circuit. ... Warner Bros. is titling its first feature film with the Dave Clark Five, Epic Records artists, "The Dave Clark Five Rums Wild." It will be released here this summer. ... Folk singers Steve Addis and Bill Crofut will record an album for Dot after returning from their State Dept. tour of Viet Nam, Indonesia and Hong Kong. ... Art Talmadge, head of Musicor Records, has concluded a deal with EMI in England to release recordings by Helen Shapiro in the U. S. ... Jean French, personal manager to the late Eric Dolphy, is scouting for new talent to manage. ... Bernadette Castro, who's now vice-president of Tele-Radio Advertising Corp., is making her Tele-Radio studios available for recording sessions for soloists, vocal groups and bands. ... The Ninth Annual Medal of Honor for Music of the National Arts Club has been awarded to Stanley Adams, president of the American Society of Composers, Authors and Publishers and member of the Advisory Committee on the arts of the John F. Kennedy Center for the Performing Arts. ... Frank Barsalona, president of Premier Talent Associates, is now the American representative of three top English acts, Freddie and the Dreamers, Herman's Hermits, and Wayne Fontana and the Mindbenders. Herman's Hermits will arrive here April 18 for a two-month cross-country tour; Freddie and the Dreamers have been booked for Ed Sullivan's CBS-TV show April 25; Wayne Fontana and the Mindbenders will appear on "Hullabaloo" April 20. MIKE GROSS

HOLLYWOOD

Girl singers are finding it easier to make a dollar these days, reports Sue Raney. Here for a Slate Brothers engagement, thrush plays the club every six months. She calls it a good exposure room for new performers. Jack Jones, Kay Stevens and Frankie Randall are among the names who have played the room. Philips vocalist is looking for single material, which she calls the key to breaking into the big time.

Lenny Salamone going into independent promotion after stints with Warner Bros., Mercury and RCA. He is currently working on Henry Mancini's "Dear Heart" Oscar-nominated single. He may be reached at TR 7-5441.

Steve Topley joined T.M. Music as administrator. He was formerly with Infinity Records and Garrett Electronics. Bobby Dale, KRLA's midnight man, reported heading back to San Francisco. ... KBLA shifted Tom Duggan to midnight-2 a.m. after he cut up the rock singles he had to play. Bill Mercer in the 6 a.m. slot.

Frank DeVol cutting an LP of Oscar winners as his first project for ABC-Paramount Records. He recently joined as Coast a&r head. His last affiliation was with Columbia.

Budd Dollinger seeking radio station playlists at Valiant. His address is 6290 Sunset Boulevard. ... Melody Records formed by Michael Rawley and Shirley Patterson at 1376 E. 41st Street, Los Angeles. ... New publishing firm, Metropolitan Music, opened by Roger Farris at 1549 N. Vine Street.

Dick Clark Productions entering TV syndication with half-hour teen dance show titled "Shebang," hosted by KRLA DJ Casey Kasem. First two stations airing the show are KTLA, L. A., and KERO, Bakersfield, Calif. Stars appearing in the Caravan of Stars will be featured in the program. ELIOT TIEGEL.

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Merit Music Dists. Inc. . . . Detroit, Mich.

Microphone Music Co. . . . Honolulu, Hawaii
M. S. Dists. . . . Chicago, Ill.
Music City Record Dists. Inc. . . . Nashville, Tenn.
Music Service Co. . . . Great Falls, Mont.
Mutual Dist. Co. . . . Boston, Mass.
Record Merchandisers, Inc. . . . St. Louis, Mo.
Record Merchandising . . . Los Angeles, Calif.
Standard Dist. Co. . . . Pittsburgh, Pa.
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VALIANT RECORDS, INC. / 6290 SUNSET BOULEVARD / HOLLYWOOD, CALIF. 90028 / HOLLYWOOD 4-8144

AUSTRALIA

*Denotes local origin

Table with columns: This Week, Last Week, Song Title, Artist, Label. Includes songs like 'I'll Never Find Another You' and 'It's Not Unusual'.

BRITAIN

*Denotes local origin

Table with columns: This Week, Last Week, Song Title, Artist, Label. Includes songs like 'The Last Time' and 'It's Not Unusual'.

Table with columns: This Week, Last Week, Song Title, Artist, Label. Includes 'For Your Love' and 'Golden Lights'.

EIRE

Table with columns: This Week, Last Week, Song Title, Artist, Label. Includes 'Born to Be with You' and 'Hucklebuck/I Ran All the Way Home'.

FINLAND

Table with columns: This Week, Last Week, Song Title, Artist, Label. Includes 'Tango Pelargonia' and 'Gabrielle'.

FRANCE

Table with columns: This Week, Last Week, Song Title, Artist, Label. Includes 'Amore Salut' and 'Il Suffit d'un Garcon'.

FRENCH (WALLOON)

Table with columns: This Week, Last Week, Song Title, Artist, Label. Includes 'La Nuit/Mauvais Garcon' and 'Letkiss'.

Table with columns: This Week, Last Week, Song Title, Artist, Label. Includes 'La Chef de la Bande' and 'Une Biere Pour Mon Cheval'.

HOLLAND

Table with columns: This Week, Last Week, Song Title, Artist, Label. Includes 'Letkiss' and 'Eight Days a Week'.

HONG KONG

Table with columns: This Week, Last Week, Song Title, Artist, Label. Includes 'Diamond Head' and 'Terry'.

ITALY

Table with columns: This Week, Last Week, Song Title, Artist, Label. Includes 'Le Colline Sono in Fiore' and 'Se Piangi Se Ridi'.

JAPAN

*Denotes local origin

Table with columns: This Week, Last Week, Song Title, Artist, Label. Includes 'La Plus Belle Pour Aller Danser' and 'Matsunoki Kouta'.

MALAYSIA

Table with columns: This Week, Last Week, Song Title, Artist, Label. Includes 'I Could Easily Fall' and 'Walking the Dog'.

NORWAY

*Denotes local origin

Table with columns: This Week, Last Week, Song Title, Artist, Label. Includes 'Froken Fraken' and 'Rock and Roll Music'.

PERU

Table with columns: This Week, Last Week, Song Title, Artist, Label. Includes 'La Pollera Amarilla' and 'Contigo en la Playa'.

Table with columns: This Week, Last Week, Song Title, Artist, Label. Includes 'Cumbia Cue Te Vas de Ronda' and 'El Ajuar'.

PHILIPPINES

*Denotes local origin

Table with columns: This Week, Last Week, Song Title, Artist, Label. Includes 'To You from Me' and 'Ain't That Loving You Baby'.

RIO DE JANEIRO

*Denotes local origin

Table with columns: This Week, Last Week, Song Title, Artist, Label. Includes 'Trem das Onze' and 'Cidade Maravilhosa'.

SINGAPORE

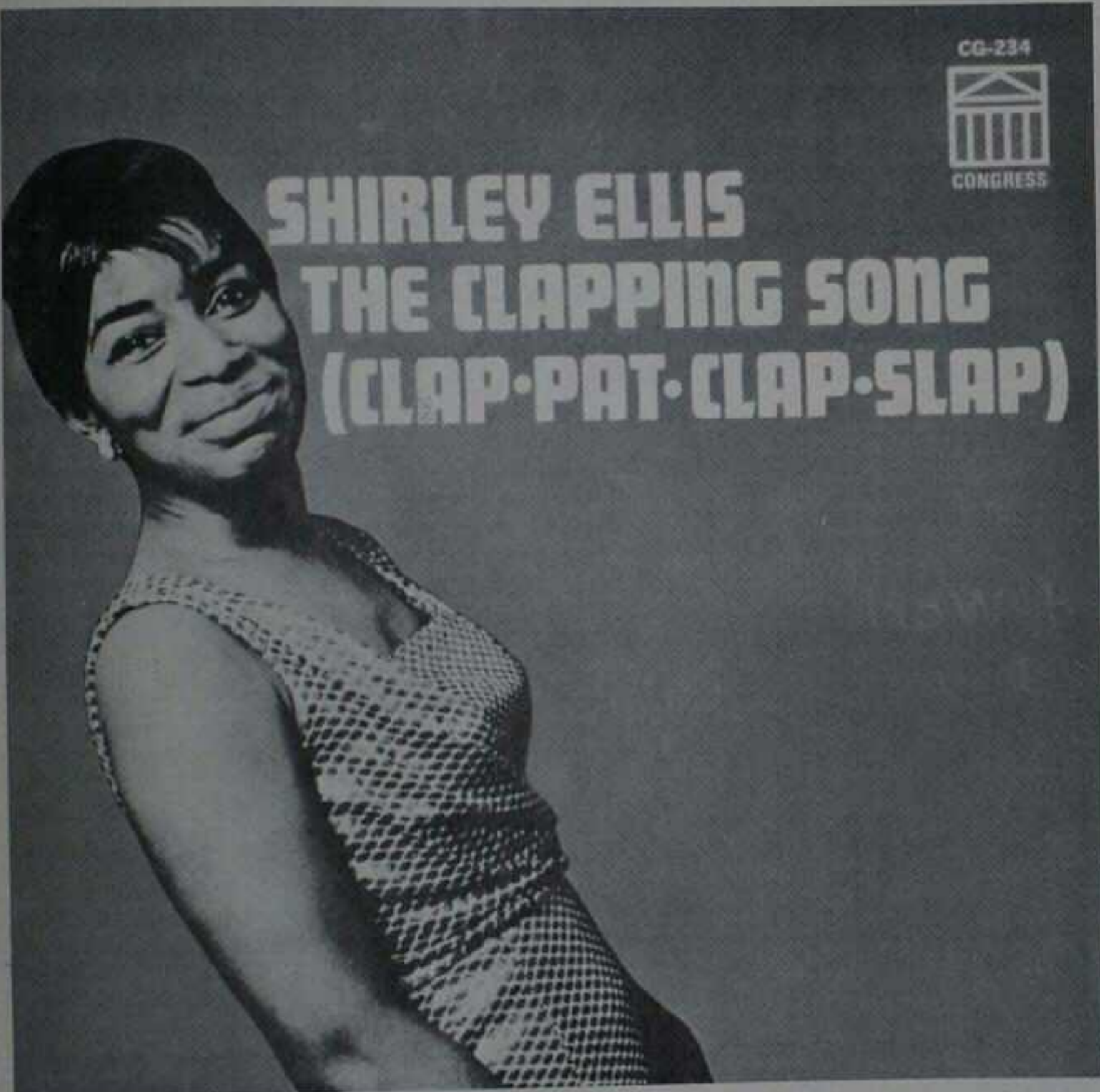
Table with columns: This Week, Last Week, Song Title, Artist, Label. Includes 'See You Later, Alligator' and 'Rock and Roll Music'.

Aussie Hotels Book U. S. Acts

MELBOURNE — The Menzies Hotel and Hotel Plaza here rely heavily on American disk stars to attract night club crowds. Earl Grant and Frances Faye are now appearing at the hotels. Winifred Atwell and the Mills Brothers are scheduled next. Julie London opens May 3. Sarah Vaughan June 7. Jane Powell July 5. Vaughn Monroe July 19. Kathryn Grayson Aug. 30. The Kim Sisters, a Korean trio popular in American night clubs, Sept. 13, and Wayne Newton Oct. 18. The Delltones, an Australian vocal quartet, are booked for Nov. 29.

CLAP HANDS!

HERE COMES SHIRLEY



CONGRESS 234

45 RPM SINGLE

“The Clapping Song”

Shirley Ellis has done it again! Another smash single hot on the heels of “The Name Game”.



FC-4-119; 45 RPM SINGLE
FCL-4209; ALBUM
FCS-4209; ALBUM

...AND ANOTHER BIG HIT FROM FOUR CORNERS!

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Price's 'Forza del Destino' to Get Full-Scale Campaign by RCA

NEW YORK—RCA Victor's advertising, promotion and publicity force will get behind "La Forza del Destino," its latest opera release, starring Leontyne Price.



LEONTYNE PRICE

The campaign will take in consumer and trade advertising, radio promotion, and special sales materials for retailers. On the consumer magazine level, full-page and black-and-white ads have been scheduled for the Saturday Review, New Yorker, Opera News and High Fidelity as well as in Schwann's Catalog. For its point-of-sale pitch, Victor has published a sales brochure that gives a complete listing of Miss Price's recorded repertoire. The brochure is "The Art of Leontyne Price on RCA Victor Red Seal." There also will be special counter displays

Dealer Contest On Again by Col.

NEW YORK — For the second year in a row, Columbia Records is sponsoring a dealer contest to promote its Masterworks line. The contest, initiated by Peter Munves, Masterworks merchandising manager, asks the dealers to match 40 printed critics' reviews to 40 classical albums issued by Columbia during 1964.

Munves is sending the contest questionnaire to 850 dealers this week. Returns must be on Munves' desk at Columbia's New York office not later than April 24. Dealers who match the 40 reviews to the LP's will win 10 Masterworks albums of their choice.

Last year, Munves sent the questionnaire to 750 dealers and received 185 returns. There were 120 winners among them so Munves sent out 1,200 Masterworks LP's to the winning dealers.

POLITICS TAKE VOICES TO POLL

SAN ANTONIO—Music will play an important role in the coming City Council campaign set for April 6, 1965. Two of the candidates, Al Chapa and Perry Salinas, in addition to being politicians, are singers as well.

Chapa has rented the San Pedro Playhouse for March 28 for a money-raising classical concert to help his campaign. He hopes to fill the 500-seat playhouse at \$2 per person. Chapa is an operatic baritone. Also on the bill will be Isela Mariles, a coloratura and Rogelio Alvarez, a tenor, both from Mexico City, and Mrs. Vandeldan, a mezzo soprano. The program will include operatic arias, duets and quartets.

Salinas has cut a record to finance his campaign. It is reported going well in the local market. The disk is "Because of You" and "Nearness of You."

ADVERTISING IN BUSINESS PAPERS MEANS BUSINESS

and special mounted album covers made available to the dealers. For local advertising campaigns, the company also is supplying 140-line ad mats and glossie minnies. The radio promotion will be covered with 60-second radio scripts.

Miss Price is the biggest operatic name on the Victor label in many years, even though Victor's top opera seller continues to be "Carmen" starring Rise Stevens. In the "Forza del Destino" set, Miss Price is teamed with Richard Tucker,

Shirley Verrett, Robert Merrill, Giorgio Tozzi. The conductor is Thomas Schippers, who is making his Victor debut, with the RCA Italiana Opera Orchestra and Chorus.

Miss Price, who is currently appearing at the Metropolitan Opera, goes to Boston this weekend to sing excerpts from two Richard Strauss operas, "Salome," with the Boston Symphony on Friday (26) and "The Egyptian Helen," also with the Boston Symphony on Saturday (27). Both of these Strauss operas will be recorded by Miss Price for Victor at a later date.

Her best selling operas include: "Madama Butterfly," (the second biggest Victor opera seller), "Aida," "Tosca," "Don Giovanni," "Il Trovatore" and "Carmen."

Her performance with the Boston Symphony Orchestra, with Charles Munch conducting, of Beethoven's Ninth Symphony is scheduled for April release on the Victrola label.

As far as Verdi's "La Forza del Destino" is concerned, Miss Price has sung it with the San Francisco Opera Co. Another performance with the same company is scheduled for later this year.

Release of Gerhard Work To Mark BBC Unit Tour

LONDON—Coinciding with the BBC Symphony Orchestra's U. S. tour April 25 through May 15, opening at Symphony Hall, Boston, a first recording of Roberto Gerhard's first symphony will be released in the U. S. Gerhard is a Catalan living in Cambridge, England. Already out on HMV here in their "Music Today" series, the work will be available on the EMI-Capitol import label Odeon in U. S. It is understood that the BBC (British Broadcasting

Corp.) orchestra has been contracted to record a series of other 20th century works under the auspices of the Gulbenkian Foundation, with whom EMI has a working arrangement. William Glock, music controller of the BBC, is an adviser to the Foundation.

Gerhard's new work is presented with an eight-page booklet, with musical examples. The complete presentation will be imported to the U. S. to catch the orchestra's tour. The coupling is music from the ballet suite "Don Quixote."

Another 20th century work recorded by the BBC symphony, but not yet released, is Bartok's Concert Suite, "The Miraculous Mandarin Piano Concerto No. 1." The orchestra will perform a first world performance of Gerhard's Concert for Orchestra at its first concert in Boston. The highlight of the tour will be six concerts at Carnegie Hall April 30, May 1, 7, 8, 14, and 15 for the 20th-Century Music Festival.

Conductor is Antal Dorati. Guest conductor is Pierre Boulez. Artists are Heather Harper (soprano), Jacqueline du Pre (cello) and John Ogdon (piano.)

nounced a decision on his resignation.

Samuel L. Evans, manager of the Chamber Orchestra board, has already engaged four groups for next season at the Academy of Music. The groups are the Netherland Chamber Orchestra, the Paris Chamber Orchestra, the Solisti Venetti of Venice, and the Esterhazy Chamber Orchestra of New York. A fifth ensemble will be picked to round out the 1965-1966 season.

BEST SELLING CLASSICAL LP'S

Below is a list of best selling Classical LP's in top Classical Retail Outlets.

This Week

- BIZET**—Carmen; Callas, Gedda, Massard, Guiot, Paris Opera Orch. (Pretré): Angel (3-12") SCLX 3650 (S), CLX (M).
- TCHAIKOVSKY**—Concerto No. 1 in B Flat for Piano & Orch.; Cliburn, Sym. Orch. (Kondrashin): RCA Victor LSC 2252 (S), LM 2252 (M).
- PROKOFIEV**—Peter and the Wolf; N.Y. Phil. (Bernstein): Columbia MS 6193 (S), ML 5593 (M).
- GRIEG**—Concerto in A for Piano; Rubinstein: RCA Victor LSC 2566 (S), LM 2566 (M).
- BACH**—Music of Jubilee; Biggs, Columbia Chamber Sym. (Rozsnyai): Columbia MS 6615 (S), ML 6015 (M).
- THE AGE OF BEL CANTO**—Sutherland, Horne, Conrad, London Sym. Cho. & Orch., New Sym. Orch. of London (Bonyngé): London (2-12") OSA 1257 (S), A 4257 (M).
- BRAHMS**—Symphony No. 3; Cleveland Orch. (Szell): Columbia MS 6685 (S), ML 6085 (M).
- BELLINI**—Norma; Sutherland, Horne, Alexander, Cross, London Sym. Orch. & Cho. (Bonyngé): RCA Victor (3-12") LSC 6166 (S), LM 6166 (M).
- TCHAIKOVSKY**—1812 Overture/**BEETHOVEN**—Wellington's Victory; Minneapolis Sym., Minn. U. Brass Band (Dorati): Mercury SRD 19 (S), MGD 19 (M).
- VERDI**—Aida Highlights; Price, Corr, Vickers, Tozzi, Rome Op. (Solti): RCA Victor LSC 2616 (S), LM 2616 (M).
- MOZART**—Quartets Nos. 14 and 18; Amadeus Quartet: D.G.G. 138909 (S), 18909 (M).
- BIZET**—Carmen Highlights; Stevens, Pearce, Reiner: RCA Victor LM 1749 (M), (No Stereo).
- BRAHMS**—Piano Music; Kempff: D.G.G. (2-12") 138902/3 (S), 18902/3 (M).
- MENDELSSOHN**—Concerto in E for Violin; Francescatti, Columbia Sym. (Szell): Columbia MS 6351 (S), ML 5751 (M).
- PUCCINI**—Tosca; Price, Di Stefano, Taddei, Vienna Phil (Karajan): RCA Victor (2-12") LDS 7022 (S), LD 7022 (M).
- BEETHOVEN**—Concerto No. 5 (Emperor); Serkin, N.Y. Phil. (Bernstein): Columbia MS 6366 (S), ML 5766 (M).
- GRIEG**—Concerto in A for Piano; Entzmont, Phila. Orch. (Ormandy): Columbia MS 6016 (S), ML 5282 (M).
- BEETHOVEN**—Variations; Schnabel: Angel COLH 65, (No Stereo)
- BIZET**—Carmen; Price, Corelli, Merrill, Freni, Vienna Philharmonica Orch. (Karajan): RCA Victor (3-12") LDS 6164 (S), LD 6164 (M).
- MY FAVORITE CHOPIN**—Cliburn: RCA Victor LSC 2576 (S), LM 2576 (M).

Nonesuch Maps Expansion Of Budget Esoteric Line

NEW YORK — Nonesuch Records has mapped out a program to go beyond and before baroque. Nonesuch, a division of Elektra Records, was launched a year ago as a moderate-priced label concentrating on baroque music, but now the record company's president, Jac Holzman, is probing a move into the medieval musical period that preceded baroque and the romantic and modern forms that followed.

Holzman's decision to expand the Nonesuch repertoire comes from his desire to "do something unusual in the way of recording." He will stress lesser-known works that have not made it on records but which he feels are marketable. In his first release under the new program Holzman issued some of the lesser-known works of Hadyn, Mozart, Shostakovich and Schumann.

The expansion move, Holzman explained, will not be made at the expense of Nonesuch's baroque music pitch. "In our first year of operation," Holzman said, "we have become the leader of the moderate-priced

baroque records and we don't plan to abandon baroque as we enlarge our repertoire."

Nonesuch now has exclusive deals with 13 foreign companies, which gives it a wealth of material to pick from and to enable to continue its release schedule of five albums a month. There are now 50 albums in the Nonesuch catalog.

RAI ORK IN CONCERT CUT

ROME—An unusual custom disk, prepared by RCA in honor of the 50th anniversary of INA, Italian government-controlled insurance company, has been issued of a concert given by the ROME RAI Symphony Orchestra. The disk includes Franck Symphony in B and Respighi's "The Birds." Eight pages of program notes include stories by Roman Vlad of the musical pieces and composers.

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Another First Family

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HOT 100

STAR performer—Sides registering greatest proportionate upward progress this week.

Record Industry Association of America seal of certification as million selling single.

Table with columns: Rank, Weeks on Chart, Title, Artist, Label & Number. Includes songs like 'STOP! IN THE NAME OF LOVE', 'CAN'T YOU HEAR MY HEARTBEAT', 'THE BIRDS AND THE BEES'.

Table with columns: Rank, Weeks on Chart, Title, Artist, Label & Number. Includes songs like 'DON'T MESS UP A GOOD THING', 'ASK THE LONELY', 'IF I RULED THE WORLD', 'DOWNTOWN'.

Table with columns: Rank, Weeks on Chart, Title, Artist, Label & Number. Includes songs like 'FROM ALL OVER THE WORLD', 'FOUR BY THE BEATLES', 'I UNDERSTAND', '10 LITTLE BOTTLES'.

HOT 100—A TO Z—(Publisher-Licensee)

Table listing songs A-Z with publisher/licensee information.

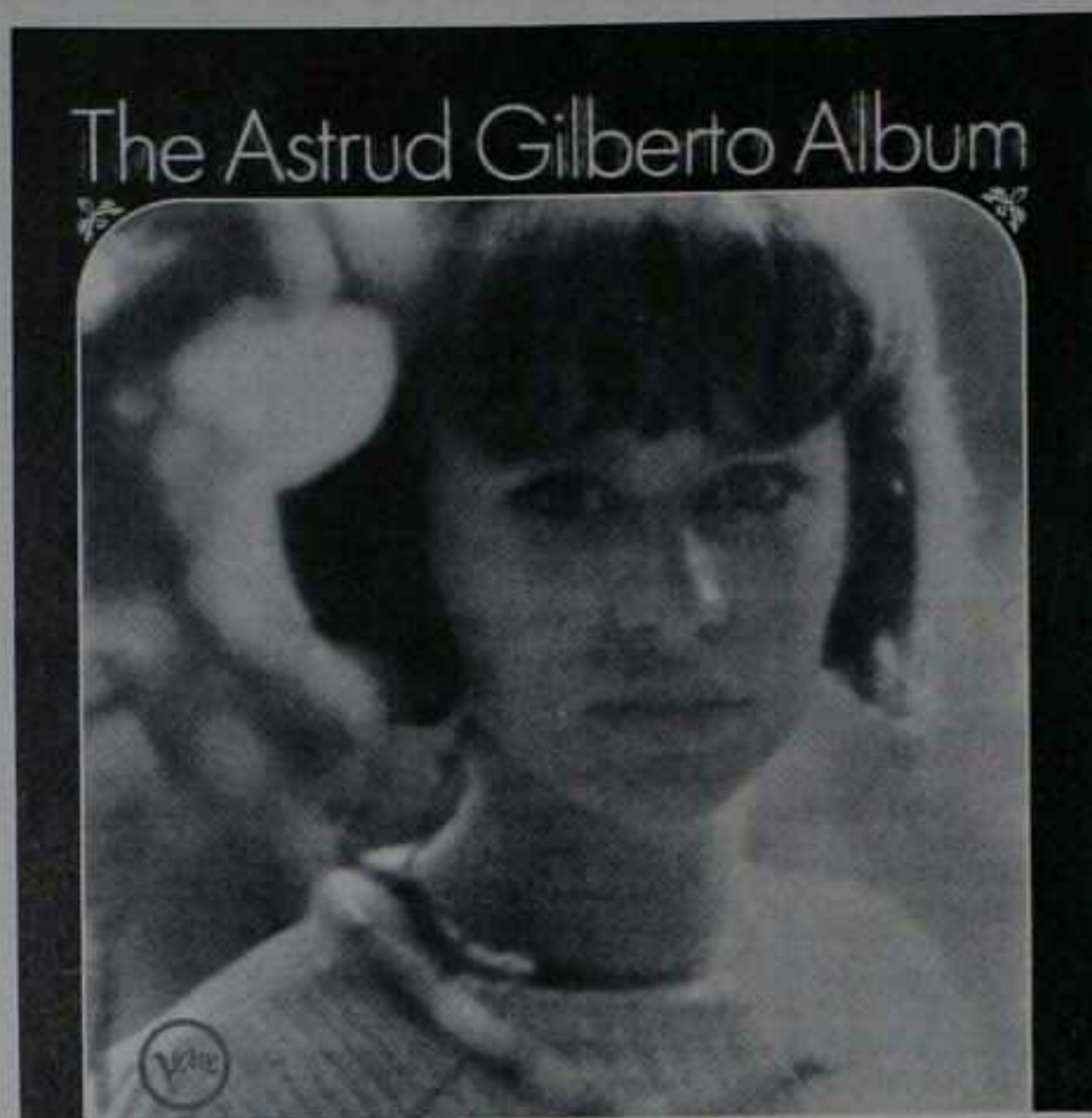
Table listing songs A-Z with publisher/licensee information.

Table listing songs A-Z with publisher/licensee information.

BUBBLING UNDER THE HOT 100

Table listing songs that are bubbling under the Hot 100.

From Her Exciting LP...



A New Hit Single!

Astrud Gilberto

Sings

AQUA DE BEBER

B/W AND ROSES AND ROSES VK-10352



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**1964 Grammy Award Nominations:
Best New Artist
Best Female Vocal Performance**

CMA Plans Walkway Of Stars

NASHVILLE—The Country Music Association has proposed plans to construct a Walkway of the Stars in front of the Country Music Hall of Fame and Museum Building in Nashville. The building and the walkway will be constructed through donations to the building fund.

The addition of the walkway will allow recording artists to have their names on permanent metal and concrete squares which will be embedded in the sidewalk in front of the building. Thousands of country music fans and tourists come to Nashville each year to visit the "Grand Ole Opry" and Music Row, and the proposed walkway will enable them to see their favorite artist's name in the attractive and permanent addition to the building.

Recording artists wishing further information on the walkway are asked to contact the CMA offices here. The number of names which can be included in the walkway are limited and will be on a first-come basis.

Memphis Acts Work Benefit

MEMPHIS—Twenty-three local and area country music performers donated their services and paid \$1 each to the weekly "Mid-South Opry" at the Linden Circle Theater here recently in a benefit performance for Gayle Johnson, a local carpenter whose wife Clestine and daughter were killed in a head-on auto crash here recently.

Five other Johnson children were injured in the wreck, two seriously. The benefit pulled a near-full house. Robert D. Forbis is promoter and manager of the "Mid-South Opry."

Wood a Director

HOLLYWOOD — Randy Wood, Dot Records president, has been elected a director of the Commerce Union Bank of Nashville. The disk executive also serves on the president's board of Pepperdine College, chairmans Bishop Gerald Kennedy's Supporting Committee at



WILLIE NELSON, RCA Victor recording artist and "Grand Ole Opry" star, has what appears to be his biggest record to date with "SHE'S NOT FOR YOU" b/w "PERMANENTLY LONELY." Nelson is booked by Hal Smith Artists Productions.

WLW 'Hayride' Now Simulcast

CINCINNATI—After an absence of many years, WLW's "Midwestern Hayride," c&w show, returned to radio Saturday, March 6. Having been seen for many years on the Crosley Broadcasting stations, the "Hayride" seg is now simulcast, originating on WLW-T here, and fed to Crosley stations in Columbus and Dayton, Ohio, and Indianapolis.

Dean Richards, who doubles as a member of the Lucky Pennies group on the show, is "Hayride" emcee. He recently was named emcee of WLW's "Jamboree," another c&w TV show heard on the same stations on week nights.

Acadia Labels to Sparton of Canada

TORONTO — Acadia and Mountain labels, product of Acadia Records of Canada, one of the three firms that comprise Associated Country Music Enterprises, will be distributed by Harold Pounds' Sparton of Canada, with headquarters in London, Ont., effective March 15. The two labels have been distributed by London Records.

The Acadia label carries such Canadian country music names as Jack Silvers, Aubrey Hanson, Russ Wheeler and Ross Allen.

Southern California School of Theology, and serves on a host of other educational and religious organizational committees.



OWEN BRADLEY, JERRY GLASER AND HAROLD HITT (left to right), directors of the Country Music Association, examine a sample block for the Walkway of the Stars which is to be built in front of the Country Music Hall of Fame and Museum Building in Nashville.

HOT COUNTRY SINGLES

Billboard SPECIAL SURVEY for Week Ending 3/27/65

This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart
1	2	KING OF THE ROAD Roger Miller, Smash 1965 (Tree, BMI)	7	26	23	TRUCK DRIVING MAN George Hamilton IV, RCA Victor 8462 (American, BMI)	17
2	1	I'VE GOT A TIGER BY THE TAIL Buck Owens, Capitol 5336 (Bluebook, BMI)	10	27	31	THAT'S WHERE MY MONEY GOES Webb Pierce, Decca 31704 (Cedarwood, BMI)	9
3	3	ORANGE BLOSSOM SPECIAL Johnny Cash, Columbia 43206 (Leeds, ASCAP)	6	28	28	THE RACE IS ON George Jones, United Artists 751 (Glad- Acclaim, BMI)	27
4	4	10 LITTLE BOTTLES Johnny Bond, Starday 704 (Red River, BMI)	8	29	35	SWEET, SWEET JUDY David Houston, Epic 9746 (Gallico, BMI)	9
5	5	THEN AND ONLY THEN Connie Smith, RCA Victor 8489 (Moss Rose, BMI)	10	30	25	WHAT MAKES A MAN WANDER? Jan Howard, Decca 31701 (Bramble, BMI)	11
6	8	THIS IS IT Jim Reeves, RCA Victor 8508 (Acclaim, BMI)	4	31	27	IT AIN'T ME, BABE Johnny Cash, Columbia 43145 (Witmark, ASCAP)	21
7	13	THE WISHING WELL Hank Snow, RCA Victor 8488 (Jasper-Silver Star, BMI)	7	32	37	THINGS HAVE GONE TO PIECES George Jones, Musicor 1067 (Glad, BMI)	3
8	6	YOU'RE THE ONLY WORLD I KNOW Sonny James, Capitol 5280 (Marson, BMI)	20	33	33	DIDN'T I Dottie West, RCA Victor 8467 (Window, BMI)	5
9	10	(From Now On All My Friends Are Gonna Be) STRANGERS Roy Drusky, Mercury 72376 (Yonah-Owen, BMI)	11	34	45	TWO SIX PACKS AWAY Dave Dudley, Mercury 72384 (Champion- Raleigh, BMI)	3
10	7	SITTIN' IN AN ALL NITE CAFE Warner Mack, Decca 31684 (Glaser, BMI)	18	35	41	GIRL ON THE BILLBOARD Del Reeves, United Artists 824 (Moss Rose, BMI)	3
11	9	DO WHAT YOU DO DO WELL Ned Miller, Faber 137 (Central Songs, BMI)	11	36	32	PUSHED IN A CORNER Ernest Ashworth, Hickory 1281 (Acuff-Rose, BMI)	21
12	14	WALK TALL Faron Young, Mercury 72375 (Painted Desert, BMI)	9	37	30	ONCE A DAY Connie Smith, RCA Victor 8416 (Moss Rose, BMI)	27
13	12	(My Friends Are Gonna Be) STRANGERS Merle Haggard, Tally 179 (Yonah-Owen, BMI)	13	38	39	DO WHAT YOU DO DO WELL Ernest Tubbs, Decca 31742 (Central Songs, BMI)	4
14	11	HAPPY BIRTHDAY Loretta Lynn, Decca 31707 (Sure-Fire, BMI)	17	39	49	LOVING YOU THEN LOSING YOU Webb Pierce, Decca 31737 (Cedarwood, BMI)	2
15	16	A TIGER IN MY TANK Jim Nesbitt, Chart 1165 (Peach, SESAC)	9	40	36	CLOSE ALL THE HONKY TONKS Charlie Walker, Epic 9727 (Bluebook, BMI)	16
16	15	PASS THE BOOZE Ernest Tubbs, Decca 31706 (Lonzo-Oscar, BMI)	14	41	—	WHAT'S HE DOING IN MY WORLD Eddy Arnold, RCA Victor 8516 (4 Star, BMI)	1
17	17	ODE TO THE LITTLE BROWN SHACK OUT BACK Billy Edd Wheeler, Kapp 617 (Sleepy Hollow, ASCAP)	18	42	42	I'LL GO DOWN SWINGING Porter Wagoner, RCA Victor 8432 (Moss Rose, BMI)	25
18	18	LEAST OF ALL George Jones, United Artists 804 (Marson, BMI)	9	43	44	WE'D DESTROY EACH OTHER Carl Butler & Pearl, Columbia 43210 (Cedarwood, BMI)	5
19	22	I WASHED MY HANDS IN MUDDY WATER Stonewall Jackson, Columbia 43197 (Maricana, BMI)	5	44	—	SEE THE BIG MAN CRY Charlie Louvin, Capitol 5369 (Tuneville & Lyn-Lou, BMI)	1
20	24	A TOMBSTONE EVERY MILE Dick Curless, Tower 124 (Aroostook, BMI)	3	45	48	WHEN THE WIND BLOWS IN CHICAGO Roy Clark, Capitol 5350 (Irving, BMI)	2
21	26	A DEAR JOHN LETTER Skeeter Davis & Bobby Bare, RCA Victor 8496 (American, BMI)	3	46	47	I STILL MISS SOMEONE Lester Flatt & Earl Scruggs, Columbia 43204 (Cash, BMI)	3
22	19	I WON'T FORGET YOU Jim Reeves, RCA Victor 8461 (Tuckahoe, BMI)	18	47	—	TIMES ARE GETTIN' HARD Bobby Bare, RCA Victor 8509 (Central Songs, BMI)	1
23	21	WHAT I NEED MOST Hugh K. Lewis, Kapp 622 (Cedarwood, BMI)	14	48	40	I'LL WANDER BACK TO YOU Earl Scott, Decca 31693 (Cedarwood, BMI)	10
24	20	I'LL REPOSSESS MY HEART Kitty Wells, Decca 31705 (Wells, BMI)	14	49	50	SIX LONELY HOURS Kitty Wells, Decca 31749 (Cedarwood, BMI)	2
25	29	TINY BLUE TRANSISTOR RADIO Connie Smith, RCA Victor 8489 (Moss Rose, BMI)	8	50	—	JUST THOUGHT I'D LET YOU KNOW Carl Butler & Pearl, Columbia 43210 (Cedarwood, BMI)	1

HOT COUNTRY ALBUMS

This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart
1	1	I DON'T CARE Buck Owens & His Buckeroos, Capitol T 2186 (M); ST 2186 (S)	18	12	17	ODE TO THE LITTLE BROWN SHACK OUT BACK Billy Edd Wheeler, Kapp KL 1425 (M); KS 3425 (S)	3
2	2	YOU'RE THE ONLY WORLD I KNOW Sonny James, Capitol T 2209 (M); ST 2209 (S)	9	13	10	TOGETHER AGAIN/MY HEART SKIPS A BEAT Buck Owens & His Buckeroos, Capitol T 2135 (M); ST 2135 (S)	30
3	3	I'VE GOT A TIGER BY THE TAIL Buck Owens, Capitol T 2283 (M); ST 2283 (S)	3	14	12	HAVE I TOLD YOU LATELY THAT I LOVE YOU? Jim Reeves, RCA Camden CAL 842 (M); CAS 842 (S)	15
4	4	THE FABULOUS SOUND OF FLATT & SCRUGGS Lester Flatt & Earl Scruggs, Columbia CL 2255 (M); CS 9055 (S)	13	15	14	LOVE LIFE Ray Price, Columbia CL 2189 (M); CS 8989 (S)	30
5	5	THE JIM REEVES WAY RCA Victor LPM 2968 (M); LSP 2968 (S)	4	16	11	THE PICK OF THE COUNTRY Roy Drusky, Mercury MG 20973 (M); SR 60973 (S)	12
6	7	THE RETURN OF ROGER MILLER Smash MGS 27061 (M); SR5 67061 (S)	5	17	19	TROUBLE & ME Stonewall Jackson, Columbia CL 2278 (M); CS 9078 (S)	6
7	6	LESS AND LESS AND I DON'T LOVE YOU ANYMORE Charlie Louvin, Capitol T 2208 (M); ST 2208 (S)	8	18	18	YOUR CHEATIN' HEART Soundtrack/Hank Williams Jr., MGM E 4260 (M); SE 4260 (S)	5
8	16	ORANGE BLOSSOM SPECIAL Johnny Cash, Columbia CL 2309 (M); CS 9109 (S)	2	19	13	BITTER TEARS Johnny Cash, Columbia CL 2248 (M); CS 9048 (S)	20
9	8	THE BEST OF JIM REEVES RCA Victor LPM 2890 (M); LSP 2890 (S)	34	20	15	FAITHFULLY YOURS Eddy Arnold, RCA Victor LPM 2629 (M); LSP 2629 (S)	14
10	9	THE BEST OF BUCK OWENS Capitol T 2105 (M); ST 2105 (S)	38				
11	20	BURNING MEMORIES Ray Price, Columbia CL 2289 (M); CS 9089 (S)	2				

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— Joe X. Price, Daily Variety

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— Billboard

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— Record World

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STEREO SCP 521

Lord Jim

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A COLUMBIA PICTURES RELEASE

Music Composed by Bronislau Kaper - Conducted by Muir Mathieson

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By **BILL SACHS**

Jim McCoy, now back at WINC, Winchester, Va., where he began his career, writes that he still has available deejay copies of his latest release "This Heart" b.w. "There's Not a Thing," which he'll be happy to send to deejays who'll write him on their station's letterhead. Jim recently signed a recording pact with Fireside Records of Canada, with an album and two singles to be released this summer. . . . **Perry (The Roadrunner) Murphy** exits WEBC, Duluth, Minn., to join the staff at WGH, Norfolk, Va. Prior to joining WEBC, Perry was at KUDL, Kansas City, Mo. . . . **Ford Dickson** has been upped to program director at KHEY, El Paso, Tex.

Skeeter Dodd, of WWDS-Radio, Everett Pa., says he's compiling information and reference material on country and western music, with the hopes of putting the material into cross-reference form. Skeeter is gathering the material and his wife **Sandra** is doing most of the writing and planning. Skeeter says he needs newspaper clippings, news articles, photos and general information on country music. He needs, especially, information for the period from 1931 to 1943.

Chuck Goddard has joined the staff of WQIK, Jacksonville, Fla., to take on the midday shift, relieving **Bob Cotney** who moves up to full-time news and public relations man for the station. . . . **Randy Hawkins**, who spins the country wax at WKFD, North Kingstown, R. I., typewrites that he's in desperate need of good country and bluegrass from the major labels. Randy infos that he still has available deejay copies of "Dream, Dream, Dream," which he wrote in collaboration with **Jim Hall** of Norfolk, Neb. Put

your request on your station letterhead. . . . **Perry Turner**, program director and operations manager at WNOH-Radio, Raleigh, N. C., says they're doing all they can to promote country music in the area, but in order to succeed they need better record service from the diskeries.

Bobby Hudson has joined the staff at WEEF, Pittsburgh's country station, where he's working alongside **Ronnie Cash** and **Kenny Biggs**. . . . **Buddy Williams**, who recently joined WPSL, new station at Monroeville, Pa., puts in a plea for country bluegrass and sacred spinning material. . . . "We program four hours of country music a week and are in dire need of releases," writes **Mike Sarlo**, P.D. at WLYC, Williamsport, Pa. . . .

Bob Lunningham after five months at Station WRHC, Jacksonville, Fla., has returned to KRZE-Radio, Farmington N. M. He is doing two hours of country music daily. . . . Putting out a holler for more country records are deejays **Charlie Walter**, WKJG, Fort Wayne, Ind.; **Tony Bryan**, WSBP, Box 547, Chattahoochee, Fla.; **Don Schreier**, KIQS, Box 7, Wilhows, Calif.; **Dave Hendricks**, WBYO, Boyertown, Pa., and **Tom Lee**, WACB, Kittanning, Pa.

Buddy Dean, who recently left KHER-Radio, Santa Maria, Calif., when that station threw in the sponge on country programming, is now weaving the country and western melodies on KKOK-Radio, Lompoc, Calif. . . . **Red Wilcox** recently joined the deejay staff at all-country W DON, Wheaton, Md., where he holds down the 11 a.m. to 2 p.m. slot, and 3 p.m. to sign-off on Saturdays. Other platter spinners at W DON are **Tom Reeder**, who has it from sign-on until 11 a.m.; **Jack Rogers**, from 2 p.m. to sign-off, and **Mike Kelly**, the main-stay on weekends.



MIKE LANE'S new release on Buddy Records, "Black Horse and Blond-Headed Woman" and "World of Pretend" #B-127, could be a big one! Samples to D.J.'s by writing: Buddy Records, Inc., 500 Locust St., Marshall, Tex. 75670. Mike Lane will appear on "Louisiana Hayride," Shreveport, April 17. (Advertisement)

THIEVES HEIST K-BER'S WAGON

SAN ANTONIO—The pages of time were turned back last week by local police, who spend much of their time looking for stolen automobiles. This time they were searching for a stolen covered wagon. The Co-nestoga wagon, used by Station K-BER, local country and western music outlet as an advertising medium, was reported stolen from in front of the Municipal Auditorium, where a "Grand Ole Opry" show was in progress, sponsored by K-BER. According to Jim Gibson, of the station staff, the wagon was valued at \$400. The canvas topped wagon's wheels were chained and padlocked, police were told.

YESTERYEAR'S COUNTRY HITS

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the Country field 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's chart at that time.

COUNTRY SINGLES

5 Years Ago
March 28, 1960

1. He'll Have to Go, Jim Reeves, RCA Victor
2. Another, Roy Drusky, Decca
3. El Paso, Marty Robbins, Columbia
4. You're the Only Good Thing, George Morgan, Columbia
5. Just One Time, Don Gibson, RCA Victor
6. Wishful Thinking, Wynn Stewart, Challenge
7. Please Help Me, I'm Falling, Hank Locklin, RCA Victor
8. No Love Have I, Webb Pierce, Decca
9. The Same Old Me, Ray Price, Columbia
10. Amigo's Guitar, Kitty Wells, Decca

COUNTRY SINGLES

10 Years Ago
March 26, 1955

1. In the Jailhouse Now, Webb Pierce, Decca
2. Loose Talk, Carl Smith, Columbia
3. Making Believe, Kitty Wells, Decca
4. I've Been Thinking, Eddie Arnold, RCA Victor
5. If You Ain't Lovin', Faron Young, Capitol
6. Are You Mine? George Wright & Tom Tall, Faber
7. More and More, Webb Pierce, Decca
8. Kisses Don't Lie, Carl Smith, Columbia
9. That's All Right, Marty Robbins, Columbia
10. Hearts of Stone, Red Foley, Decca

NASHVILLE SCENE

By **DON LIGHT**

Marty Salkin, Decca vice-president, was in town last week conferring with a&r man **Owen Bradley** and assistant **Harry Silverstein**. Bradley also directed sessions for **Warner Mack**, **Bill Monroe** and **Billy Grammer**. . . . **George Jones** and **Gene Pitney** will appear on the **Jimmy Dean** TV show April 15. They will do songs from their duet album, which they recorded here for Musicor a few weeks ago. Jones is currently on a tour of the West Coast.

Nashville-based **RIC Records** has released a new single by **Wayne Walker** entitled "Nobody Knows But Me." This is Walker's first release for RIC. . . . **George Hamilton IV** just returned from a 12-day Canadian tour with **Skeeter Davis** and **Bill Anderson**, which he reported as very successful but very cold. George recently completed an album for RCA en-

titled "Mr. Sincerity—a Tribute to Ernest Tubbs." The album includes 12 of Ernest's all-time great c&w hits.

Capitol Records' Music City a&r man **Marvin Hughes** and assistant **Billy Graves** have just completed sessions with **Ferlin Husky** and **Sonny James**. . . . **Dicky Lee**, who had a hit recording of "Patches" a few years back, was in town trying for another one last week at the **Fred Foster Studio**. . . . Mercury's **Dave Dudley** was in last week for a single session under the direction of **Jerry Kennedy**, and then left for an extended tour of Texas, Oklahoma and Iowa set by his manager **Jimmy Key**.

Slim Williamson, president of Yonah Music, publisher of the Roy Drusky hit "Strangers," reports that nine artists have recorded the song to date.

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9. Jazz
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NEW ALBUM RELEASES

This form is designed to aid dealers in ordering and broadcasters in programming.

CAPITOL
 THE BEATLES—The Early Beatles; T 2309, ST 2309
 M. B. BARNUM—Golden Boy; T 2278, ST 2278
 CILLA BLACK—Is It Love?; T 2308, ST 2308

CHECKER
 Hold On! It's JOE TEX; LP 2993
CLAMIKE
 MIKE LONGO TRIO—A Jazz Portrait of Funny Girl; CLP 1000, SCLP 1000

DEUTSCHE GRAMMOPHON
 BEETHOVEN: SEPTETT ES-DUR OP. 20—Philharmonisches Oktett Berlin; 138887 SLPM
 BRAHMS: EIN DEUTSCHES REQUIEM—HAYDN VARIATIONEN—Herbert Karajan; 138928/29
 BRAHMS: THE FOUR SYMPHONIES—Berlin Philharmonic Orch. (Von Karajan) SKL 133/36
 JANACEK: M'SA GLAGOLSKAJA — Various Artists; 138954
 MOZART/HAYDN/VIVALDI/ROMAN: ECHO CONCERTOS — Festival Strings Lucerne (Baumgartner); 138947

MOZART: OVERTUREN—EINE KLEINE NACHTMUSIK/STRAUSS: DON JUAN — Berliner Philharmoniker (Furtwangler); 18960
 ROSSINI: OVERTURES—Orch. der Romischen Oper Dirigent (Senafin); 136395
 SCHUMANN: SYMPHONIE NO. 2, OP. 61 GENOVEVA OVERTURE OP. 81—Berliner Philharmoniker (Kubelik); 138955
 STRAUSS: ARABELLA (Highlights)—Various Artists; 136419
 BEETHOVEN: BAGATELLES—Wilhelm Kempff; 138934
 WAGNER: THE FLYING DUTCHMAN—Various Artists; 136425

DOLTON
 VIC DANA—Red Roses for a Blue Lady; BLP 2034, BST 8034
ELEKTRA
 THE CORRI FOLK TRIO; EKY 291, EKS 7291
 JOHN KOERNER—Spider Blues; EKL 290, EKS 7290
EVEREST
 VARIOUS ARTISTS—Jazz Immortals; 5233, 1233
 GLORIA LYNN—Gol Gol Gol; 5237, 1237
 DICK SCHORY—Re-Percussion; 5232, 1232

FIESTA
 RUDI KNABL—Die Tanzende Zither; FLP 1411, FLPS 1411
 BERT DAHLANDER—Popular Swedish Dances; FLP 1412, FLPS 1412
 VARIOUS ARTISTS—Melodie Siciliana; FLP 1414
 DIE LUSTIGEN AKKORDEON JUNGENS—Akkordeon Souvenirs; FLP 1415

HARMONY
 LES BROWN AND HIS BAND OF RENOWN—Play Hits From the Sound of Music, My Fair Lady, Camelot and Others; HL 7335
 TOMMY DORSEY—On the Sentimental Side; HL 7334
 VARIOUS ARTISTS—Theme Songs of the Great Bands Vol. 1; HL 7336

KAPP
 VARIOUS ARTISTS—Shindig; KL 1431

KENT
 Live! B. B. KING on Stage; KLP 5015

LONDON
 TED HEATH & HIS MUSIC—The Sound of Music; SP 44063

MAINSTREAM
 CARMEN McRAE—Haven't We Met?; 56044, S/6044

MERCURY
 REPERTORY THEATER OF LINCOLN CENTER—After the Fall; OCM 4-2207, OCS 4-6207

MONTILLA
 CARLOS ALBERTO—Esta Noche; SM 1102

NONESUCH
 W. A. MOZART: DIVERTIMENTO NO. 15 IN B FLAT K 287 FOR TWO HORNS & STRINGS—Solistes de Paris (Martin); H 1046, H 71046
 W. A. MOZART: SYMPHONY NO. 40 IN G MINOR K 550—Gurzenich Symphony Orch. of Cologne (Wand); H 1047, H 71047
 JOANNES DE TINCTORIS: MISSA TRIUM VOCUM—Vocal & Instrumental Ensemble (Blanchard) H 1048, H 71048
 F. J. HAYDN: DIVERTIMENT FOR BARYTON, VIOLA & CELLO—Salzburger Baryton Trio; H 1049, H 71049
 D. SHOSTAKOVICH: SONATA FOR CELLO & PIANO OP. 40—Shepito (cello)/Zayde (piano); H 1050, H 71050

POLYDOR
 GUS BACKUS—Hillbilly Gasthaus; 237295
 CHOR UND MUSIKERPS DER 11. PANZ. GREN DIV. LTG. MAJOR H. FRIESS—Schon Bluh'n Die Heckenrosen 237366
 SACHA DISTELS—Der Vagabund Aus Paris; 237291
 GUNTER-DALLMANN CHER and ORCH.—Serenade im Schlosspark; 237365

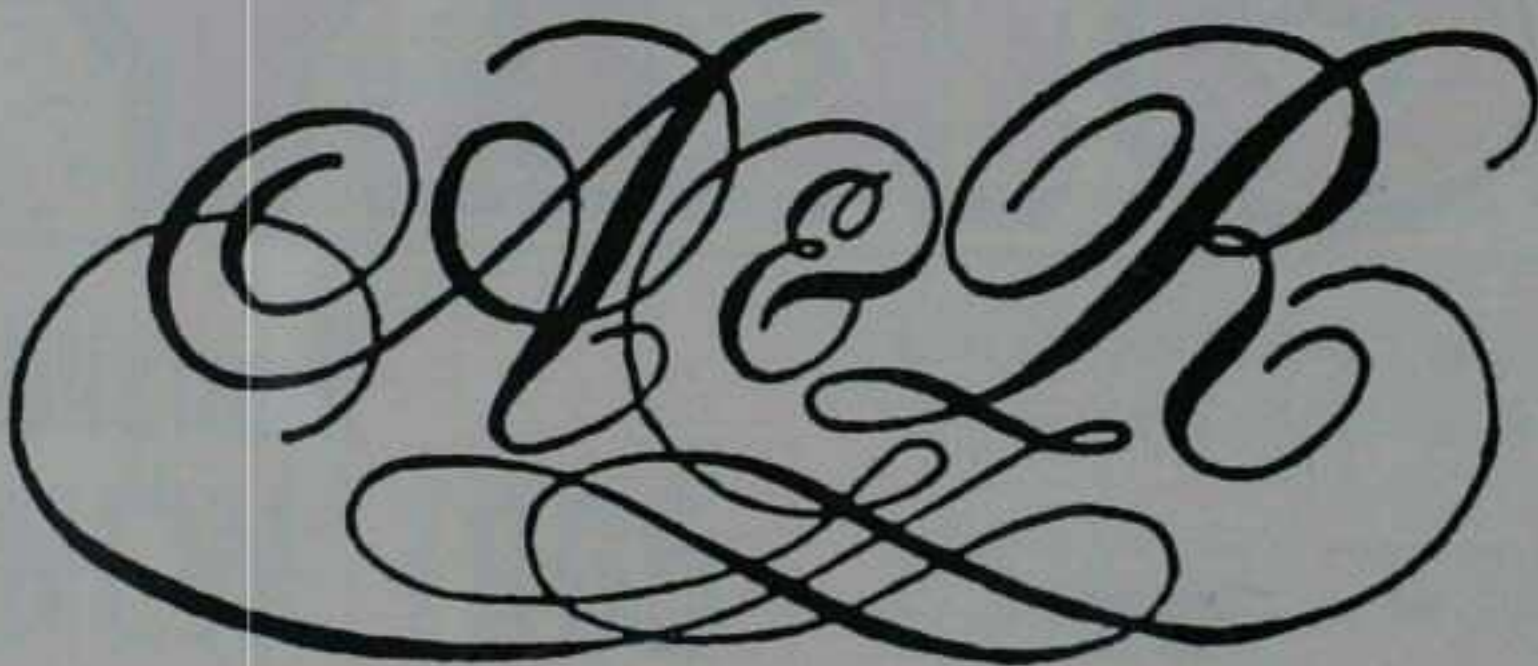
RCA VICTOR
 EARL HINES—The Grand Terrace Band; LPV 512
 JOHN JACOB NILES Folk Balladeer; LPV 513
 ORIGINAL CAST—The Roar of the Greasepaint—The Smell of the Crowd; LOC 1109, LSO 1109

REPRISE
 CHARLES AZNAVOUR Sings His Love Songs in English; R 6157, RS 6157
 COUNT BASIE & HIS ORCH.—Pop Goes the Basie; R 6153, RS 6153
 SAMMY DAVIS JR.—If I Ruled the World; R 6159, RS 6159

REGINA
 FREDERICK H. WILLIAMS CHORALE & ORCH.—Think on These Things; R 317

SMASH
 JERRY LEE LEWIS—The Return of Rock!; MGS 27063, SR3 67063

TRIBUTE
 GERALD GOODMAN, HIS HARP & ORCH.—Music for a Love Affair; LP 1203



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'n
Cream”

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STEVE VENET

For Screen Gems
Columbia Music

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Written by:
STEVE VENET
and TOMMY BOYCE

Published by
Screen Gems



TONY CLARKE
**THE
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TAINER**

CHESS 1924

BILLY STEWART
**I DO
LOVE YOU**

CHESS 1922

LITTLE MILTON
**WE'RE
GONNA MAKE IT**

CHECKER 1105

THE RADIANTS
**AIN'T NO
BIG THING**

CHESS 1925

CHUCK BERRY
DEAR DAD

CHESS 1926

CHESS
RECORDS

BREAKOUT ALBUMS

★ NATIONAL BREAKOUTS

**NO NATIONAL BREAKOUTS
THIS WEEK**

★ REGIONAL BREAKOUTS

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

SHE'S ABOUT A MOVER . . .
Sir Douglas Quintet, Tribe 8308 (Crazy Cajun, BMI)
(Miami, Houston)

PEANUTS . . .
Sunglows, Sunglow 107 (TNT, BMI) (Milwaukee, Houston)

LET THE PEOPLE TALK . . .
Neil Sedaka, RCA Victor 8511 (Screen Gems-Columbia,
BMI) (Baltimore, Washington)

EVERY NIGHT, EVERY DAY . . .
Jimmy McCracklin, Imperial 66094 (Metric, BMI) (Chicago)

WOOLY BULLY . . .
Sam the Sham & the Pharaohs, MGM 13322 (Beckie, BMI)
(Boston)

**SUBTERRANEAN HOMESICK
BLUES . . .**
Bob Dylan, Columbia 43242 (Witmark, ASCAP)
(San Francisco)

BABY, HOLD ME CLOSE . . .
Jerry Lee Lewis, Smash 1969 (Raleigh, BMI) (St. Louis)

GOLDFINGER . . .
Jimmy Smith, Verve 10346 (Unart, BMI) (Washington)

**LAND OF A THOUSAND
DANCES . . .**
Round Robin, Domain 1420 (Tune-Kel, BMI)
(San Francisco)

SIMON SAYS . . .
Isley Brothers, Atlantic 2277 (Catillion-T-Neck, BMI)
(Boston)

LOVE ME, LOVE ME . . .
Tommy Roe, ABC-Paramount 10623 (Low-Twi, BMI)
(Houston)

MEXICAN PEARLS . . .
Billy Vaughn, Dot 16706 (Englewood, BMI) (Minneapolis-
St. Paul)

CARMEN . . .
Bruce & Terry, Columbia 43238 (Metric, BMI)
(San Francisco)

A DEAR JOHN LETTER . . .
Skeeter Davis & Bobby Bare, RCA Victor 9486 (American,
BMI) (Minneapolis-St. Paul)

LONG BLACK VEIL . . .
Johnny Williams, Pic 1 105 (Cedarwood, BMI) (Dallas-
Fort Worth)

WHIPPED CREAM . . .
Stokes, Alon 9019 (Jarb, BMI) (Houston)

Mercury Names Area Sales Mgr.

CHICAGO — Mercury's new Midwest regional sales manager is Frank Peters, 39, a 12-year record industry veteran. Peters will cover an area extending from Denver on the west to Cleveland on the east and St. Louis on the south.

Peters started as a Chicago Capitol branch salesman in 1952, moving the following year to the Sampson Co., then local Columbia distributor. In 1960, when Columbia opened its own branch, Peters stayed with the label. He was later associated with Warner Brothers and Summit Distributing Co., transferring back to Columbia before coming to Mercury recently.

CHICAGO — Appointment of Jack Bridges as West Coast regional sales manager for Mercury Records was announced recently by Kenneth Myers, Mercury vice-president.

A 10-year record industry veteran, Bridges will be based in Los Angeles. He replaces Tom Bonetti, who will handle regional sales for Mercury's expanding home entertainment division from south of Seattle to San Diego.

Olympia Chief Is Back in N. Y.

NEW YORK — Ervin Litkei, president of Olympia Record Industries, returned from a junket to San Francisco, Los Angeles and Las Vegas last week where he negotiated for new lines and promoted the music of his publishing subsidiary, Leona Music.

During his stay in Las Vegas, Litkei had meetings with Louis Prima about his forthcoming record "President Lyndon Baines Johnson March," which Litkei wrote. Prima will be coming to New York shortly for TV appearances and an engagement at the Town and Country Club in Brooklyn from April 30 through June 30.

Mogull Acquires Sub-Publishing Rights to Letkiss

NEW YORK — Sub-publishing rights for the song "Letkiss," the current dance craze in Europe, have been acquired by Ivan Mogull Enterprises for Four Star Television Music Co., in the U.S. and Canada and for Ivan Mogull Music, Ltd., for the British Isles, Australia, the State of Israel, and South Africa.

The song is an original copyright of Johan Vikstedt of Editions Coda, Helsinki. It was written by Rauno Lehtinen. The title was acquired by Stig Anderson, Mogull's Scandinavian agent.

Mogull said that Reprise Records is rushing a release of the original Finnish record by Ronnie Kranckin and his ork. ABC-Paramount is also reportedly rushing out the British record of the song by the Temperance Seven. The song is being recorded locally by Four Star Television's record company.

Dot Records secured last week (Billboard March 13) what it claimed was the first disk of "The Original Finn-Jenka" for U. S. distribution. The record features the dance, Letkiss, derived from an old Finnish dance called the Letka-jenka. The dance, however, takes its name reportedly from Anton Letkis, a Finnish band-leader who brought the music to Paris late last year.

Electronovision Handled by WB

HOLLYWOOD — Warner Bros. Records will distribute Electronovision disk product. Under terms of the agreement, records will bear both companies' logos. First project is the soundtrack LP from "Harlow." Nelson Riddle and Al Ham, president of Electronovision, are writing the score, with Johnny Mercer top candidate as lyric writer.

WB can also release singles and LP product developed by

Ava Folds; Mills Joins M-T Records

LOS ANGELES—Ava Records has folded, with a&r Vice-President Jackie Mills joining Mainstream-Time Records as West Coast operations head. The label was founded three and a half years ago by Fred Astaire, who sold his controlling stock interest to real estate Glen Costin several months ago.

Tapes, which include Elmer Bernstein soundtracks plus jazzman Pete Jolly, have not yet been sold to anyone. Fred Astaire Enterprises still owns the masters, Mills explained.

Several parties had shown interest in picking up the company and/or choice Bernstein masters, but the negotiations were never completed.

Word Firm Bows Gospel Quartet Line

WACO, Tex. — Word Records will debut a gospel quartet line following Easter. The new subsidiary for the sacred music company will be called Canaan Records. Twelve LP's comprise the first release with 18 already in the can. Among the gospel groups signed for the new label are the Happy Goodman Family, the Florida Boys and the Rebels.

In a further growth move, President Jarrell McCracken has been visiting with Dot Records executive vice-president Chris Hamilton to seek distribution through Dot's company-owned branches.

Ham expressly for the disk market.

Planned as a May release, "Harlow" stars Carol Lynley, Efram Zimbalist Jr., Judy Garland and Barry Sullivan. No disk deal has yet been set for the Paramount version of "Harlow," already in production.

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UNITED ARTISTS RECORDS



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ALBUM REVIEWS (continued)



POP SPOTLIGHT

WOODY'S BIG BAND GOODIES

Woody Herman, Philips PHM 200-171 (M); PHS 600-171 (S)

Woody Herman's big band LP of two years ago brought a lot of new fans into his fold and this set is sure to add to his following and bring about plenty of spinning time. It's a swinging set with a full-bodied sound that runs the gamut from Thelonius Monk's "Blue Monk" to Gershwin's-Duke's "I Can't Get Started."



POP SPOTLIGHT

JOYA SHERRILL SINGS DUKE

20th Century-Fox TFM 3170 (M)

Backed by some of the top instrumentalists in the business, the former Ellington vocalist presents a winning package of the Duke's finest material. Miss Sherrill, musically and lyrically, does justice to this all-important music. Included are exceptional treatments of "Mood Indigo," "In a Sentimental Mood" and "I'm Beginning to See the Light."



POP SPOTLIGHT

THE CHIPMUNKS SING WITH CHILDREN

Liberty LRP 3405 (M); LST 7405 (S)

A thoroughly delightful album which should find favor among children of all ages. The kids' chorus adds an extra dimension to the Chipmunk sound. The fare is all happy and gay with cuties like "Hello, Dolly," "Supercalifragilisticexpialidocious" and others.



JAZZ SPOTLIGHT

MY FUNNY VALENTINE

Miles Davis, Columbia CL 2306 (M); CS 9106 (S)

A good bet for the many Miles Davis fans! His profound style has become very popular among serious jazz enthusiasts and rightly so. Expert support from a fine rhythm section and excellent playing by George Coleman on tenor sax.



JAZZ SPOTLIGHT

A PORTRAIT OF THELONIUS

Bud Powell, Columbia CL 2292 (M); CS 9092 (S)

A contemporary of Thelonius Monk, Powell plays his music with compassion and spirit. Kenny Clarke, a pioneer at the drums when this music was taking hold in the late '40's, supports Powell to perfection. The live performance recording seems to give the music added zest and vigor. A very good album on all counts.



FOLK SPOTLIGHT

I AIN'T MARCHING ANY MORE

Phil Ochs, Elektra EKL 287 (M); EKS 7287 (S)

Phil Ochs has become a master of the topical folk songs and he sings with a flair that stirs the listener. His repertoire covers the racial situation, capital punishment, war and sundry other topics that bother thinking people today.

BREAKOUT ALBUMS

★ NATIONAL BREAKOUTS

THIS DIAMOND RING

Gary Lewis & the Playboys, Liberty LRP 3408 (M); LST 7408 (S)

★ NEW ACTION LP's

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

WEEKEND IN LONDON . . .

Dave Clark Five, Epic LN 24139 (M); BN 26139 (S)

I'VE GOT A TIGER BY THE TAIL . . .

Buck Owens, Capitol T 2283 (M); ST 2283 (S)

THEM COTTON PICKIN' DAYS ARE OVER . . .

Godfrey Cambridge, Epic FLM 13102 (M); FLS 15102 (S)

MY GAL SAL AND OTHER FAVORITES . . .

Burl Ives, Decca DL 4606 (M); DL 74606 (S)

THE TEMPTATIONS SING SMOKEY . . .

Gordy G 912 (M); BS 912 (S)

SERENADE FOR ELISABETH . . .

Gunther Kallmann German Chorus with Ork & Bells, 4 Corners FCL 4209 (M); FC5 4209 (S)

NO ARMS CAN EVER HOLD YOU . . .

Bachelors, London LL 3418 (M); PS 418 (S)

THE 4 SEASONS ENTERTAIN YOU . . .

Philips PHM 200-164 (M); PHS 600-164 (S)

THE ASTRUD GILBERTO ALBUM . . .

Verve V 8608 (M); V6-8608 (S)

MY FIRST OF 1965 . . .

Lawrence Welk, Dot DLP 3616 (M); DLP 25616 (S)

ROGER WILLIAMS PLAYS THE HITS . . .

Kapp KL 1414 (M); KS 3414 (S)

BAKER STREET . . .

Original Cast, MGM E 7000 OC (M); SE 7000 OC (S)

KINKS—SIZE . . .

Reprise R 6158 (M); RS 6158 (S)

JULIE ROGERS . . .

Mercury MG 20981 (M); SR 60981 (S)

JAZZ SPECIAL MERIT

MORE OF THE GREAT LOREZ ALEXANDRIA

Impulse A-76 (M); AS-76 (S)

A bright new find! A sophisticated singer supported by superior musicians, Miss Alexandria's lucid style is shown to great advantage, thanks to the production of the venerable Tutti Camarata. As an added attraction, Wynton Kelly (with Dinah Washington for about three years) plays the sort of piano all vocalists hope for but seldom get.

JAZZ SPECIAL MERIT

THE GRAND TERRACE BAND

Earl Hines, RCA Victor LPV 512 (M)

The jazz piano styling of Earl Hines of 25 years ago is as vivid today as it was then. In these recordings he keyboards his way through some hard-swinging sides and is helped immensely by a big band that knows what it's all about.

JAZZ SPECIAL MERIT

FOUR-STAR ALBUMS

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

ORIGINAL SOUNDTRACK

SYLVIA
Soundtrack, Mercury MG 21004 (M); SR 61004 (S)

POPULAR

THE BOY FROM PEYTON PLACE
Chris Connelly, Philips PHM 200-173 (M); PHS 600-173 (S)

SI ZENTNER IN FULL SWING!
Liberty LRP 3397 (M); LST 7397 (S)

THE NEW ELGART TOUCH
Les and Larry Elgart, Columbia CL 2301 (M); CS 9101 (S)

JAMES MICHENER'S FAVORITE MUSIC OF THE SOUTH SEA ISLANDS
RCA Victor LPM 2995 (M); LSP 2995 (S)

SEE ALBUM REVIEWS

ON BACK COVER

RARE! HOT! & COLE PORTER
Sheila M. Sanders, Philips PHM 200-169 (M); PHS 600-169 (S)

BAJA MARIMBA BAND RIDES AGAIN
A & M LP 109 (M)

THE TWO PIANO SOUND OF DEREK AND RAY PLAYING "THE SOUND OF MUSIC" AND OTHER RICHARD RODGERS HITS
RCA Victor LPM 3353 (M); LSP 3353 (S)

LOW PRICE POPULAR

THE FATHER OF HONKY TONK
Poppa John Gordy, RCA Camden CAS 862(e) (S)

COUNTRY

HANDLE WITH CARE
Little Jimmy Dickens, Columbia CL 2288 (M); CS 9088 (S)

PICKIN' & FIDDLIN'
The Dillards and Byron Berline, Elektra EKL 285 (M); EKS 7285 (S)

THE REMARKABLE STANLEY BROTHERS SING BLUEGRASS SONGS FOR YOU
King 924 (M)

CLASSICAL

SZYMANOWSKI: HARNASIE OP. 55
Warsaw National Philharmonic Symphony Orchestra & Chorus (Rowicki), Bruno BR 23036L (M)

CHANTS OF THE CHURCH
Choir Of The Abbey Of Mount Angel, RCA Victor LM 2786 (M); LSC 2786 (S)

FRENCH ART SONGS
Cesare Valletti, RCA Victor LM 2787 (M); LSC 2787 (S)

RHYTHM & BLUES

THE GREATEST HITS OF IKE & TINA TURNER
Sue LP 1038 (M)

JAZZ

THE INCOMPARABLE BOLA SETE
Fantasy 3364 (M); 8364 (S)

THE GROOVY SOUND OF MUSIC
Gary Burton, RCA Victor LPM 3360 (M); LSP 3360 (S)

INTO SOMETHIN'
Larry Young, Blue Note 4187 (M)

COMEDY

JEAN SHEPHERD "LIVE" AT THE LIMELIGHT
Quote Q 4 (M); (No Stereo)

FOLK

THE BEST OF HOYT AXTON
Vee Jay VJLP 1118 (M)

JOHN JACOB NILES: FOLK BAL-LADEER
RCA Victor LPV 513 (M)

POLKA

ACCORDION FESTIVAL IN SPECTACULAR SOUND VOL. II
Roland Zaninetti, Bruno BR 50189L (M)

GOSPEL

WAITING AT THE RIVER
Archie Brownlee, Vee Jay VJLP 5073 (M)

JERRY BARNES & THE SWANEE RIVER BOYS
Zondervan ZLP 641 (S)

INTRODUCING THE MEMPHIANS
The Memphis Quartet, Zondervan ZLP 665 (S)

SACRED

SING A SONG ALONG WITH CAM FLORIA & THE CONTINENTALS
Word WST-838-LP (S)

SWANEE RIVER BOYS FINEST
Zondervan ZLP 635 (S)

(continued)



SPECIAL MERIT PICKS

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

POP SPECIAL MERIT

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ABC-Paramount ABC 510 (M); ABCS 510 (S)

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LIVE SESSION!

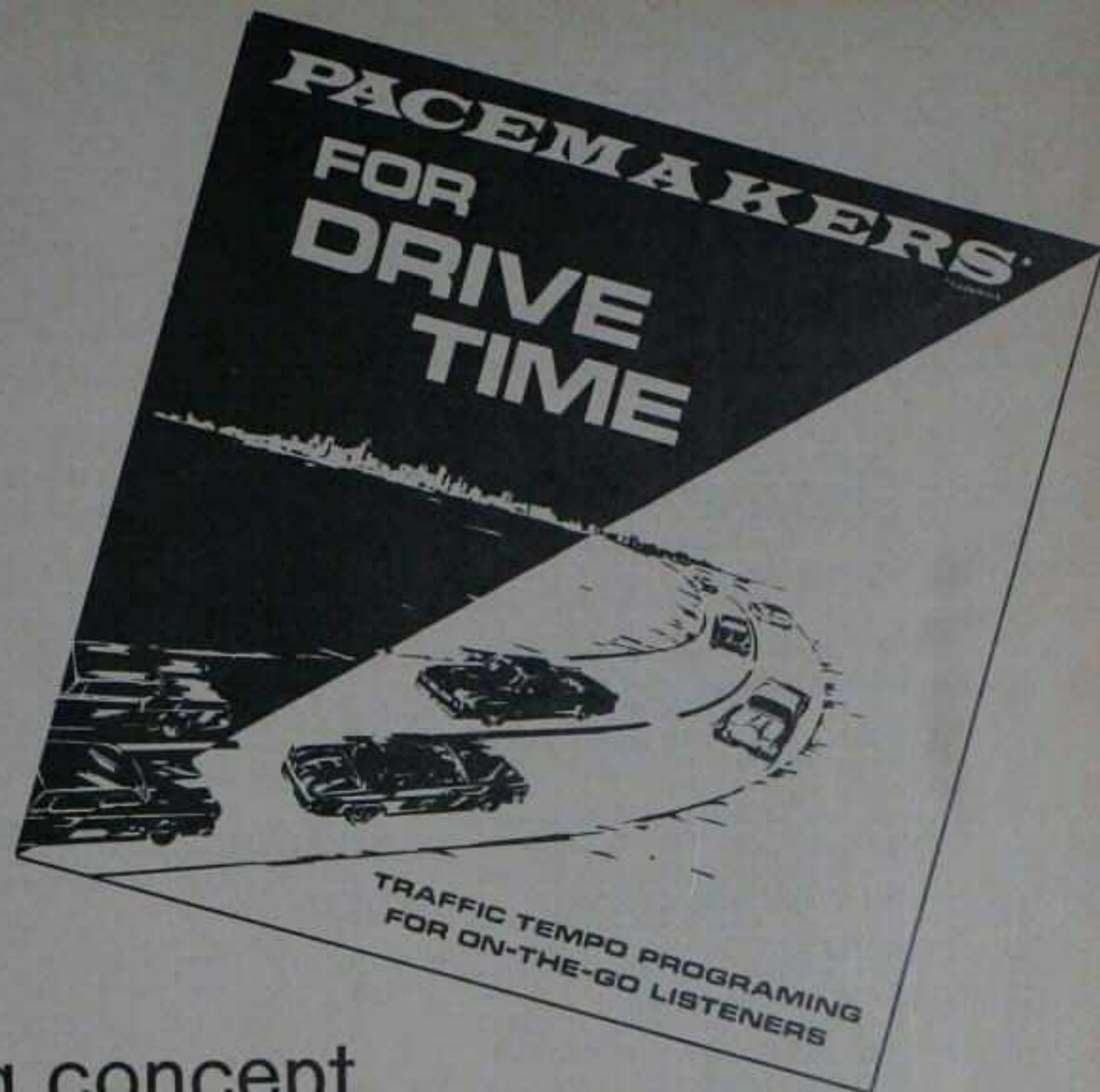
Cannonball Adderley and Ernie Andrews, Capitol T 2284 (M); ST 2284 (S)

Andrews is a stimulating performer with a rich voice. He projects a depth of feeling and professionalism in his singing that matches well with Adderley's excellent group. There is much here to commend it to both the jazz buff and pop album buyer.

ALBUM REVIEW POLICY

Every album sent to Billboard for review is heard by Billboard's Review Panel, and its sales potential is rated within its category of music. Full reviews are presented for Spotlight Picks or Special Merit Picks, and all other LP's are listed under their respective categories.

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Table with 4 columns: This Week, Last Week, Title, Artist, Label, and Wks. on Chart. Contains 52 entries for the middle chart.

Table with 4 columns: This Week, Last Week, Title, Artist, Label, and Wks. on Chart. Contains 52 entries for the bottom chart.

SUCCESSFUL PROGRAMMING METHODS

A Profile of Key Stations

1965 DISK JOCKEY POLL

THIS year Billboard's special radio programming department, prepared in conjunction with the 43d Annual National Association of Broadcasters Convention in Washington, is spotlighting key radio stations representative of a particular format.

Cognizant of the many outstanding radio station operations in all sections of the nation, in both large and small markets, Billboard has endeavored to select programming leaders from various areas of the nation that are most representative of stations utilizing a particular format.

In this, Billboard's Second Annual Radio Programming Special, in-depth probes are made into the "Contemporary Music-Formatted Stations," "Middle-Road Programming," "Conservative Music—the Posh Sound," "Modern Country Radio," "Negro Radio and Rhythm and Blues Music," "Information, Talk and Radio by Telephone," "... And All That Jazz," and "Classical Music Radio—the Rare Breed."

Gil Faggen
Radio-TV Editor

Radio a History of Progressive Change

Its Meaning Today and Tomorrow

Tracing radio's path over the past year or more produces one indisputable fact: the only constant is change itself.

Fierce competition — within and without—sets in motion the chain reaction that produced almost 2,000 personnel changes last year along with hundreds of format and program changes.

Few, if any, markets in the nation escaped the shifting and retrenching as station owner, management and air personnel continually strive to improve their lot.

Radio made a rebirth by necessity soon after TV came on the scene. Of course, radio has a proud inheritance of 40 years that for some serves as an inspiration and for others has become a cross to bear.

Looking at and listening to radio as a whole one notices the tremendous programming changes. Through an alert Federal Communications Commission and an aware broadcaster the "juke boxes" of five and 10 years ago have virtually disappeared.

Community involvement is the byword with most progressive stations. Becoming a part of one's community has become as vital to a radio station as it is for an individual or family.

The modern broadcaster eschews dumping his public service programming into the time periods when few are listening. In fact, many stations have dropped the older form of

the PS program in favor of aggressive, attention-getting projects spread throughout the broadcast day that encourage the listener to action, thus producing measurable results.

Action from the contemporary formatted stations with community service projects has also stimulated many of the "old-line" prestige outlets to get into the swing rather than resting on past laurels.

Here to Stay

If the Beatles have done anything for radio it has been the pointing up that contemporary music is not fading away, diminishing or anything to that effect. Whether we call it "top 40," "rock 'n' roll," "color radio," etc., pop music is here to stay and is the musical form most desired by the majority of radio listeners.

As the days go by, fewer and fewer listeners, advertisers and media buyers will remember the voice of Rudy Vallee, the sounds of the Miller, Dorsey or Goodman orchestras. It is a fact that we all tend to associate with the music we grew up with. Using the U. S. Census Bureau figures released a few months ago which say that more than half of our population will be under 25 years of age by next year, it would behoove all of us to think young.

This does not mean that all of the country's stations will be programming the same music,

for music is predicated on an individual's taste, not age. What the figures portend is the adopting of modern programming promotion and research techniques, whether a station is airing all conversation, news or contemporary music.

Unfortunately, this year too many broadcasters still use a negative approach with advertisers and media buyers. The radio man who runs down a competitor's format may find himself the sales manager for that station six months later. It's just another kick in the pants for radio.

The NAB and RAB are working full blast to help all broadcasters accentuate the positive—and there is indeed much to accentuate through outside and on-the-air promotion.

More Talk Programming

Billboard's Radio Response Ratings and Stations By Format listings reveal that far more talk is being programmed on stations since the advent of TV.

I hasten to add that there isn't the slightest indication that non-musical programming will soon, if ever, take over from music. The need for more information, interestingly presented and exchanges of opinion by listeners closely allied with the need for diversification in programming has brought about the success of such stations as KABC, KMOX, WOR, WNBC and many others (see separate story). Similar needs have in-

creased this type of programming on virtually every station.

The telephone program — a trend several years ago and an established fact now—is a major ramification of the conversation surge. Billboard's Stations By Format listing shows a myriad of audience participation—telephone shows in wide use.

The popularity of the telephone program may be attributed to several factors. It is comparatively less expensive to operate over the long haul than other forms of conversation programming. Also, it is immediate and exciting for the listener. He can participate in the program. The successful reasons multiply with the many variations of the program form. There are so many phone shows that each one has its own success story.

The past two years have also brought about major changes in country-western music stations (see separate story). They have abandoned the hayseed ramblin' approach in lieu of the modern production techniques and air personalities types of their contemporary cousins. With much of our pop music today coming from the c&w field, many broadcasters have made the switch to country music in order to tap a rich field which lies dormant in major population areas.

Dominance of R&B

During the past few years rhythm and blues and the

Negro artist has had the most influence on pop music. The greatest percentage of tunes and artists represented in any given week on the "Hot 100" chart last year were Negro-r&b.

Rivaling the r&b-oriented records for the listener's ear, last year in particular, was the Beatlesmania phenomenon and its aftermath, the "British sound." Although there has been some diminishing of the impact of the British invasion since its peak last summer, it is not yet on its way out.

It is reasonable to say that the Beatles and their counterparts will be around, but not in the same intensity, for some time. Whatever ground is given in the record arena by the Britishers may be expected to be gained by the r&b sound.

It is significant to note that folk-hootenanny music, the rage little more than a year ago, is now all but defunct with programmers.

There also has not been any upsurge in jazz programming on AM during the past year. However, FM has become its champion.

Radio is changing and will continue to change—a healthy sign in every respect, for radio is a reflection of the needs and desires of the listener. The fact that there is so much change indicates that the medium is meeting its responsibilities to its listeners. **By GIL FAGGEN**

WMCA Editorials, Teamwork Basis For Big Audience

Broadcasting owes much to the Gordon McLendons, Todd Storzs, John Boxes (the Balaban Stations) and the others who pioneered "contemporary" radio programming. The excitement created saved radio from complete collapse in the face of TV competition.

Extreme methods had to be used in the late 40's and early 50's to wrest the listener from the tube. Unfortunately, the ensuing years saw too many stations being operated by a quick buck crowd with no interest in the medium's future.

These were the boys that operated juke box programming, "t'n't" deejays, rip 'n' read news, and "care-less" community service.

Fortunately, competition and the FCC have all but rid radio of the station buy and sell shrewdies. Contemporary radio, once espoused by such prestige broadcasting operations as ABC, Westinghouse, Storer and independents like R. Peter Straus (WMCA, N.Y.C.), began to grow, and above all, mature.

For the Harold Neals, Don McGannons, George Storers, and Peter Strauses, contemporary music formatted radio meant top-notch news, expensive and expansive public service programming, well-paid, cream-of-the-crop air personalities, and heavy community involvement.

Contemporary radio has been, and is called, many things by both broadcasters and outsiders. No matter what term is used as the catch-all, no one term can adequately serve to describe the multifaceted programming form. Variations on the theme can fill a book.

New York City houses two fine examples of how different

two radio stations can be playing primarily the same music.

Musically, WMCA offers a much greater variety of new records than does WABC, which sticks strictly to established hits. Although the WABC policy is resented by record promotion men, WABC's 50,000 watts and powerhouse ratings do much in the long run to contributing to a record's sale.

WMCA's playlist is comprised of records selected by program director Ruth Meyer, music director Joe Bogart, his assistant Frank Costa, and a rotating disk jockey panel each week.

The station's programming list looks like a Dow-Jones sheet. Music director Bogart has a list of the top 25, plus 45 to 55 others. Former "sure shots" (pick hits) get proportional extra exposure throughout the day—once every three hours—while current "sure shots" are scheduled once every two hours.

At night, WMCA allows a special formula designed to capture the younger set. Sixteen records are played per half hour, which includes six "oldies," eight from WMCA's top 25, one "sure shot," and a deejay personal pick.

WABC's Tight List

"Other pop music stations have done very well in this market by offering their listeners a high ratio of new releases to established hits," said Rick Sklar, WABC's program manager. "It would be foolish of us to veer from our successful course, play

the imitator when our ratings and audience acceptance is at an all-time high.

"Others may launch the record, but it's the concentrated play on WABC that pushes a record up the chart," said Sklar.

WABC picks its ration of new releases by the committee system after pre-screening by Sklar.

Both WMCA and WABC are excellent examples of the teamwork concept. WMCA has dubbed its DJ's "The Good Guys," while WABC's airmen call themselves the "All-Americans."

Many hundreds of stations across the country have discovered that the team idea helps a listener to easily identify with the station, gives the station a potent personality and makes sponsors feel their products receive a special touch by the team's members.

The team concept is well executed on WMCA with "good guys" doing a group singalong to their own station jingles, engaging in informal and impromptu cross-plugging of each other's shows and inviting the listener as well to join the team through contests and gimmicks, like giving out more than 50,000 "Good Guy Sweatshirts."

WMCA's team concept, while allowing complete programming control by management, encourages the emergence of the deejay personality, and fosters internal morale.

Teamwork and playing the

Tight Playlist, Public Service Projects Make WABC No. 1

hits are not the only reasons these stations are successful.

The 5,000-watt's penetrating and highly influential editorials have resulted in a milestone decision recently by the U. S. Supreme Court on State reapportionment.

WMCA's 400th editorial was broadcast this month. These are aired eight times each day over a two-day period.

As the first station in the nation to broadcast a regular schedule of editorials, WMCA was also the first to endorse a candidate for the Presidency.

"Without the melody," observed Straus, referring to the station's entertainment programming, "it's hard to get much of a hearing for the message."

WABC has built an enviable reputation for creative community service among the city's school population. A prime example of this is "Schoolscope"—an annual project that helps develop interest in broadcasting careers among high school students.

"The audience wants information, too, authoritative, to the point and interestingly presented. Few stop to realize that we air 44 newscasts a day and feature 'Newscope,' a 75-minute news and information block each day from 6 to 7:15 p.m.," said Walter A. Schwartz, WABC vice-president and general manager.

In addition, the ABC-owned station carries a heavy schedule of sports play-by-play.

WMCA concentration on

news is no less intense. Owner Straus also owns and operates Radio Press International (RPI), an international news service subscribed to by hundreds of stations both here and abroad.

Community Involvement

The sprawling complex of communities that comprise the Greater New York area has not deterred WMCA or WABC from involving themselves in community affairs.

An example of WMCA's concept of listener participation is "Call for Action." Listeners call the station and receive information and announce a newscast about school activities. These are aired each weeknight. Candidate broadcasters are eligible to win a \$1,000 scholarship.

Other important image-building devices used are regularly aired editorials; theater reports and "Sounding Board"—a comment and controversy program.

WMCA departs from its music and news format every weekday night to present the two-hour interview and discussion, "Barry Gray Show."

To round out both stations' activities, energetic and resourceful promotions are regularly employed. WABC's Beate art contest last year drew 50,000 entries. WMCA has been successful by awarding some 50,000 "Good Guy Sweatshirts" the past two years to the promotion of the new Callas "Carmen" album via a "Night at the Opera" contest. This drew almost 2,000 entries.

Variety Is Credo of Middle-Roaders

There's No Business Like WNEW Business

By GIL FAGGEN

A select number of radio stations across the country have earned the reputation of being programming and format innovators. Their "sounds" and programming methods have guided thousands of stations. One such station of special distinction is WNEW, New York.

Now in its 31st year, the station successfully weathered the myriad of crises that have challenged radio, in general, and especially the independent station, over the past 25 years.

Presently, the 50,000-watt Metromedia outlet is undergoing changes under a new vice-

president and general manager, Harvey L. Glascock. He took over from John Van Buren Sullivan, promoted to radio president at Metromedia in January.

There is no doubt Glascock is putting his personal stamp on the station. He has had a varied and successful career running many stations, including company-owned WHK, Cleveland, a "Color Radio" rocker, which he boosted into first place in the market from ninth several years ago. His most recent assignment was WIP, Philadelphia, which he converted from a sleepy station to one of the finest middle-road sound stations heard.

Although WNEW's yearly

billing is reputed to be the highest in the nation, ratings have slipped over the past two or three years.

Industry observers attribute this to an increase in popularity of "contemporary" music, a vastly larger population of young people, adherence to a handful of "in" artists, and an overemphasis on standards.

Sullivan explains it this way. "We have a reason for whom and what we play. The yardstick is the performance, and the degree of professionalism.

"Top stars should be played, just as long as the performance is top, too. The station has featured such record artists as the Serendipity Singers and Trini Lopez before they were known," he said.

Glascock's first move to stem the slow rating leak was to

order his new music librarian, Gertrude Katzman, whom he brought along from WIP, to include more (carefully selected) "pop" records and albums of a non-rock nature. In addition, he has eliminated some of the station's specialized programs so as to broaden the listener appeal.

New Music Policy

The new policy is for Katzman, under the eye of Glascock and program director Paulsen, to make up a weekly playlist for the program producers to pick from when making up a show. Mike Camite has had the responsibility, for 22 years as producer, to pick the music heard on the Klaven and Finch show. Camite now follows the Katzman lead.

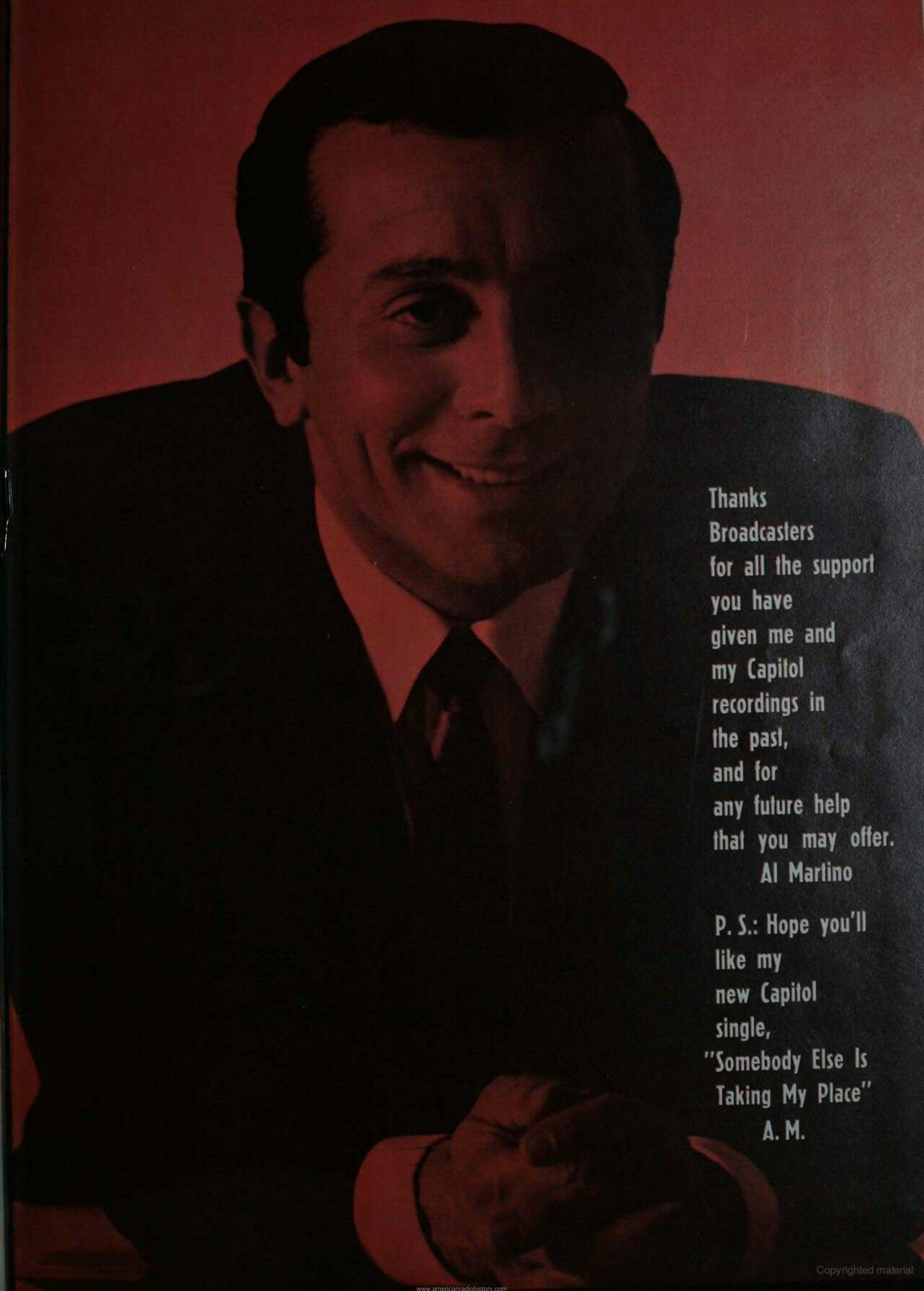
None of the changes that have been made may be con-

sidered drastic at present. Glascock was handed a finely honed instrument by Sullivan, who piloted the money-making operation for six years.

Agreed, one hears more of Lena Horne, Steve Lawrence, Eydie Gorme, Frank Sinatra, Ella Fitzgerald, Tony Bennett, Peggy Lee and others of their ilk more often than anywhere on the dial. The station's espousal of the greats of show business is one of the primary reasons it has become distinctive.

WNEW is synonymous with show business. In a city where so much evolves and revolves around show business, WNEW has built up a loyal and energetic following among theatrical people as well as the show business listeners.

A grateful who's who of show business turned out July 24,



Thanks
Broadcasters
for all the support
you have
given me and
my Capitol
recordings in
the past,
and for
any future help
that you may offer.

Al Martino

P. S.: Hope you'll
like my
new Capitol
single,
"Somebody Else Is
Taking My Place"
A. M.

1963, for the station's 30th anniversary celebration at Madison Square Garden. They entertained to a packed house.

The loyalty is mutual. WNEW may be credited with boosting Broadway shows after they've been pelted by reviews. Leaning heavily on the show's music and frequently giving away hundreds of free tickets via WNEW-sponsored theater parties and contests—plus constant plugging—such Broadway "successes" as "What Makes Sammy Run," starring Steve Lawrence, and "I Had a Ball," starring Buddy Hackett, have had a better chance. Hackett, incidentally, appears regularly on the station as an ex-officio air personality.

Expensive Spectaculars

WNEW has for many years been spending small fortunes on its "live" radio specials. Backed by full orchestras, Ella Fitzgerald, Tony Bennett, Judy Garland, the late Nat King Cole, the New Christy Minstrels, and others have starred in the spectaculars. It takes some three hours and \$1,100 to produce such a show, according to Varner Paulsen, who personally produces all of the specials in and out of the station. The specials are noncommercial, aired as a public service.

The "spectacular" policy has done much to build the demand for the artists among night club owners and bookers.

The Broadway theater is not the only medium to receive a shot in the arm. The station regularly broadcasts a live night club opening of a name act. Milton Carle, public relations man for the American Hotel's Royal Box, readily admits that a WNEW remote on an opening night can make the difference of whether he or she is a hit.

Live opening night performances have been aired of Tony Bennett at the Copacabana, Count Basie and Keely Smith at Basin Street East, the New York night club premiere of Frank Sinatra Jr. and Ella Fitzgerald at the Royal Box.

Similar support has gone to

pop artists' concert performances. Jerry Vale, a station favorite, performed before a standing-room-only crowd during his debut Carnegie Hall concert not too long ago. A great deal of interest in the concert was drummed up by WNEW.

While the station tries hard, with negligible results, to "kick off" a non-rock pop record, it has the power and the influence to launch a career. A good example is the under-the-wing treatment afforded vocalist Teri Thornton, whose record of "Somewhere in the Night" was played so much no one who listened could forget her.

For station operators who wish a WNEW sound, other vital factors must be considered which makes the station distinctive... indeed... a \$50,000 station ID package... and a \$600,000 a year talent payroll split between air personalities.

"The critical level of our listeners is higher," observed Sullivan. "That's why our talent is so well paid."

The airmen are on six days a week, the seventh day is put on tape via voice tracks, and music is dubbed in by the station's four producers.

The term, "highly identifiable air personalities" may be applied without reservation to any of the station's key men. Gene Klavin and Dee Finch, who earn more than \$250,000 a year, paved the way for team shows in many stations.

William B. Williams, who last year signed a five-year contract for a yearly salary in excess of \$105,000, has evolved as the air personality spokesman for the station and an ardent advocate of "a station's responsibility to expose youth to music other than 'rock 'n' roll.'"

The epitome of sophistication, William's egg-nog voice is considered by most female listeners as the sexiest in New York radio. Willie B. does more with it than introduce records and engage in idle chitchat. He has spoken out on civil rights and injustice long before it was in vogue to do so.



THE MOST RECENT WNEW music spectacular focused around a recording star was aired Wednesday (17) and featured Sammy Davis Jr., of Broadway's "Golden Boy." Attending the taping session were, from left: Kyle Rote, sports director; Varner Paulsen, program director who produced the spectacular; Davis; William B. Williams, host; Ted Brown, WNEW personality, and Harvey L. Glascock, WNEW vice-president and general manager.

His acceptance by so many New Yorkers during Williams' 16 years with the station is due in a large measure to his being a personification of the aware New Yorker. Williams' love of Gotham is evident in all his work.

Award-Winning News Dept.

An indication of the station's move to establish a greater rapport with the younger set is the hiring in March of 25-year-old Jim Tate. Wally King, in his early 30's, has been with the station five years. Talent roster is rounded out by veteran airmen Ted Brown, Jim Lowe and Pete Myers.

Of increasing importance to a station is its news operation. WNEW's 35-man news staff, captained by Jerry Graham, has won 25 major awards during the past five years, including the coveted Peabody Award. The staff covers the news locally, nationally and internationally. Ike Pappas, then with

WNEW, was the only indie radio man on the scene during the shooting of Lee Harvey Oswald.

"It's not just what we say, but how we say it. We write for the ear," said Graham. He keeps his news operation moving, with highly respected legmen Jim Gash and Mike Stein covering the area with mobile units.

Gash and Stein contribute much to the award-winning station documentaries. David Schoenbrun and Stuart Loory are Metromedia's news representatives in Europe and Moscow, respectively. They also provide Graham's forces with plenty of fodder for in-depth news documentaries.

Much of the credit for WNEW's standout news image must go to Lee Hanna, who moves to CBS as radio news director. He was instrumental in establishing the globe-skirting operation during his four-

year tenure. Hanna has lured several key WNEW newsmen into the CBS field during the past nine months.

An important adjunct of news is sports and the station provides plenty. For the past five years the station has broadcast, and originated, for a 100-station-plus network, the New York Giants pro football games. Kyle Rote, Marty Glickman and Al DeRogatis, are celebrities in this department.

"The station is programmed for the individual, not the mass," explained Sullivan recently. We are always striving to be more effective by getting closer to, and meaning more to the listener. They know we mean what we say."

Under Sullivan's aegis, the credo was "the youngsters will grow into WNEW listeners." It appears the credo under Glascock has been amended to "WNEW will grow with the youngsters."

At KSFO It's Personality And Diversity That Counts

By ELIOT TIEGEL

An 18th century Dutch galleon replica sails around San Francisco Bay, members of its KSFO "crew" broadcasting to the "natives." The early-morning disk jockey at KCBS answers his phone on the air. The caller: KSFO's own early-morning man Don Sherwood, phoning to find out what's happening at the CBS station.

These two recent incidents symbolize the antics of top-rated KSFO. According to Pulse, the station is the leading Bay area station by far. Its success with a broad music policy, aimed at entertaining 18-40-year-olds, is sprinkled heavily with the philosophy of looking at life through a broad smile and happy disposition.

KSFO stands out as a personality radio station. Its line-up of disk jockeys is highly influential and audiences respond to their sales messages. The station rejects the theory that only "rockers" can dominate mass audience music tastes. KSFO's

formula is nonfrenetic musical programming, including many of the current pop items, active news and information. Heavy sports and outstanding personalities tie the package.

General Manager William Shaw explains the station's philosophy as carefully blending certain best sellers with a proper balance of standards and album selections. "Best sellers are records with the widest popular appeal and since we want to appeal to as broad an audience as possible, we play a lot of records from this group," he says.

"A look at the unedited top 40 list reveals a heavy percentage of so-called 'kid' music. Too much of this kind of music can get monotonous, except with the kids and adult 'kid music' fanciers. The listeners we are after, most vigorously, are adults from 18 to 40. What appeals most to them will have equal appeal to a surprising number of teen-agers and even kids whose tastes are better de-

veloped, as well as those listeners who are over 40. KSFO's playlist should reflect the most accurate consensus available each week of the records which have the most appeal to most of the people through the Bay area," says Shaw.

Each KSFO personality selects and programs his own music, with approximately 40 per cent of all records from the station's playlist, approximately 45 to 55 per cent standards, memory and album tunes and 5 to 15 per cent from new releases.

Shaw tells his DJ's to emphasize a big-band sound when possible, use particular care in selecting rock 'n' roll records, avoiding them until they have reached great popular appeal, and especially to avoid "kid" records. Shaw instructs his air people to "play lots of music; normally try for 14 records each hour."

KSFO's line-up of DJ's begins with early bird Don Sherwood, a seven-year veteran with the



MAN OVERBOARD—ALMOST!—is KSFO's Don Sherwood, who'll do anything for a yacht. Actually, it's a replica of an 18th Century Dutch galleon. Sherwood was aboard during a week of broadcasting his early bird show from San Francisco Bay.

**LEADING IN SALES
THROUGHOUT THE COUNTRY**

IMITATED—But Never Duplicated



Produced Live at Their Record-Breaking Club Date

Watch for **THEE MIDNITERS** Album

"LAND OF A THOUSAND DANCES"

selling in Los Angeles

**THEE MIDNITERS' 2nd HIT RECORD
"HEAT WAVE" b/w "SAD GIRL"**

CH #674



9165 SUNSET BLVD.

LOS ANGELES, CALIF.

CR 5-5021

Personal Management:

Eddie Torres
RA 3-3919

Bookings:
Jack Irvin

station. Following Sherwood from 9 to noon is former New York (WNEW, WNBC, WINS) jazz man Al Collins with a subtle jazzy show for housewives. The early afternoon hours are spent with Jack Carney (ex-WABC, New York) from noon to 4. Jim Lange heads up the commuter club from 4 to 7 p.m. Dave Niles takes over 7 to 11, with newsman Bill Heyward handling music from

11 to midnight, and Herb Kennedy hosting the midnight to 6 a.m. insomniac special.

KSFO's news coverage is capsule information, five minutes on the hour, two-minute headlines every half hour during the peak traffic periods. The station has two mobile units and airs helicopter reports from a commercial carrier. Chet Casselman is news director. His staff includes Mike Powell, Bill Hey-

ward, Wally King, Carter Smith and Aaron Edwards. King does double duty as an early-morning DJ Saturdays, playing oldie 78's from 6 to 9. It is the area's only all-78 disk show.

KFSO's 5,000-watt day and 1,000-watt night signal saturates the nine-county San Francisco-Oakland market with estimated retail sales of \$6.4 billion yearly. Sports play an important part in the lives of San Fran-

ciscans, so KSFO feeds them Giant baseball, 49'er football and University of California football and basketball.

With humor a vital ingredient, the station's contests carry such serious themes as "I won't enter your dumb contest because ..." and "I don't want to go to Los Angeles because ..." The first prize in the "dumb" contest was a tour of the city; the winning entry in the Los

Angeles contest didn't have to go there for a weekend; the second-place winner did.

Program Director Allan Brown explains the station's music concept: "We'll gamble on the unestablished hits." KSFO, unlike many middle-road stations which eschew pop singles, does program the "best of the hits."

KSFO, as the "heartbeat" of San Francisco, swings all year-round.

Conservatively Speaking, It's WPAT and WRYT

Easy Listening No Easy Task for N. Y. Outlet

By GIL FAGGEN

Many broadcasters, as well as outsiders, attack the extremes of programming because they know the least about them and how they work.

Contemporary music-formatted stations bear the brunt of meaningless slogans such as "top 40," "rock 'n' roll," "kid music," etc. By the same token, conservative music stations have been bearing the brunt of such catch-nothing terms as "background music," "good music," "adult-oriented," "music to do nothing by," etc. The most unkind cut of all is that many of these useless labels—which have so long damaged radio broadcasting as a whole—are the creations of broadcasters themselves.

Examination of WPAT's format, for example, readily reveals that there is a great deal more to the "conservative sound" than segueing string instrumental LP after string instrumental LP.

WPAT AM-FM is credited with being the pioneer station in conservative music programming which may be technically described as album music programmed in half-hour segments, 24 hours per day with unobtrusively placed commercial announcements and no identifiable air personalities.

The music is creatively programmed and represents music in its most refined state, showcased in myriad forms—carefully balanced in a fashion dictated by musical taste (for it's primarily taste, not age, that determines music preferences).

John Krance, composer, arranger and conductor, (latest LP, "Broadway Marches," Frederick Fennell, produced and arranged for Mercury) is the full-time music director for WPAT and is responsible for day-to-day programming.

Krance, a master at the juxtaposition of musical themes, melodies and ideas, brings his mastery of melody and his knowledge of the vast available recorded repertoire to play in WPAT's daily fare. Krance not only knows what is available on records, but what to do with it.

For example, Krance will program, in succession, two, three or five portions, contrasting instrumental and/or vocal versions of the same popular song or melody; programming the main theme from an extended symphonic work, preceding or fol-



JOHN KRANCE
WPAT

lowing it with its popular mutation; carrying a "theme," "idea," or "mood," through a half-hour; linking otherwise unrelated works with one another because of existing musical or emotional similarities which, ironically, do relate the works to each other.

It is this formula which makes it impossible for the station to announce after each selection what has been played (a bone of contention with some record promotion people).

"It is necessary that there is judicious editing for tempo and key," Krance pointed out. "The use of stylistic contrast—the shifting treatment of the musical idea—bemuses, amuses and intrigues the aficionado. To other listeners not so well versed in musicology, it just sounds nice."

An example of how Krance, a graduate of the Eastman School of Music, conjures and places a musical idea such as "love" is illustrated by this: "Love Walked In," a colorful arrangement by Frederick Fennell; "Main Theme," Tchaikovsky's Romeo and Juliet Overture; "Our Love," George Greeley's piano and orchestra; "Prelude"—Wagner's Tristan and Isolde, "Daphnis and Chloe," by Ravel and "Love Is a Many-Splendored Thing," Percy Faith and the orchestra.

These selections are edited, blended and segued in the same key relationship so as to maintain the impression of one theme, from beginning to end.

"Another important reason we avoid the announcing of selections played," explained Krance, "is that titles can be foreboding to many a listener. To announce that the 'Prelude from Wagner's Tristan and Isolde' was just played could result in a tune out by many who would think to themselves, 'this is a classical music station.' Music of this nature, creatively programmed

needs no touting," he emphasized.

"At times we play only the melodic section of an extended symphonic or rhetorical work—a device which spares the more casual radio listener the attentive concentration which discursive development sections require," said Krance. "It also affords the listener a great melodic moment in a symphonic or chamber work or an intriguing portion of an avant-garde, esoteric or baroque score, which he might, otherwise never enjoy."

Krance feels that the WPAT approach creates an interest in and an appreciation in music which can only benefit the entire record industry.

The station promotes its programming (and also boosts record sales) via its monthly "Gaslight Revue" Program Guide and program highlights booklet, subscribed to (\$2 per year) by thousands of "Greater New Yorkers."

The Guide, in addition to carrying a complete program schedule, also features articles on the newest record releases, photos and stories on artists from the world of music, motion pictures and records.

WPAT, owned by Capitol Cities Broadcasting Corp., is managed by Daniel Weinig. Krance has a deep admiration and respect, not only for Weinig, but Capitol Cities President Tom Murphy and programming vice-president Joe Sommerset who have provided the environment for him to work creatively.

Capitol Cities, a rapidly expanding chain broadcaster, owns Buffalo's No. 1 contemporary music station WKBW AM-TV, Buffalo; WPRO AM-FM-TV, Providence; WROW AM-FM and WTEN - TV, Albany; WCDC-TV, Adams, Mass., and WTVD-TV, Durham, N. C.

Although WPAT does not concentrate on news coverage, public affairs programming or many of the other activities associated with other radio stations, it considers its music as "a community and public service." Once the pattern is broken with interruptions, whether it be for time, temperature or news, so is the mood of the listener and his reason for listening. WPAT believes,

"We feel we may better serve the listener with more music, and a minimum of talk—the things they want us for most," said Murphy.

The station for "Greater New York's Greater New Yorkers," has a devoted audience that is always there. The fact is borne out in the station's constant rating picture in the market.

Pitt. Station's Catchy Promotions a Catch-All

WRYT began May 29, 1961, as an outgrowth of WCAE, a prominent fixture in Pittsburgh broadcasting for over 20 years. The change of call letters from WCAE to WRYT was minor, compared to the sharp shift in programming policy. Leonard Kapner, then president of WCAE, realized the existence of an important potential audience who were being frustrated by the shrill cacophony of sounds emanating from Pittsburgh radio. He decided to make a complete break with past programming. To aid this change, Kapner employed Bob Stevens, a radio veteran of 20 years, who was then with KABL in San Francisco, one of the nation's prominent "Conservative Music" formatted stations. Stevens' programming experience ran the gamut from classical through the "top 40" to "beautiful music."

From sign-on May 27, through sign-off on May 28, 1961, WCAE filled the Pittsburgh radio air with the shattering sounds of the latest pop single craze "Chaos," interrupted by frequent teaser announcements urging listeners to tune in at 10:00 a.m. May 29 when WRYT's "beautiful music" would sweep the airwaves.

"Music is the primary key to WRYT programming," reflected program manager Bob Stevens. "Our musical format is as precise and tight as any 'contemporary' music station. It ranges in style from sweet pops to light classics, with stronger emphasis on standards and Broadway musicals." This variety is categorized and programmed continuously on a 15-minute basis. Every selection aired by WRYT is auditioned by a qualified musical director.

"WRYT's music is carefully paced in accordance with the time of day and the activities of the listener," Stevens says. "Playlist selections are chosen for their familiarity and brilliance. The quiet background sounds are minimized and only the best arrangements are acceptable."

Just after four days, the new WRYT sound was described as "music that can read and write" by the Pittsburgh Press Radio-TV editor.

"Our task," said Stevens, "is to make non-raucous music exciting and interesting; a thing in and of itself, not merely a backdrop to half-listening activity."

WRYT admits, with justifi-



ED STEVENS
WRYT

able pride, that its soft-sell "gimmicks" have been highly successful. Some are so subtle that the audience doesn't know whether it's being kidded. Others are more direct and intentionally obvious.

Pittsburgh listeners of WRYT have been enticed with frequent exotic commercials and contests. Last Christmas, audiences were urged to buy parakeet pants for the parakeet "who has everything." Another offered item was a do-it-yourself Whirly Bird kit to help ease downtown traffic congestion. Inducements to buy a Bucyrus Eric Shovel that stands six stories high and can lift two standard cars or three compact cars for "the boy who has everything" was also hawked. WRYT has endorsed holiday recipes like "stuffed camel"—a favorite Thanksgiving Day dish of the Bedouin tribes. Another culinary idea, "elephant stew," was recommended. It takes three months to prepare and serves 3,860 guests.

"Now we know that subtle humor can be injected into our good music format," said Stevens, "and it performs an obvious and vital function—it keeps people talking about WRYT."

As a legitimate prize for a particularly difficult contest, WRYT promised a private performance by the Pittsburgh Symphony. The fortunate winner, a student nurse, was delighted to share her prize with her friends in the lecture hall of a local hospital. "I had nightmares about the possibility that the winner would live in a one-room efficiency," said Stevens.

Promotions, both on and off-the-air, are a continuing effort. The station utilizes all available media for advertising on a regularly scheduled basis. WRYT has even purchased the sign-off announcements on two local

(Continued on page 67)



THE

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Country Stations Mothball Cornball

At KRAK, KAYO, KSON Urbane Showmanship The Key

By GIL FAGGEN

One of the most interesting developments in radio programming has taken place in the country music station and in country music programming. Currently, more than 450 radio stations classify themselves as "country music"-formatted.

More than at any time in radio's history, country music is being readily accepted today by listeners of pop music stations. A good portion of the pop hits are made by world-famous artists who were known only in the country field.

However, the "new sound in country radio" is not due to integration alone. It is the transition of leading country music stations to go into programming techniques used successfully by their pop music counterparts.

Listening to the "big guns" of country radio today one is immediately aware of the radical departure from the past.

Gone are the twangy, hayseed air personalities bellowing out such haskneyed colloquialisms as "howdy," "that there was a knee-slapper," "this here tune is for Luke, Clyde and Little Moose."

Key country music stations such as KAYO, Seattle; KRAK Sacramento, and KSON, San Diego, have KO'd the hayseed approach for the regular deejay who does not "put on" his listeners. The music is pure country, but the production, news, and other features are done without the stereotyped characterization.

KRAK Tops Ratings

KRAK is a major backer of the modern country western sound. The 50,000-watter, according to a recent Pulse, is No. 1 in the Sacramento area from 6 a.m. to 6 p.m. The station, too, is a factor in the ratings taken in San Francisco, some 90 miles away, and tops Stockton's leading contemporary music station from 6 a.m. to noon.

"We are interested in good,

clean sounds based upon a solid radio background," said Jay Hoffer, station program manager. "KRAK is vitally concerned with the community and tried to serve it at every step."

Now in its second year, KRAK also enjoys the distinction of being one of the few c&w stations to be a network affiliate. The 24-hour operation's 15 five-minute newscasts and 9 two-minute headlines daily are augmented by ABC's national and international coverage.

As another departure from the expected, KRAK carries Notre Dame football every Saturday during the fall.

"We have found that fans of country music are also great sports enthusiasts," explains Hoffer.

A great community image-builder as well as money maker for the station are its four country music spectaculars, held each year at the Sacramento Memorial Auditorium. The shows feature the biggest names in country music. The station marked its second anniversary as a c&w station Oct. 25, 1964, with such a spectacular.

KRAK undertakes many public service projects. One is a Monday-through-Friday series, "On Campus," which tells of the various college activities within the station's basic coverage area.

The series is hosted by Hoffer, who also is an assistant professor on the part-time faculty of Sacramento State College.

The decision to go into a country format was based on a survey which determined that a sizable portion of the Sacramento population came from areas where country music was popular. The station moved in to fill that need.

"KRAK is operated in much the same manner as any pop station," said Hoffer. "We have a playlist of 40 tunes called 'KRAK Corral of Country Hits,' which is based on the top-sell-

ing c&w records locally and nationally."

The station programs one "bluegrass" record and a song of faith record once per hour. Each KRAK deejay has his own personal pick hit of the week printed on the hit sheet which is distributed to record stores within a 90-mile radius.

"The KRAKmen do not go in for country-western garb or gab. Most of the air personnel come from pop stations.

"Our sales presentation points out that 40 per cent of all the records purchased in the U. S. are in the c&w field. It makes sense to us that these purchasers have been turning to the stations that offer this kind of music. That's where and when we make our pitch," said Hoffer.

The station more people within the industry point to when referring to the new sound in country radio is Seattle's "Kountry KAYO."

Chris Lane, who played a vital role in the station's development as its program director, told Billboard last October: "It is completely different in its programming, promotion and personnel from what most people envision a country-western station to be.

"It was my feeling before we went c&w in April 1963, that since radio listeners flock to modern-formatted stations, any station must tighten its production, up its pace, and overhaul and up-date its programming concepts," said Lane.

KAYO has for some time been a solid No. 2 in the Seattle market. Another important reason for KAYO's strong rating is attributed by Lane to the modern a&r and production of country records, which has helped begin the new style in country radio.

KAYO specials pay off, too. Dubbed "Kountry Spectaculars," the biggest recording artists are brought in during the year. The shows play to thousands in Seattle and nearby Tacoma.

A standout promotion, typical of the showmanship displayed by the station, is the Mercer Girl Promotion. With Lane accompanying the girls, the station brought in four beauties from Boston, not by sailing ves-



COMPLETELY STACKED UP to what it was supposed to be was a contest celebrating the first anniversary of country and western music at KSON, San Diego. Taking possession of a nine-foot stack (1,300) of records he won is Arthur Mercer, center. Station personalities, from left, are: Chuck Owen, Noel Kelly, Eddie Briggs, and Boots Rabell.

sels as their forerunners did 100 years ago, but by jet.

The idea was reminiscent of the "modern Asa Mercer," who first imported 11 gals from Boston to help in the development of the territory. The promotion received extensive press coverage. In addition, female members of the Seattle Bachelors' Club petitioned against KAYO's Modern Mercer Girls reading, "Yankee Girls Go Home."

Despite the "harassment," for 10 days the visiting beauties toured the area as honored guests of the city, escorted by station personalities.

The station consistently runs imaginative attention - getting contests and promotions.

For a country music outlet to achieve a coveted second place in a market the size of Seattle is noteworthy, indeed. Kountry KAYO's strength, in addition to production and promotions, is in its influential deejays: Buck Ritchey, Duke Martin, Eddie Briggs, Paul Scott, Don Chapman and program director-deejay (Bashful Bobbie) Wooten. Wooten replaced Lane as program chief several months ago, Lane taking over the programming reins of the nation's newest big-market station to go-country, 50,000-watt Plough-owned WJJD in Chicago.

KSON, San Diego, is another example of the "new" country station. Debuting its format just two years ago, the station is rated second in the market. Piloted by Dan McKinnon, pres-

ident of "Kountry KSON," the station features the top "hit parade" in country-western favorites, plus ABC Network news 29 times daily. Enscenced in new and impressive picture-window studios at College Grove Center, the station boasts that its listeners are 83 per cent adults; 33 per cent of these are in the 25-36-year-old bracket.

Like its contemporaries, KRAK and KAYO, KSON is strong on audience promotion, contests and research.

To kick off its second year of c&w music in January, the first in a "Grand Ole Opry" series was aired, with KSON deejays Chuck Owens, Eddie Briggs, Noel Kelly and (Boots) Rabell handling the emcee chores

There are, of course, numerous other country music stations who are making it big: KCKN, Kansas City; WCMS, Norfolk, KFOX, Long Beach, Calif., to single out a few. These stations compete successfully in their respective markets against "contemporary"-formatted stations who usually dominate the ratings and the conservative old-line outlets who, through loyalty and longevity, have garnered much prestige.

The success made by country music stations, especially during the past five years, points up that the key to the future in radio is innovation, creativity and, above all, keeping ahead of the times, no matter what music is played.

Negro Radio An Ever-Increasing Influence

One of the hottest topics among broadcasters these days is Negro radio and its influence on our society. The two overwhelming factors behind the intensified interest is the integration movement and rhythm and blues music.

An increasing Negro population, coupled with the climate over the battle for civil rights, has made Negro radio more vital than ever before in both the North and South.

At this point, surveys show that the Negro is relying more

and more on "his" local outlet for news and information. The Negro obviously identifies with a Negro-oriented radio outlet.

WVON in Chicago, serves the Windy City's more than one million Negroes. The station's success is attributed to its empathy with its listeners. When the station bowed in 1963, it had no trouble searching for a niche in the community. The civil rights cause was hot and there was a ready-made audience for WVON ("Voice of the Negro").

Although white-owned (as most Negro radio stations are),

WVON is programmed strictly for the Negro. The schedule is comprised of many community service programs. Leader in this category is "The Hot Line," with veteran newsmen and reporter Wesley South. Aired 11 p.m. to midnight, South and guests such as Dick Gregory and Dr. Martin Luther King discuss problems of concern to the Negro and handle questions and comments telephoned in by listeners.

Bernadine C. Washington's "On the Scene With Bernadine," fashion and beauty vignettes are heard throughout the day.

Station religious director William (Doc) Lee presents the "Highway to Heaven," 5-6:30 a.m., Monday through Friday, and more than 10 hours of gospel on Sundays.

WVON, as a public service, presents the "Church of the Week" each Sunday from a different Chicagoland church.

In addition to these regularly scheduled programs, WVON has broadcast remotes of Mahalia Jackson's benefit show for the Rev. King's Southern Conference; NAACP conventions; the march on Washington, direct reports from the University

of Mississippi, Birmingham, Selma or wherever civil rights fights are taking place.

Modern Negro Radio

WVON represents "modern Negro radio." Broadcasting with the latest equipment, articulate and knowledgeable deejays, aware news set-ups, WVON and other first-rate Negro stations such as WWRL in New York; WBEE, Boston; WGIV, Charlotte; KGFJ, Los Angeles, have broken the stereotyped attributed to Negro radio.

Frank Ward, vice-president and general manager of Sonderling-owned WWRL and former



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general manager of WVON, commented that "Negro radio is as good mechanically, staff and newswise as most of its white counterparts."

Ward's station, rapidly expanding, boasts IBM traffic and bookkeeping, two-way radio-equipped news wagons, a separate recording studio and remote control cartridge and tape equipment.

"WVON, WWRL and other stations like them focus on information of interest to the Negro. The Negroes' color cannot be assimilated through integration. It will always set them apart," observed Bernard Howard, president of the largest

Negro radio station representative firm.

Howard, who represents 31 Negro - programmed stations, covering 61 per cent of the nation's Negro population, owns and operates five offices across the country from his headquarters in the Union Carbide Building in Manhattan.

A 16-year veteran of the station rep field, Howard states "an advertiser can never hope to be No. 1 in many of the major markets today without the Negro. Other stations and media may cover them, but Negro radio sells 'em."

Record company moguls Phil and Leonard Chess purchased WVON for \$1 million several

years ago. Today the station is sixth among all Chicago daytime stations, eighth in the afternoon, and third in the evening. The station raked up some \$600,000 in revenues its first year and enjoys more than half of its billing from national sponsors.

Musically, WVON and Negro stations everywhere adhere to strictly r&b. Pops is completely taboo. Negro radio excludes the Beatles and such Negro pop music artists as Sammy Davis, Harry Belafonte, Lena Horne and the late Nat Cole.

The wide acceptance of r&b by white music buyers is the medium's second major influence on our society. This fact

has brought WVON, WWRL, WSID in Baltimore; WHAT, and W D A S, Philadelphia; KATZ, St. Louis; WCIN, Cincinnati; WABQ, Cleveland, and others many white listeners—especially from the teen-age and sub-teen set. The exciting "soul sound" of r&b music has forced the contemporary music stations to include more and more r&b in their schedule to satisfy their listeners.

As pure r&b music is not understood by many white programmers, the Negro stations are monitored as a guide to which r&b records could be popular with white audiences. As a result, Negro-programmed stations are exerting a great in-

fluence on the music played on contemporary music - formatted stations.

R&b records occupy some 30 per cent of Billboard's "Hot 100" pop music chart each week.

In theory, the eventual integration of Negro and white could spell the end of Negro radio as we know it today.

Negro deejays are actively seeking executive and on-the-air positions with other than Negro stations reasoning that many of the top-rated contemporary music stations are featuring a preponderance of r&b music and Negro recording artists. They have a Negro deejay as well, they say.

Talk Radio Fills Essential Programming Need

KMOX—A Clearing House for Ideas

"Information radio is only beginning to achieve its full potential." That's the opinion of Robert Hyland, vice-president, CBS Radio and general manager, KMOX, St. Louis. He bases his confidence in talk-and-information broadcasting on the success of his station's five-years of community-oriented programming.

The belief that radio should serve the needs of an articulate, aware adult audience, rather than limiting itself to strictly the recorded sounds, prompted Hyland to pioneer the now nationwide trend to talk and information programming.

When "The Voice of St. Louis" switched to informational broadcasting in February 1960, radio as a whole was at a crossroads, reeling from the assault of TV. Local network affiliates, the one-time giants of the Jack Benny days, the traditional leaders and money-makers, had tried to keep the old pattern and the old audiences with "Sweet String" music, plus local and network news. Even the daytime staple, the soap opera, was heading for demise on the three major networks.

Three thousand postwar unaffiliated stations were shouting for the advertisers' and listeners' attention with top 40, bonus license numbers, disk jockeys in store windows, echo chambers, news surrounded by beeps, whistles, buzzes and alarms, teen platter parties, and whatever was loudest and cheapest.

Result: one group of listeners was wooed away from TV—"old" children (eight years old and up and bored with Cartoon Carnivals), and young teenagers (13 to 17) whose loyalty vacillated with each station's perception in spotting musical fads. At that time, in most major cities, it was the "hottest" rock 'n' roller that was No. 1 by all audience rating standards, and in terms of advertising support.

It was in this atmosphere that Bob Hyland gambled on upgrading radio's image and broadening its function through a drastic and dramatic programming shift. Hyland was convinced that radio need not keep shrinking in impact. All it needed, he believed, was "pro-

gramming with a purpose." That purpose, is to "educate, inform, to serve as a clearing house for ideas, to become a voice of, by and for the community." Hyland believed that "most radio was misjudging its potential adult audience by 'playing down,' by underestimating the audience's desire to know." He further believed that radio had a "duty to lead, rather than follow, public tastes—to become a focal point for the exchange of opinions, ideas and information that are vital to the entire community."

"At Your Service" The implementation of this philosophy was "At Your Service." It was a bold move, and an expensive one. Information programming was obviously more costly than recorded music. Program costs went up (as much as a third), but the immediate success of the concept soon proved the investment worthwhile.

The "At Your Service" timetable went like this: in February 1960, all weekday afternoon KMOX record programs were dropped, and information shows, with audience phone participation, were introduced from 3 to 7 p.m. When the CBS network dropped its daytime serials, the format was expanded to include noon to 3 p.m., after a virtually instantaneous rating increase and community response. In January 1962, Hyland pushed his blossoming talk format even further, extending it from 8 a.m. until noon on Saturday. Morning drive-time music got the ax next, with talk moving into the 7 to 9 a.m. slot in August 1960. Recently, this has been expanded backwards till 5:30 a.m.

The next expansion of information programming came in the 8 a.m. to noon period on Sundays. Currently, information programming consumes 66 per cent of KMOX Radio's broadcast schedule, most of it in prime time.

A typical day: Six to nine a.m.: "Total information," including news, traffic reports, direct weather bureau reports, sports, news analysis, specialized feeds from correspondents in the State capitols

of Springfield, Ill. and Jefferson City, Mo., and a daily capsule documentary, "For Your Information," a wide-ranging feature.

Nine a.m. to noon: The CBS Radio Network line-up (Godfrey, Linkletter, Lucille Ball) is supplemented locally by more information-oriented features—a daily exercise session for housewives, led by the St. Louis University physical education director, a conversation program emphasizing child-reading and homemaking tips.

Noon to 7 p.m.: This is the heart of the "At Your Service" line-up, with six of the seven hours featuring listener phone participation. "This is not a 'hot line,' sound-off approach," Hyland says. "It's not a soap-box for listener gripes. We confine all questions to the field of the guest expert, with our emcee serving as a moderator, not a pseudo-expert himself." Fifteen phone lines are necessary to handle the call load, and the board is always fully-lighted. Producers screen calls for pertinence, and the four-second delay device (installed to protect against obscenity or inappropriate comments) has only been needed four times in five years.

Experts run the gamut in a typical day. The day's topics and guests are planned, city-desk style, in a 7 a.m. daily program strategy session and a follow-up 9 a.m. "nuts and bolts" session for internal coordination. Programming decisions are made on the basis of the day's news, widespread community contacts, and the station's sources throughout the Missouri - Illinois region. Far from "reaching" to fill its bottomless pit of information hours, the station soon finds itself functioning as a clearing-house for a wealth of topics, community projects, special events and controversies. "Hard-nosed editing and selectivity are essential," according to Hyland.

Noon to 1 p.m.: This is a hard-news session, hosted by news director Rex Davis. Editorials from the world's press are read, as a take-off point for listener questions and comments. A liberal and conservative Washington correspondent interprets the news weekly and answers listener questions via special long lines.

One to 2 p.m.: This segment

Accent on Information/ If You Please, at KABC

KABC, Los Angeles, the ABC o-&o outlet is enjoying its fifth year of successful programming as the nation's first all-conversation station.

In 1960, when new general manager Ben Hoberman arrived from New York to helm the station, the Los Angeles radio sound was primarily music. After deciding that there was no one unique station serving the community, Hoberman planned his all-talk format.

Today, the station reports its greatest grosses.

As a result of KHJ dropping its "Information Station" concept along with its talk shows, and going "contemporary music," KABC has begun advertising as the "News and Conversation Station of Los Angeles."

KABC's strength lies in its program roster. There are two major blocks of traffic time (6-9 a.m.; 4-7 p.m.) devoted to news. Audience participation phone conversation shows are sprinkled throughout the day and evening, and the 20-man news and public affairs department produces aggressive on-location reports, "Personal Portraits" on important people in the community with Hoberman delivering hard-hitting editorials.

Hoberman believes there is more to radio than just a "sheer source of musical entertainment with an occasional newscast thrown in. It is not that KABC is against music, but rather that we know there are discriminating audiences to whom we can cater with an all-conversation format," he said.

The station's talk personalities include Bob Grant (Night Line), Jack Wells (Open Line), Allin Slate (Sunday Line), Paul Condyllis (comedy-discussion), Pamela Mason (gal talk) and

Myron J. Bennett and Edana Romney (general topic discussions).

The news department, headed by Jim McCulla, provides 15-minute reports every hour on the hour. Its three roving reporters in mobile units are Bob Ferris, Bill Crago and Pat McGuinness. In addition, Frank Hemingway handles local reports and feeds to the ABC Network, with William Thomas reporting financial news from the floor of the Pacific Coast Stock Exchange and Keith Jackson covering sports.

The "Personal Portrait" half-hour feature is handled by community affairs director Lorin Peterson, with Bob Ferris instituting a half-hour feature analysis titled, "Pulse Beat," evenings.

Last year, Hoberman began airing editorials on subjects involving the community. KABC and the local CBS station are the only two outlets editorializing. Both offer qualified spokesmen rebuttal time.

Phone Show

The most fascinating shows are those involving phone calls from listeners. The format even goes to doctors and psychiatrists offering advice.

Among the documentaries produced by the newsmen were penetrating probes into racial, housing, educational and transit problems, juvenile delinquency, orphans, pornography, legislative reapportionment and higher taxes.

The 35-year-old station carries several ABC Network features, including "Flair," Don McNeil's "Breakfast Club" and network news.

In summarizing the first four years of conversation broadcasting, Hoberman said: "We feel our programming concept has filled a void on the local radio scene."

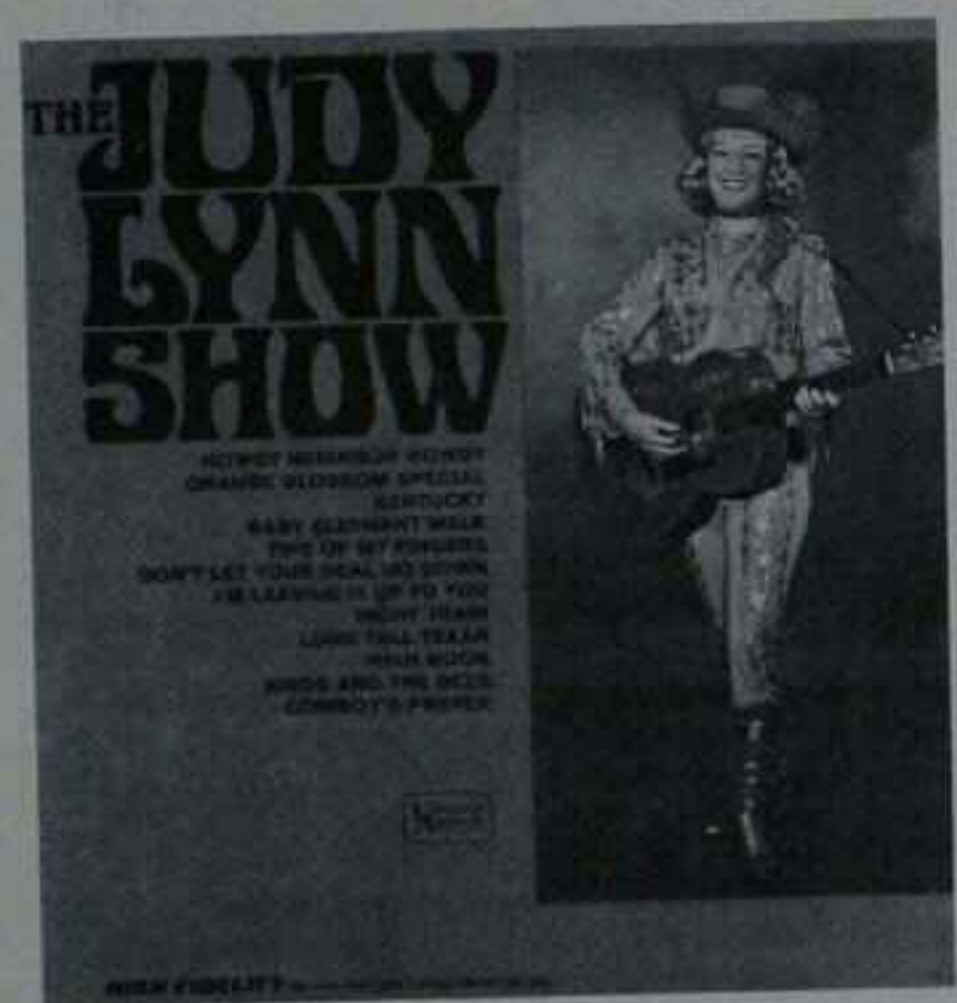
Hoberman's executive team includes Jack Meyers, program director, and George Green, sales manager.

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Current Single

"ANTIQUE IN MY CLOSET" / "UNEXPECTED GUEST"

UA #818



SPOTS WHERE YOU CAN CATCH THIS GREAT SHOW IN 1965:

- HARRAHS Reno, Nevada
- HARRAHS Lake Tahoe, Nevada
- GOLDEN NUGGET Las Vegas, Nevada
- THE DAYS OF 47 RODEO Salt Lake City, Utah, July 19-24
- ILLINOIS STATE FAIR Springfield, Ill., Aug. 16
- THE TOWER VIEW BALLROOM Sunnyside Queens, N. Y., May 1
- LONE STAR RANCH Reeds Ferry, N. H., May 2
- THE JIMMY DEAN SHOW ABC-TV, May 13

Management
Bonanza Artist Bureau
P.O. Box 1829, Las Vegas, Nevada
Phone: 725-1489



For Available Dates—Contact:
VIRGINIA RUTLEDGE
JOHN KELLY—Personal Mgr.

hits close to home, with doctors, dentists, a marriage counselor and an interfaith panel of clergymen. Topics are frank, adult. The clergy panel hits such topics as the local freedom of residence issue, naming names, subdivisions, streets in the area.

Two to 3 p.m.: This segment continues with listener calls and guest experts. Judges, lawyers, psychologists, tax consultants, police officials are posed all kinds of questions.

Three to 5 p.m.: According to Hyland, this section is "the front page of electronic newspaper." The governors of Missouri and Illinois, the mayor of St. Louis, Senators, Congressmen take their turn at the "At Your Service" microphone, submitting to listener questions. VIP's visiting St. Louis are featured in this period. Long lines are brought in here frequently, with a recent hook-up involving simultaneous participations of the governors of Missouri, Illinois and Arkansas. VIP appear-

ances are punctuated with those of experts ranging over every field. The program is frank. Debates spark the afternoon session.

Five to 6 p.m.: A back-to-back lineup of drive-time news, sports, weather, with CBS Network News integrated into the whole.

Six to 7 p.m.: "At Your Service" hits the phones again, with a sports program, hosted by Globe-Democrat sports editor Bob Burnes. With KMOX Radio's programming virtually as

heavy in the sports field as in information, this segment is one of the most popular. Mickey Mantle, Yogi Berra, Ken Boyer, Jim Brown, Wilt Chamberlain are in the "At Your Service" spotlight.

KMOX evening programming is a combination of sports and civic special events. In fact, KMOX could well bill itself as the nation's top sports station. Play-by-play includes Cardinal baseball, Cardinal professional football, Hawks professional basketball, Missouri University

football, St. Louis University basketball, plus a variety of specials.

KMOX is an innovator in taking its microphone where decisions are being made. In 1963, the station led a successful fight for broadcasting access into the Missouri Legislature, making the State one of 13 with permanent access permission. This year, KMOX carried live the entire debate on the proposal to abolish capital punishment in the State.

(Continued on page 67)

KNOB, WNOP... and All That Jazz

LA Station Has 'Shoes Off' Approach

By ELIOT TIEGEL

At KNOB-FM, the nation's first all-jazz broadcaster, business was up 13 per cent last year even though its weak signal has kept down its audience potential.

The "knob," the Long Beach-based station whose broad programming offers Southern Californians the finest in jazz listening, has made long-range plans to move its transmitter to the Hollywood Hills. President Ray Torian estimates this move is two years and \$10,000-\$20,000 away. When they get the finances and FCC clearance, their programming will inundate Southern California. Its prime competitor, KBCA, blankets the area with a stronger signal, but with a limited jazz format.

Switch to Jazz in '57

KNOB went on the air in 1949, switching to an all-jazz format in 1957. "Our concept is for the widest spread of music," said Torian in his Hollywood sales office. "We want to be a jazz station, not Negro or white, just a jazz station."

This statement explains why

Rex Stewart does "Dixieland Doings" each morning, followed by a representation from all jazz schools.

Torian is the lone member of the original management team of 15 years ago. He sets general policy and handles sales with one assistant.

KNOB's four staff DJ's are Al Fox, Ed Young, Pete Moller and Chuck Niles, with Stewart, Pat Collette, Charles Weisenberg, Howard Lucraft, Addie Hanson, Skip Pipper and Vivian Bracken on weekends.

KNOB's operating budget is about \$4,000 a month. The station multiplexes four hours a day, and is on the air from 6:30 a.m. to 12:30 a.m.

Torian sees "continued growth" for the jazz broadcaster because jazz record labels are releasing more product and he sees a growing interest in the music on the high school level. Yet, jazz's respectability is still challenged. "Many advertisers don't think jazz is dignified," he says. One major Southern California bank refuses to reach KNOB's audience, even though its messages are heard on another

FM station just before a Dixieland show.

Informal Operation

KNOB's operation is an informal one, with each DJ picking his own music while eyeing what is popular and selling. "We have to be careful to avoid the marginal products," Torian said. Such artists as Al Hirt, Frank Sinatra and the late Nat Cole have all recorded strongly pop material which does not fit KNOB's format.

An audience poll reveals the average listener is 30 years old, listens to the station three hours a day and has an income of \$9,673. More than 96 per cent of those queried were at least high school graduates.

Between last February and March, 44 sponsors pitched products at this audience, with a growing number signing yearly pacts.

News is read off the UPI wire five minutes on every even hour. A calendar of events is aired at 11 a.m., 3 p.m. and 7 p.m.

Torian said he would like to initiate program exchanges with other jazz stations. The executive equates jazz record buyers with jazz radio listeners. But, he says, rating surveys do not offer an accurate picture of this audience.

Conformity Out the Window at Cincy AMer

Considering the vast contribution jazz and jazz artists have made to "pop" music as we know it today, very little "pure" jazz is heard on radio.

Billboard will delve into the whys and wherefores of jazz on radio in a future special issue. It is, however, important to note here that the very distinctiveness of jazz has made it a natural for a handful of AM stations and a host of FM outlets.

WNOP, Newport, Ky. (a Cincinnati suburb), is one of the few AM stations featuring a full schedule of jazz. The station espouses an unorthodox approach to programming. Mass appeal is shunned—any researcher will tell you that jazz has minority appeal at best. Its morning show is just as hip as is the late afternoon stanza.

"Either you like jazz or you don't," says a station spokesman. "We're not interested in wooing the pseudo-sophisticate who, after a martini or two, decides one night to jazz it up with WNOP."

After listening to the station, it is easy to understand management's philosophy. One tends to

either "dig the station the most" or label it a "large drag."

The 1,000-watt daytimer, affectionately tagged, "EN-O-PEE," uses the catchy logo, "Radio Free Newport."

The station fights a daily battle against the dullness of Newport, a town nearly closed down by a reform movement which shut its big-time, plush gambling casinos in 1960, and "the conformity that has settled on much of modern American radio."

Unbelievable Radio

How they wage this war has earned the station even another tag, "unbelievable radio."

The station is basically a "free-wheeling operation where the man-on-the-air is supreme," according to George Palmer, its general manager.

The deejay patters carefully avoids the pitfalls of belaboring a point about a performance, or waxing prophetic about the nuances of a Coltrane, Stitt, or Brubeck offering. There is no liner-note reading by pseudo-jazz buffs expounding the subtleties of the performances.

The music programmed depends strictly on the taste of the man on the air. The variety

(Continued on page 64)

Minority Rules at Longhair KFAC

Classical Played With a Capital C

By ELIOT TIEGEL

Classical music stations, like jazz and foreign language stations, represent programming to the minority. It is these stations which are responsible for filling the gap in programming and making American radio the most comprehensive and public serving in the world.

There are only, comparatively speaking, a handful of AM stations that devote themselves strictly to classical music broadcasting. WQXR in New York and KFAC in Los Angeles are considered the outstanding full-time AM classical music stations in the country.

KFAC-AM-FM is the leading highbrow station in Southern California, could also be called

the symphony station. Its lineup of concerts features the Boston Pops, Boston Symphony and New York Philharmonic.

The only full-time classical music station on the Los Angeles AM dial, the Cleveland Broadcasting-owned outlet is rated among the city's top stations. It dominates the classical music buff. Its new \$20,000 stereo multiplexing equipment gives the station added prestige in presenting repertoire in dimension on the FM band where there are other classical stations. The affluent audience, which research shows comprises the classical market, can buy expensive FM multiplexing equipment to listen to KFAC's stereo duplication.

KFAC was one of the country's first stations to beam AM-

FM stereo programs. Owning one of the world's largest libraries of classical music, KFAC now means the classical world to listeners. They are among the most loyal of any station in the nation. Equally loyal are its subscribers, many of whom have been sponsoring entire blocks of programming for years. The station's highly respected "evening Concert" has been sponsored consecutively for the past 25 years by the Southern California and Southern Counties Gas Co. Prudential Insurance has been a regular for 12 years and the Manning Piano Co. has been represented 12 years.

Since January 1963, the station has been owned by Cleveland Broadcasting, which bought the 32-year-old station for over \$2 million.

KFAC's programming is in the broad, familiar field. It stays away from the esoteric, airing instead famous war horses and works new young listeners might know.

In a region known for its mobile society, KFAC is a station on the go. It programs concerts live from the Hollywood Bowl, Shrine Auditorium and sundry high school locations.

A morning program, "Concert Encores," and its afternoon counterpart, "World of Music," are used by management to introduce car commuters to the classics. The shows feature strongly melodic works and the most familiar classical works.

Vice-President and general manager Ed Stevens heads the executive staff. His program director is Howard Rhines, who also does on-the-air work. The station has seven announcers.

The emphasis is on recorded works, Stevens explains. Dick Joy is news director. News coverage is supplied by the wire services, with veteran radio man Joy handling most of the newscasts. Grace Sperry heads the library staff which sees that two months separate the playing of a selection on the same show; 10 days on all other programs.

Each announcer-host is required to read four languages and very rarely will a listener hear a staffman stumbling over the introduction of a composer or his works.

KFAC promotes itself as "The Music Station for Los Angeles." When it announces the availability of program listings for its "Evening Concert," over 55,000 people pick up these guides. Stevens calls this kind of audience devotion unique and the key to the station's sustaining success.

STAN GETZ

THANK YOU, NARAS
FOR YOUR
NOMINATIONS

RECORD OF THE YEAR — THE GIRL
FROM IPANEMA — Stan Getz & Astrud
Gilberto

ALBUM OF THE YEAR—GETZ/GILBER-
TO—Stan Getz & Joao Gilberto



**BEST INSTRUMENTAL JAZZ PERFORM-
ANCE—SMALL GROUP**—GETZ/GILBER-
TO—Stan Getz

BEST ALBUM NOTES—GETZ/GILBERTO
—Stan Getz, Joao Gilberto & Gene Lees

BEST FEMALE VOCAL PERFORMANCE
—THE GIRL FROM IPANEMA — Astrud
Gilberto

BEST MALE VOCAL PERFORMANCE—
GETZ/GILBERTO (album)—Joao Gilberto

BEST ENGINEERED RECORDING—GETZ
/GILBERTO—Phil Ramone

**BEST ALBUM COVER (OTHER THAN
CLASSICAL)** — GETZ/GILBERTO — Acy
Lehman & Olga Albizu

BEST NEW ARTIST OF 1964—ANTONIO
CARLOS JOBIM—ASTRUD GILBERTO



For the first time the 1965 Billboard Disk Jockey Poll asked air personalities and programmers to vote only within the musical categories with which they deal professionally every day. Thus only those concerned with classical music voted for their "most popular artists"; jazz deejays voted only for jazz records and artists, and so on. The disk jockeys voting in the Poll were selected on the basis of their standings in Billboard's weekly Radio Response Ratings.

POPULAR SINGLES POLL

★ **BEST POP SINGLE OF 1965 TO DATE** (according to quality of sound, material, production plus programming value).

- | | |
|--|--|
| 1. YOU'VE LOST THAT LOVIN' FEELIN'—Righteous Brothers, Philles | 6. GOLDFINGER—Shirley Bassey, United Artists |
| 2. DOWNTOWN—Petula Clark, Warner Bros. | 7. IF I RULED THE WORLD—Tony Bennett, Columbia |
| 3. KING OF THE ROAD—Roger Miller, Smash | 8. NAME GAME—Shirley Ellis, Congress |
| 4. STOP! IN THE NAME OF LOVE—Supremes, Motown | 9. MY LOVE FORGIVE ME—Robert Goulet, Columbia |
| 5. EIGHT DAYS A WEEK—Beatles, Capitol | 10. MY GIRL—Temptations, Gordy |

★ FAVORITE— Male Vocalist	Female Vocalist	New Male Vocalist	New Female Vocalist	Singing Group and/or Duo	New Singing Groups and/or Duos
1. Elvis Presley	1. Dionne Warwick	1. Georgie Fame	1. Petula Clark	1. Beatles	1. Righteous Brothers
2. Roy Orbison	2. Brenda Lee	2. Roger Miller	2. Sandie Shaw	2. Supremes	2. Herman's Hermits
3. Gene Pitney	3. Connie Francis	3. Gary Lewis	3. Shirley Bassey	3. Beach Boys	3. Chad & Jeremy

POPULAR LP's POLL

★ **BEST POPULAR LP OF 1965 TO DATE** (according to quality of sound, material, production plus programming value).

- DEAR HEART AND OTHER SONGS ABOUT LOVE, Henry Mancini, RCA Victor
- DEAR HEART AND OTHER SONGS OF LOVE, Jack Jones, Kapp
- SOUND OF MUSIC, Soundtrack, RCA Victor
- LATIN THEMES FOR YOUNG LOVERS, Percy Faith, Columbia
- SOUND OF MUSIC, Eydie Gorme, Columbia

★ **FAVORITE Original Cast LP of All Time**

- MY FAIR LADY
- SOUTH PACIFIC
- CAMELOT
- MUSIC MAN
- SOUND OF MUSIC
- HELLO, DOLLY!

★ **FAVORITE Soundtrack LP of All Time**

- WEST SIDE STORY
- HIGH SOCIETY
- MUSIC MAN
- GIGI
- AROUND THE WORLD IN 80 DAYS
- MARY POPPINS

★ FAVORITE— Male Vocalist	Female Vocalist	New Male Vocalist	New Female Vocalist	Big Band	Singing Group and/or Duos
1. Frank Sinatra	1. Eydie Gorme	1. John Gary	1. Vicki Carr	1. Si Zentner	1. Four Freshmen
2. Andy Williams	2. Peggy Lee	2. Frankie Randall	2. Astrud Gilberto	Soloist	2. Ray Charles Singers
3. Tony Bennett	3. Nancy Wilson	3. Roger Miller	3. Petula Clark	1. Al Hirt	3. Ray Conniff Singers
4. Nat King Cole	4. Ella Fitzgerald				
5. Jack Jones	5. Barbra Streisand				

JAZZ POLL

★ **FAVORITE**

Male Vocalist—Jazz

- Mel Torme
- Joe Williams
- Johnny Hartman

Female Vocalist—Jazz

- Ella Fitzgerald
- Nancy Wilson
- Carmen McRae

Singing Groups and/or Duos—Jazz

- Swingle Singers
- Jackie Cain & Roy Kral
- Double Six of Paris

Band, Combo and/or Group—Jazz

- Count Basie
- Oscar Peterson Trio
- Dave Brubeck

New Male Vocalist—Jazz

- Lou Rawls

New Female Vocalist—Jazz

- Astrud Gilberto

New Singing Groups and/or Duos—Jazz

- Swingle Singers

Solo Instrumentalists—Jazz

- LEADER—Duke Ellington
 ALTO SAX—Paul Desmond
 TENOR SAX—Stan Getz
 BARITONE SAX—Gerry Mulligan
 TRUMPET—Dizzy Gillespie
 TROMBONE—J. J. Johnson
 DRUMS—Joe Morello
 VIBES—Milt Jackson

- PIANO—Oscar Peterson
 BASS—Ray Brown
 GUITAR—Wes Montgomery
 OBOE—Yusef Lateef
 ORGAN—Jimmy Smith
 FLUTE—Herbie Mann
 FLUGELHORN—Art Farmer

FOLK MUSIC POLL

★ **FAVORITE**

Male Vocalist—Folk

- Pete Seeger
- Bob Dylan
- Bob Gibson

Female Vocalist—Folk

- Judy Collins
- Joan Baez
- Odetta

New Male Vocalist—Folk

- Tom Rush

New Female Vocalist—Folk

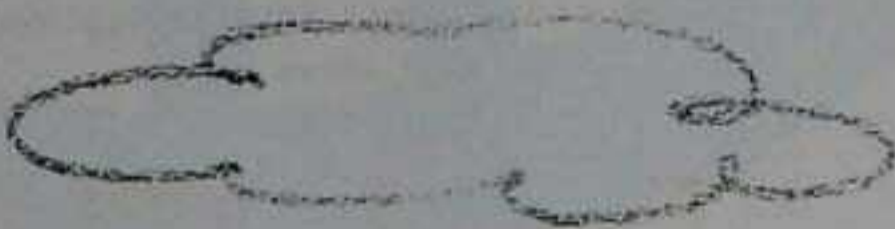
- Buffy St. Marie

Singing Group—Folk

- Peter, Paul & Mary
- Mitchell Trio
- Ian & Sylvia

New Singing Group—Folk

- Kweskin Jug Band
- Back Porch Majority



NARAS NOMINATION

**"Best
Original Score
Written for a
Motion Picture
or TV Show"**

**WALT DISNEY'S
Mary Poppins**

**Music and Lyrics
by**

**Richard M.
SHERMAN**

**& Robert S.
SHERMAN**



*Our Sincere
Thanks*

Dick Sherman & Ed Sherman

COUNTRY MUSIC POLL

★ **BEST COUNTRY SINGLE OF 1965 TO DATE**
(according to quality of sound, material, production plus programming value).

1. I'VE GOT A TIGER BY THE TAIL, Buck Owens, Capitol
2. KING OF THE ROAD, Roger Miller, Smash
3. YOU'RE THE ONLY WORLD I KNOW, Sonny James, Capitol
4. ONCE A DAY, Connie Smith, RCA Victor
5. THIS IS IT, Jim Reeves, RCA Victor
6. IT AIN'T ME BABE, Johnny Cash, Columbia
7. ODE TO THE LITTLE BROWN SHACK OUT BACK, Billy Edd Wheeler, Kapp
8. ORANGE BLOSSOM SPECIAL, Johnny Cash, Columbia
9. THREE A.M., Bill Anderson, Decca
10. CLOSE ALL THE HONKY TONKS, Charlie Walker, Epic

★ **BEST COUNTRY LP OF 1965 TO DATE**
(according to quality of sound, material, production plus programming value).

1. THE JIM REEVES WAY, RCA Victor
2. I DON'T CARE, Buck Owens, Capitol
3. LESS AND LESS AND I DON'T LOVE YOU ANYMORE, Charlie Louvin, Capitol
4. DEAN OF THE COWBOY SINGERS, Bob Atcher, Columbia
5. FIRST OF THE FAMOUS, Various Artists, Capitol
5. LOVE LIFE, Ray Price, Columbia

★ FAVORITE—	All-Time Artist	All-Time Country Tune	All-Time Country Songwriter
	1. Buck Owens	1. I Can't Stop Loving You	1. Harlan Howard
	2. Jim Reeves	2. He'll Have to Go	2. Bill Anderson
	3. Hank Williams	3. Crazy Arms	3. Hank Williams

RHYTHM & BLUES POLL

★ **BEST R&B SINGLE OF 1965 TO DATE** . . . (for quality of sound, material, production and for programming value).

- | | |
|--|--|
| 1. STOP! IN THE NAME OF LOVE—Supremes, Motown | 4. MY GIRL—Temptations, Gordy |
| 2. SHOTGUN—Jr. Walker & the All Stars, Soul | 5. A CHANGE IS GOING TO COME—Sam Cooke, RCA Victor |
| 3. YOU'VE LOST THAT LOVIN' FEELIN'—Righteous Brothers, Philles | 5. COME SEE ABOUT ME—Supremes, Motown |

★ FAVORITE—	Male Vocalist—R&B	Female Vocalist—R&B	New Male Vocalist—R&B	Groups and/or Duos—R&B	New Group—R&B	Spiritual—Soloist
	1. Marvin Gaye	1. Mary Wells	1. Bobby Byrd	1. Temptations	1. Ad Libs	1. James Cleveland
	2. Jerry Butler	2. Dionne Warwick		2. Supremes	1. Alvin Cash & the Crawlers	Spiritual—Groups
	3. James Brown	3. Aretha Franklin	New Female Vocalist—R&B	3. Impressions		1. Caravans
	4. Otis Redding	4. Carla Thomas	1. Jackie Ross			1. Mighty Clouds of Joy
	5. Joe Tex	5. Maxine Brown				

CLASSICAL MUSIC POLL

★ FAVORITE—	Male Vocalist	Female Vocalist	Conductor	Symphony Orchestra
	1. Dietrich Fischer-Dieskau	1. Leontyne Price	1. George Szell	1. Cleveland Orchestra
	2. Franco Corelli	2. Victoria De Los Angeles	2. Leonard Bernstein	2. Philadelphia Orchestra
	3. Richard Tucker	3. Maria Callas	3. Erich Leinsdorf	3. Boston Symphony Orchestra
			4. Eugene Ormandy	4. New York Philharmonic
			5. Herbert Von Karajan	5. Philharmonia Orchestra

★ **OUTSTANDING PIANISTS OF THE DAY**

1. Artur Schnabel
2. Sviatoslav Richter
3. Vladimir Horowitz
4. Glenn Gould
5. Rudolph Serkin

★ **OUTSTANDING VIOLINISTS OF THE DAY**

1. Jascha Heifetz
2. David Oistrakh
3. Isaac Stern
4. Zino Francescatti
4. Yehudi Menuhin

★ **OUTSTANDING STRING INSTRUMENTALISTS OF THE DAY (excluding violinists)**

CELLO	GUITAR	VIOLA
1. Janos Starker	1. Julian Bream	1. William Primrose
2. Pablo Casals	2. Andres Segovia	2. Emanuel Vardi
3. Gregor Piatigorsky		

★ **OUTSTANDING WOODWIND INSTRUMENTALISTS OF THE DAY**

1. Jean Pierre Rampal (Flute)
2. Robert Marcellus (Clarinet)
3. Leon Goossens (Oboe)

★ **OUTSTANDING CHAMBER ENSEMBLES OF THE DAY**

1. Juilliard Quartet
2. Budapest Quartet
3. I Musici



DUSTY SPRINGFIELD: MAD, MAD STYLING
PARSIFAL: THE OPERA RECORDING ALREADY HERALDED BY THE CRITICS
NINA SIMONE: THE ZING OF A SENSATIONAL VOICE
CHRIS CONNELLY: NORMAN OF TV'S PEYTON PLACE, A GREAT FIRST ALBUM
WOODY HERMAN: HIS BIG, BRIGHT BAND SOUND FROM LIVE PERFORMANCES
PLUS 5 MORE FOR A GIGANTIC JACKPOT FOR YOU!

WHEN YOU COUNT ON PHILIPS...YOU CAN COUNT ON PROFITS



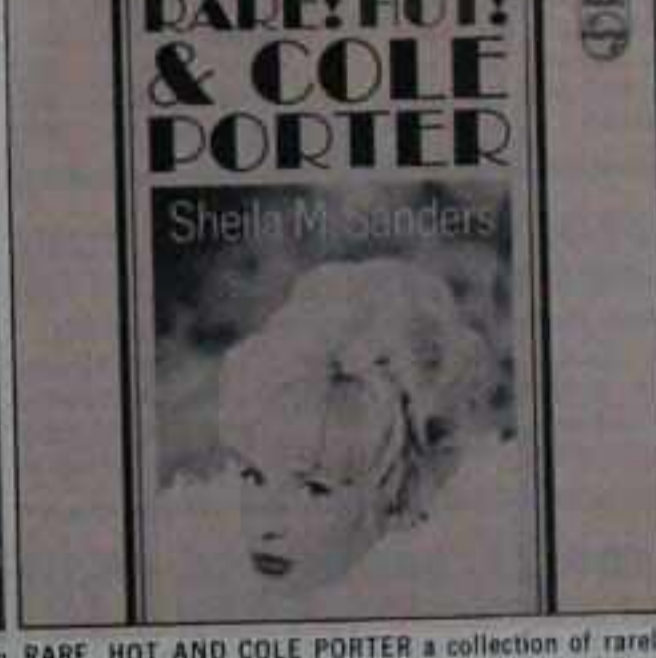
OOOOOOOWEEEE!!!
DUSTY SPRINGFIELD
 OOOOOOOOWEEEEEE!!! A wild swinger with a wild singing style. England's greatest is bound to be America's greatest.
 PHM 200-174/PHS 600-174



WOODY'S BIG BAND GOODIES—The best Herman of all, from a great big "live" at Harrah's, Lake Tahoe and Basin Street West, Hollywood.
 PHM 200-171/PHS 600-171



THE BOY FROM "PEYTON PLACE"—His first album — But! Watch this favorite of millions of TV fans latch on to another fantastic audience in the recording field.
 PHM 200-173/PHS 600-173



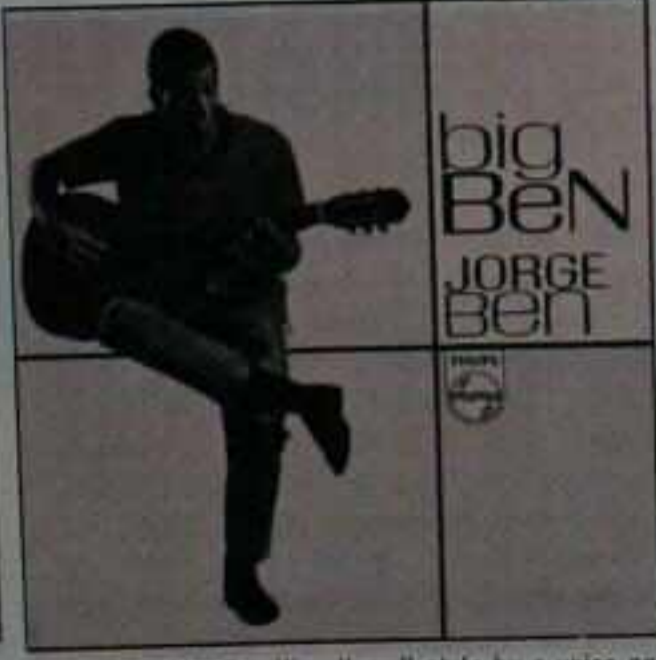
RARE! HOT! & COLE PORTER a collection of rarely heard "new-old" Porter selections, interpreted to "T" by this vibrant young singer.
 PHM 200-169/PHS 600-169



I PUT A SPELL ON YOU Electric! Nina's got it and gives it all in this collection of Simone favorites.
 PHM 200-172/PHS 600-172



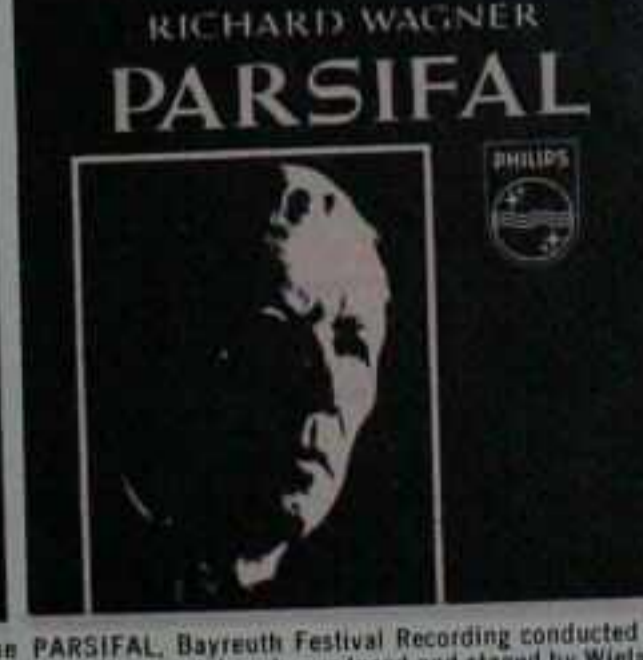
GUITARS FANTASTIC & FLAMENCO—Recorded in Spain. The special art of Flamenco at its most dramatic.
 PHM 200-153/PHS 600-153



BIG BEN—The Brazilian "new" style by a voice new to the States. Headed for big play by pop and jazz aficionados.
 PHM 200-170/PHS 600-170



BEETHOVEN SONATAS for Violin and Piano, Volume IV David Oistrakh, violin and Lev Oborin, piano.
 PHM 500-033/PHS 900-033



PARSIFAL, Bayreuth Festival Recording conducted by Hans Knappertsbusch, produced and staged by Wieland Wagner.
 PHM 5-550/PHS 5-950



BRUCKNER SYMPHONY NO. 3 IN D MINOR, Bernard Haitink conducting The Concertgebouw Orchestra of Amsterdam.
 PHM 500-068/PHS 900-068

Terrific Discount—effective March 1 through April 30, 20% discount on all Philips classical product including "Parsifal"; 10% discount on all Philips Pop, Jazz and Connoisseur product. Extended dating available.

Spectacular Tie-in—Philips' extensive merchandising, advertising and promotional campaign is guaranteed to give you spectacular sales.

See your Philips Distributor Now! Order today!

PHILIPS RECORDS

ONE WORLD OF MUSIC



ON ONE GREAT LABEL

WINS to Go News Round the Clock

1st All News Outlet in N. Y.

• Continued from page 4

program manager Neil McIntyre are also "at liberty."

Joel Chaseman, WINS general manager, emphasized that "no one will be fired."

"We will attempt to place all of the people with our other Group W outlets if they so desire," said Donald H. McGannon, president of Group W, which owns radio stations in Boston, Cleveland, Fort Wayne, Ind., Pittsburgh and Chicago.

"Of course we will honor our commitments to all of these people," said Chaseman. "We have an obligation to protect them and will not abrogate it."

The Group W 50,000-watt flagship will broadcast news 24 hours a day, seven days a week, with heavy concentration on "actualities"—the use of beeper telephone and tape reports from the scene of news breaks, locally, nationally and internationally.

At present, there are only two stations licensed in the U. S. devoting the lion's share of their programming to news: WNUS, in Chicago, which several months ago switched call letters from WYNR and launched its all news schedule. The station has been program-

ming contemporary-rhythm and blues music. WAVA, in suburban Washington, D. C., devotes most of its schedule to news but has not yet embraced an all-news concept.

WNUS' sister station XTRA (both owned by McLendon) in Tijuana, Mexico, broadcasts

50,000 watts to Southern California with a fulltime news format.

WINS To Be Different
McGannon said that WINS, as a continuing all-news station, is "a format innovation prompted by the fact that the New York area has the nation's

greatest concentration of radio stations — characterized by a great deal of duplication."

WINS, purchased by Westinghouse Broadcasting Co. from J. Elroy McCaw in July 1962, has not managed to find its niche in the market during this period. Ratings have placed the station in sixth place in the latest Pulse and Hooper. Both WABC and WMCA enjoy much stronger ratings as its principal competitors in the contemporary music arena. The numbers gap has been getting wider over the past year with WABC and WMCA pulling away from WINS.

In an effort to find a new approach Chaseman, Pack, et al. decided a few months ago to eschew the "screamer DJ" in favor of a more mature on-the-air approach—but no change

(Continued on page 64)

RADIO RESPONSE RATING

OKLAHOMA CITY SECOND CYCLE

TOP STATIONS

Call Rank	Letters	% of Total Points
★ POP Singles		
1.	WKY	59%
2.	KOMA	41%
★ POP LP's		
1.	KTOK	34%
2.	KJEM	26%
3.	KOCY	24%
4.	KFNB-FM	16%
★ R&B		
1.	KBYE	100%
★ JAZZ		
1.	KIOO-FM	100%
(Little Richie)		
(Richard Lawrence)		
(Walter Shannon)		
★ C&W		
1.	KLPR	100%
★ CONSERVATIVE		
Note: No completely conservative station in Oklahoma City area, although KFNB-FM received some votes from respondents for conservative programming.		
★ CLASSICAL		
1.	KFNB-FM (Sundays)	100%

TOP DISK JOCKEYS

Rank	Disk Jockey	Call Letters	% of Total Points
★ POP Singles			
1.	Don Wallace (Tie)	WKY	23%
1.	Terry McGrew (Tie)	WKY	23%
1.	Danny Williams (Tie)	WKY	23%
4.	Dean Johnson	KOMA	11%
5.	Dale Wehba	KOMA	9%
6.	Don McGregor	KOMA	8%
Others			
(Ronnie Kaye, WKY)			
(Howard Clark, WKY)			
BY TIME SLOT			
Morning	Danny Williams, WKY		
Mid-Morning	Ronnie Kaye, WKY		
Early Afternoon	Don Wallace, WKY		
Traffic Man	Howard Wallace, WKY		
Early Evening	Terry McGrew, WKY		
Late Evening	Johnny Dark, WKY		
All Night	Jim Bowman, WKY		
★ PROGRAM DIRECTOR, MUSIC DIRECTOR OR LIBRARIAN			
(Most Co-Operative in Exposing New Records)			
Allan Clark, WKY	Music Director		
Danny Williams, WKY	Program Director		
Don McGregor, KOMA	Music Director		
Dean Johnson, KOMA	Program Director		
★ TOP TV BANDSTAND SHOW			
(Exposing Artists & Records)			
No Local Bandstand Show in Area			
★ POP LP's			
1.	Eddie Coontz	KJEM	39%
2.	Bob Riggins	KTOK	35%
Others			
(Dale Hall, KJEM)			
(Walt Jones, KJEM)			
(Tom Furlong, KTOK)			
BY TIME SLOT			
Note: No clear-cut dominance of individual air personalities by time slot for Pop LP's evolved in survey.			
★ R&B			
1.	Big Ben Tipton	KBYE	63%
2.	Lady Cool Breeze	KBYE	37%
(Ruby Lewis)			
★ C&W			
1.	Dick Wilkinson	KLPR	65%
2.	Chuck Davis	KLPR	31%
Others			
(Danny Williams, WKY)			
(early morning show)			
(Johnny Bond, KLPR)			
★ FOLK SHOW			
Respondents reported no greatly effective folk exposure in Oklahoma City area. Only folk show aired is on KNOR, 4:30-5 p.m. Sat.			

THE RADIO RESPONSE RATINGS of stations and individual air personalities have been determined by survey of local and national record promotion personnel, distributors and record manufacturers. Not a popularity poll, the ratings are strictly on the comparative ability of the stations and air personalities to influence their listeners to purchase the singles and albums played on the air. The ratings likewise point up the importance of music of all types in building audiences and creating the framework conducive to influencing the listener to purchase other products and services advertised on radio stations.

STATIONS BY FORMAT

OKLAHOMA CITY: Country's 52d radio market (9 AM; 5 PM). 2 Contemporary, 2 Pop Standard, 4 Standard, 1 Country, 1 Rhythm & Blues, 1 Jazz.

KBYE: 1,000 watts. Great Empire Broadcasting. Music format: Rhythm & Blues. Negro-oriented programming. Special programming: "Ebony Sports Parade," with Big Ben Tipton, 4:55 p.m., M-Sat.; "Lady Cool Breeze Show," women's show with Ruby Lewis as hostess, 1-2 p.m. M-F.; "John B. White Reports," with State Representative John B. White from the State Capitol, 3:55 p.m., M-F.; John C. Spiker is in charge of 2-man news dept. 1 remote dept. News at 55, headlines at 30 past the hour. Gen'l Mgr., Jerry Lynch, Prog. Dir., Larry La Liberty. Send 4 copies of 45's and 1 copy of LP's to Jerry Lynch, Box 1926, Oklahoma City.

KFNB-FM: ERP 100,000 watts. Independent. Music format: Standard. Special programming: "Oklahoma City Symphony Concerts" 1 p.m. Sun.; "Curtain Going Up," featuring music from Broadway Shows, 12-1 p.m. Sun.; "Classical Concert," 12 midnight-2 p.m. Sun. UPI newswire. Gen'l Mgr., Ed Thorne. Send 1 stereo copy of 45's and 2 stereo of LP's to Prog. Dir., Richard C. Corner, 2620 First National Bank Bldg., Oklahoma City.

KIOO-FM: ERP 40,450 watts. Independent. Music format: Jazz. Editorializes weekly. Special programming: "Saturday Night Request Show" audience call-in request show featuring comedy albums. Gen'l Mgr., and Prog. Dir., Steve Bushelman Jr. Send 2 copies each of 45's and LP's to Prog. Dir., 108 N.W. 9th, Oklahoma City.

KJEM: 250 watts. Independent. Music format: Standard. Special programming: Oklahoma State Univ. football in season. Oklahoma City Open Golf tournament once yearly. Gen'l Mgr., Jerry Bell. Send 1 copy each of 45's and LP's to Prog. Dir., Walter W. Jones, 515 N. Robinson, Oklahoma City.

KJEM-FM: 2,900 watts. Music format: Standard. Simulcast with AM during the day, programmed separately till midnight.

WKY: 5,000 watts. Oklahoma Broadcasting. Music format: Contemporary. Special programming: Local basketball in season. "Rhyne Tyme Show," an audience call-in show featuring contests. Bob Flournoy in charge of 4-man news dept. Mobile units. 5-min. news on the hour. 15-min. news at 7 a.m., noon and 5 p.m. Gen'l Mgr., Norman P. Bagwell. Prog. Dir., Dan H. Williams. Send 3 copies of 45's and 2 copies of LP's to Music Dir., Allan Clark, P.O. Box 14668, Oklahoma City.

KLPR: 1,000 watts. Independent. Mutual affiliate. Music format: Country. Editorializes occasionally. Special programming: "Jack Beasley Show," featuring interview, 12-1 p.m. M-F; "Town

and Country Calendar," 3 times daily. Johnny Bond in charge of news dept. Headlines on the hour, Mutual news at 30 past the hour. Gen'l Mgr., Omer Thompson. Send 2 copies each of 45's and LP's to Prog. Dir., Dick Wilkinson, Box 94970, Oklahoma City.

KNOR: 250 watts. Independent. Music format: Standard. Editorializes on local issues when necessary. Special programming: University of Oklahoma football and basketball, Norman High School football and basketball in season. Sports casts 7:35-7:45 a.m. M-Sat. 5:35-5:45 p.m. M-F.; Sports News, Views and Interviews, 8:45 a.m. Sat.; "Sooner Sanctum," a special music program for University students, 9:30 p.m.-1 a.m. Sat.; Folk music show 4:30-5 p.m. Sat. William S. Morgan is in charge of 2-man news dept. Send new 45 and LP releases to Gen'l Mgr., Wm. S. Morgan, P.O. Box 542, Norman, Okla.

KOCY: 1,000 watts. Independent. NBC affiliate. Music format: Pop Standard. Editorializes occasionally. Special programming: Oklahoma Medical Research Show 9:30-9:45 a.m. Sun.; "Sports News" 6:15-6:25 p.m. M-F.; Weekend programming features NBC's "Monitor." Gen'l Mgr., M. H. Bonebrake, Prog. Dir., Gary Rippey. Send 2 copies of LP's to Librarian, Sue Bonebrake, 101 N.E. 28th St., Oklahoma.

KOCY-FM: ERP 35,000 watts. Simulcast with AM.

KOMA: 50,000 watts. Storz Broadcasting. Music format: Contemporary. Special programming: Oklahoma State University basketball in season. "Pick It and Play It," audience call-in request show, 7 p.m.-midnight daily. "Comedy Corner," featuring cuts from comedy albums, 7:20-7:27 p.m. M-Sat. William Grady in charge of 2-man news dept. 1 mobile unit. News at 55 and sports at 10 past the hour. Gen'l Mgr., Rex Miller, Prog. Dir., Dean Johnson. Send 2 copies each of 45's and LP's to Music Dir., Don McGregor, Box 1520, Moore, Okla.

KTOK: 5,000 watts. Independent. ABC affiliate. Music format: Pop Standard. Editorializes occasionally. Special programming: "Speak Your Piece," telephone-discussion show, 7-10 p.m. Sun. Larry Sledge in charge of 4-man news dept. 3 mobile units, completely equipped for remote broadcasting. Regular 5-min. newscasts. Gen'l Mgr., C. Hewel Jones. Prog. Dir., W. D. Schaefer. Send new copies of 45's and LP's to Music Dir., Bob Riggins.

FORMAT GLOSSARY: "Contemporary"—Stations that play primarily singles and LP's of a "rock-n-roll" and rhythm and blues nature. "Pop Contemporary"—Stations that feature rock-n-roll and rhythm and blues music, as well as current singles and LP's of a non-rock nature. "Pop-Standard"—Stations programming current and stock singles and LP's, excluding rock-n-roll and rhythm and blues. "Standard-Pop"—Same as "Pop-Standard" with stations emphasizing standards to current pop singles. "Standard"—Stations programming current or stock versions of the old standards called primarily from LP's. Rock-n-roll and "teen sound" excluded. "Conservative"—Stations featuring primarily LP music of a subdued nature in tone and performance. Background instrument music. "Classical," "Country & Western," "Jazz," "Rhythm & Blues," "Ethnic"—Stations programming more than 50 per cent of their music in the above mentioned particular categories.

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YESTERYEAR'S HITS

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the land 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's chart at that time:

POP SINGLES—5 Years Ago March 28, 1960

1. Theme From A Summer Place, Percy Faith, Columbia
2. Wild One, Bobby Rydell, Cameo
3. He'll Have to Go, Jim Reeves, RCA Victor
4. Puppy Love, Paul Anka, ABC-Paramount
5. Sweet Nothin's, Brenda Lee, Decca
6. Baby, Brook Benton and Dinah Washington, Mercury
7. Handy Man, Jimmy Jones, Cub
8. Harbor Lights, Platters, Mercury
9. Forever, Little Dippers, University
10. O, Dio Mio, Annette, Vista

POP SINGLES—10 Years Ago March 26, 1955

1. Ballad of Davy Crockett, Bill Hayes, Cadence
2. Crazy Otto Medley, Johnny Maddox, Dot
3. Sincerely, McGuire Sisters, Coral
4. Tweedle Dee, Georgia Gibbs, Mercury
5. Melody of Love, Billy Vaughn, Dot
6. Ko Ko Mo, Perry Como, RCA Victor
7. Ballad of Davy Crockett, Fess Parker, Columbia
8. How Important Can It Be, Joni James, MGM
9. Open Up Your Heart, Decca
10. Earth Angel, Crew Cuts, Mercury

R&B SINGLES—5 Years Ago March 28, 1960

1. Baby, Brook Benton & Dinah Washington, Mercury
2. Theme From A Summer Place, Percy Faith, Columbia
3. Money, Barrett Strong, Anna
4. I Love the Way You Love, Marv Johnson, United Artists
5. Fannie Mae, Buster Brown, Fire
6. This Magic Moment, Drifters, Atlantic
7. Lady Luck, Lloyd Price, ABC-Paramount
8. Handy Man, Jimmy Jones, Cub
9. Just a Little Bit, Roscoe Gordon, Vee Jay
10. What in the World's Come Over You, Jack Scott, Top Rank

POP LPs—5 Years Ago March 28, 1960

1. The Sound of Music, Original Cast, Columbia
2. Sixty Years of Music America Loves Best, Various Artists, RCA Victor
3. Faithfully, Johnny Mathis, Columbia
4. Italian Favorites, Connie Francis, MGM
5. Here We Go Again, Kingston Trio, Capitol
6. Heavenly, Johnny Mathis, Columbia
7. That's All, Bobby Darin, Atco
8. Belafonte at Carnegie Hall, Harry Belafonte, RCA Victor
9. This Is Darin, Bobby Darin, Atco
10. Theme From A Summer Place, Billy Vaughn, Dot

MIDDLE-ROAD SINGLES

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

This Week	Last Week	From this week's Hot 100	Weeks on Hot 100
		TITLE, ARTIST, LABEL	
1	1	KING OF THE ROAD, Roger Miller, Smash 1965	9
2	2	GOLDFINGER, Shirley Bassey, United Artists 790	10
3	3	RED ROSES FOR A BLUE LADY, Bert Kaempfert & His Ork, Decca 31722	10
4	4	RED ROSES FOR A BLUE LADY, Vic Dana, Dolton 304	8
5	7	LONG LONELY NIGHTS, Bobby Vinton, Epic 9768	6
6	5	SEND ME THE PILLOW YOU DREAM ON, Dean Martin, Reprise 0344	6
7	6	IF I LOVE YOU, Chad & Jeremy, World Artists 1014	6
8	9	THE RACE IS ON, Jack Jones, Kapp 651	5
9	8	IF I RULED THE WORLD, Tony Bennett, Columbia 43220	7
10	10	RED ROSES FOR A BLUE LADY, Wayne Newton, Capitol 5366	5
11	15	ANYTIME AT ALL, Frank Sinatra, Reprise 0350	3
12	11	FOR MAMA, Connie Francis, MGM 13325	4
13	13	FOR MAMA, Jerry Vale, Columbia 43232	4
14	19	CAST YOUR FATE TO THE WIND, Sounds Orchestral, Parkway 942	2
15	18	GOLDFINGER, John Barry and His Ork, United Artists 791	3
16	20	I CAN'T STOP THINKING OF YOU, Bobbi Martin, Coral 62447	3
17	21	BABY THE RAIN MUST FALL, Glenn Yarbrough, RCA Victor 8498	3
18	—	SOMEBODY ELSE IS TAKING MY PLACE, Al Martino, Capitol 5384	1
19	22	WHIPPED CREAM, Herb Alpert's Tijuana Brass, A&M 760	5
20	—	CRAZY DOWNTOWN, Allan Sherman, Warner Bros. 5614	1

Conformity Out the Window at Cincy AMer

Continued from page 56

has been significant enough to attract the housewife as well as the bearded buff, said station manager Leo Underhill.

The talk between records might last less than a minute, or it might go on for 10 minutes or a half hour, again depending on the personality's mood.

Operating on a minimum budget, the station's brass do air shows, with the exception of owner James G. Lang and his wife, Ann, who give the staffers carte blanche to be themselves.

General manager George Palmer, Leo Underhill, station manager, and Ray Scott, program director, are featured.

A unique performer on WNOP is Father Thomas Un-

derhill, an Episcopalian priest. A jazz buff with extensive background in theater, the cleric hosts a Sunday afternoon session of jazz and interviews. Dale Stevens, Cincinnati Post and Times Star entertainment editor, conducts a celebrity interview show Saturdays 2 to 6 p.m. from a lounge in downtown Cincinnati.

No Ratings

Although it is one of the most talked about stations in the market, WNOP has no ratings, according to the big ratings services. The station does not subscribe to a rating service, and this month sent a scathing letter to C. E. Hooper, Inc., requesting them to "eliminate any listing of WNOP in future ratings prepared for this market."

WNOP management is quick to tell about the station's acceptance by advertisers despite "no ratings," and their happy sponsor file is impressively growing.

WNOP has tickled the imagination of Cincinnati listeners and is doing much to sell jazz there. It thrives on the part it is playing in the battle against sameness and conformity that plague so much of radio today.

Patti Page Day

WINNIPEG — CJOB presented a "Patti Page Day" during the vocalist's week-long appearance at the Winnipeg International Auto Show. CJOB music director Dunc Anderson's interviews with "The Singing Rage" were aired throughout the day.

VOX JOX

By GIL FAGGEN



Ken Carter, KRIO (East Beaumont, Tex.) program director, presents "Golden Foot" trophy to Bobby de la Garza, first place winner in station's March of Dimes Walkathon. Ten football captains, one from each of the area's high schools, competed in a walking race at a dime a step over an eight mile course. Listeners called in pledges for their favorites who advanced only when told to on the air by KIRO DJs. All told, \$13,500 was raised for the March of Dimes.

Another Texas AMer, KEYS (Corpus Christi), emceed part of the annual Muscular Dystrophy Telethon Saturday and Sunday March 27, 28. Charlie Brite, PD, invites all record artists planning to be in the area to participate.

WGLI's Joe Colombo recently ran a promotion based on Morty Gundy's new Philips release, "Blind Date." Long Island station offered a night at the Americana's Royal Box as a prize to the listener submitting the funniest blind date anecdote.

Songwriter Gladys Shelley was pleasantly swamped with 15,000 requests for records of "Peace and Harmony" after an appearance on the Joe Granklin show on WOR-TV. Miss Shelley penned the tune with Ray Ellis. Hildegard waxed the tune for Spiral Records.

My personal and warmest best wishes to Hilda Woehrmeyer, public relations manager for WOWO (Ft. Wayne) who retires from the station after 35 years of service, March 31. Robert U. Jones, station's editorial research director, named her successor.

A feature club of the week contest is being conducted by Johnny Canton at WHAM (Rochester). Canton awards an album each day to a lucky listener whose post card is drawn.

Dick Robinson WDRG (Hartford) air personality, named director of Connecticut School of Broadcasting, with offices in the Hotel America. Robinson will continue his WDRG airwork.



SEGUE

B. Mitchell Reed, WMCA (New York) DJ, joins staff of KFWB (Los Angeles)... Bill McDonald, KRIO DJ (East Beaumont, Tex.) to KTSA (San Antonio) as newsman. McDonald's replacement is Allen Gordon of KYMN (Portland)... Richard King joins air staff of KCMO (Kansas City) for 2-7 p.m. shift from WCKY (Cincinnati)... Newcomers to WFUN (Miami) "Good Guys": David O'Donnell from KXOK (St. Louis) and Dutch Holland from WUWU (Gainesville, Fla.)... Bryon Zint, formerly PD at WJPS (Evansville, Ind.), named operations manager and air personality for WFMW (Madisonville, Ky.)... Station line-up in-

ARTISTS' BIOGRAPHIES

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

THE MOODY BLUES (London)



Five young men who have had great success in a short space of time. Four months ago they were playing in various rock and Beatle-type groups in Birmingham, England. Utilizing r&b, the boys are now smash hits in London as well as in the States. Denny Laine, 19, is organizer of the group. Denny formerly

headed a group called Denny Laine and the Diplomats, which became Birmingham's leading beat group. Graham Edge, 23, originally trained as a draughtsman and started playing the drums during his time as a waiter in a coffee bar. Graham, who has been a professional for three years, has had extensive experience performing with jazz and rock groups. Clint (Whiskers) Warwick, 24, started playing the bugle in the Boys' Brigade at the age of six. Became interested in playing the guitar while recuperating from a car accident. Mike Pinder, 22, started playing skiffle at the pubs and clubs at age 12. He played with various groups around the country before leaving to play in Germany with a group. Ray Thomas, 22, began his singing career as a member of the Birmingham Youth Choir. After organizing and playing with several rock 'n' roll groups he formed his own group, called El Riot and the Rebels, who performed with the Beatles.

LATEST SINGLE: "Go Now."

WINS to Go To All News On April 19

Continued from page 62

in music. The decision resulted in the dropping of Murray (the K) Kaufman and Ed Hider. Garland and Sebastian arrived to fill the gaps.

Pack pointed out that WINS' 14-man "award-winning news department is a solid base upon which to build its continuing news radio service."

In all WINS has garnered some 30 news awards, including

cludes: Leo Givens, Robert Ruff, Bob Simmons, Bob Mitchell, Doug Daniel.

Remick Nelson to WAVY all night show from WJBO (Baton Rouge)... Tom Sidwell WESA (Charleroi, Pa.) to WAMM (Flint) as "The Wild Child."... Bryce Bond, air personality with WGLI (Bablon, L. I.) handling air show for stereo WTFM (New York).

VIP APPOINTMENTS: Bob McClay, WTRY (Troy) production manager, joins KYA (San Francisco) as program director.

Harry Reith, general manager of WYTV-TV (Youngstown) switched to similar post with sister stations WJRZ-AM and WFME-FM (Newark)... Bob Shanks, director of program development at Bob Banner Associates, named producer of "The Merv Griffin Show."

Group W successor to the defunct "That Regis Philbin Show."... Chet Collier will remain as executive producer of the show... Herbert J. Mendelsohn, vice-president and general manager of WKBW (Buffalo) appointed GM of WMCA (New York) succeeding Stephen B. Labunski, recently elected executive vice-president, NBC Radio Network... Bob Dell (WTAC, Flint) to WPGC (Washington, D. C.) as program director... Arthur H. Simmers, sales manager of WPTR (Albany) joins WTRY (Troy) as vice-president and general manager.

Sigma Delta Chi Awards and Ohio State University citations, during the past three years.

Stan Brooks, who joined the station in 1962 as assistant news director and took over from Jerry Landy, appointed to Group W's European Bureau, will remain as news director.

"WINS will make increased use of the world-wide facilities of Group W's news bureaus in focusing attention on international news," Chaseman said. The company has bureaus in Washington, London, Paris, Berlin and draws from its owned stations located in large metropolitan areas.

Increased emphasis will be placed on reports from the station's mobile news wagons, on-the-street reporters, special part-time correspondents and a staff of "contributing editors" who will report on the theater, sports, finance, science, education and other subjects of special and general interest.

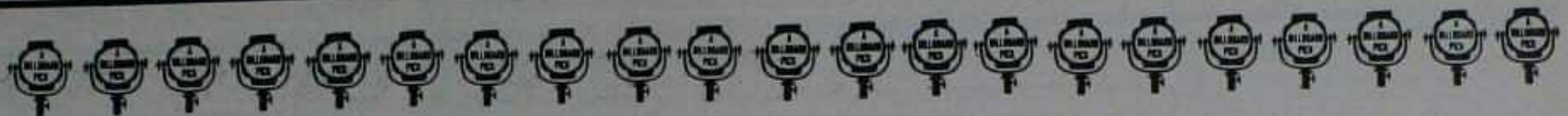
The switch to all-news will come as a blow to the record fraternity in Gotham which has long relied on WINS' exposure of new records. Despite its weak rating position the station was credited as an important influence on record sales. The no-music policy will leave WMCA as the primary vehicle for the exposure of new contemporary music product. WABC's stick-to-the hits policy leaves room for only a few new releases at a time.

Negro-oriented WWRL will no doubt be receiving even greater attention from the record promotion people as an outlet for their r&b wares with strong pop potential.

TWO TO HEAD IRTS PARLEY

NEW YORK—Apologies to Claude Barrere, executive director, International Radio & Television Society, for the liberties taken with his name in several college conference stories. Barrere, with John McArdle, vice-president and general manager of WNEW-TV, and Burt Cowlan, WINS public affairs director, are heading up the forthcoming IRTS combined College Conference April 8 and 9 at New York's Roosevelt Hotel.

SPOTLIGHTS



POP

- ANDY WILLIAMS — AND ROSES AND ROSES** (Ipanema, ASCAP)—Unusual and intriguing piece of ballad material. Top vocal performance by Williams with a fascinating two-tempo arrangement by Robert Mersey. Flip: "My Carousel" (Noelle, BMI). **Columbia 43257**
- GARY LEWIS AND THE PLAYBOYS—COUNT ME IN** (Skol, BMI)—Strong follow-up to their smash, "This Diamond Ring." Can't miss! Flip: "Little Miss Go-Go" (Metric-Matchbook-Esta, BMI). **Liberty 55778**
- HERMAN'S HERMITS — WALKIN' WITH MY ANGELS** (Screen Gems-Columbia, BMI) — **SILHOUETTES** (Regent, BMI)—Top side is an up-beat rocker with plenty of guitars and good teen-groove lyric by the team of King and Goffin. Group is No. 2 in Billboard's Hot 100 this week with "Can't You Hear My Heartbeat." Flip of the new one is a well-done revival of the oldie. **MGM 13332**
- THE SEARCHERS—GOODBYE MY LOVER GOOD-BYE** (Sea-Lark, BMI)—Group is hot on the charts with "Bumble Bee" (No. 63 this week). New one is a slow-paced teen-grooved ballad with a good performance, well produced. Flip: "Till I Met You" (Toby). **Kapp 658**
- PERRY COMO—DREAM ON LITTLE DREAMER** (Forrest-Hills-Cedarwood, BMI) — Long-awaited single, but worth waiting for! Finger-snapping, bluesy material with a fine Como vocal and strong support from the Anita Kerr Quartet. Sounds like a smash. Flip: "My Own Peculiar Way" (Pamper, BMI). **RCA Victor 8533**
- BRENDA LEE — TRULY TRULY TRUE** (Leeds, MCA, ASCAP)—Fine, lush string backing for a warm and sensitive Lee vocal on a country-flavored ballad. Flip: "I Still Miss Someone" (Southwind, BMI). **Decca 31762**
- THE SHANGRI-LAS—OUT IN THE STREETS** (Trio-Tender Tunes, BMI)—Writers Jeff Barry and Ellie Greenwich provide powerful "Nitty Gritty" type material which fits the group like a glove. Exciting performance and arrangement by Artie Butler. Flip: "The Boy" (Trio-Tender Tunes, BMI). **Red Bird 10-025**
- THE NEWBEATS — THE BIRDS ARE FOR THE BEES** (Acuff-Rose, BMI) — Answer to the Jewel Akens hit is a fine folk-gospel flavored hand-clapper. Group is in top form. Flip: "Better Watch Your Step" (Acuff-Rose, BMI). **Hickory 1305**
- THE 4 SEASONS—TOY SOLDIER** (Saturday-4 Seasons, BMI)—To follow up their "Bye Bye Baby" hit, the group changes pace with a dramatic ballad about a soldier stationed overseas and his girl back home. Powerful vocal performance and production. Flip: "Betrayed" (Saturday-4 Seasons, BMI). **Philips 40278**
- THE IMPRESSIONS—WOMAN'S GOT SOUL** (Curtom, BMI)—Fine soul reading backed by big brass on good beat material. Flip: "Get Up and Move" (Chi-Sound, BMI). **ABC-Paramount 10647**

- PATTI PAGE — HUSH, HUSH, SWEET CHARLOTTE** (Miller, ASCAP)—Film theme is an Academy Award nominee. This well-done, dual-track voice rendition should put the song over. One of Patti's finest offerings. Flip: "Longing to Hold You Again" (Lear, ASCAP). **Columbia 43251**
- THE SOHO SINGERS — IT'S NOT UNUSUAL** (Duchess, BMI) — Fast-paced rouser that moves from start to finish! Powerful group sound and performance. Song is currently No. 1 in England. Flip: "As Long as He Needs Me" (Hollis, BMI). **Columbia 43240**
- ELENA—EVENING TIME** (Branston, BMI) — New-comer making her debut on the Roulette label with with good teen-grooved material. Strong vocal. Flip: "Road of Love" (Branston, BMI). **Roulette 4605**
- MARTINE DALTON — TENDER WORDS** (Tycom, ASCAP)—Pop-country ballad warmly sung to a fine backing of chorus, country piano and shimmering strings. Watch this one! Flip: "Sad Song." **United Artists 821**
- FOUR LADS — THANKS MR. FLORIST** (Mills, ASCAP)—Strong answer to the "Red Roses for a Blue Lady" hit. Lads are back in top form. Flip: "Barabanchik" (Frank, ASCAP). **United Artists 852**
- DOBIE GRAY — SEE YOU AT THE "GO-GO"** (American, BMI)—Hot follow-up to his "In Crowd" hit. Great dance beat, big sound and strong reading. Flip: "Walk With Love" (Pebble-Ironmarch, BMI). **Charger 107**
- JONAH JONES QUARTET — 127TH STREET MARCH** (Morley, ASCAP)—Jonah swings his way through a bright number from Broadway's "Golden Boy." Good commercial sound with hit written all over it! Flip: "Think Beautiful" (Mesquite, ASCAP). **Decca 31765**
- WALTER MATTHAU—BRING HER BACK TO ME** (Easide, ASCAP) — Broadway star of "The Odd Couple" gives a delightful reading of hilarious tongue-in-cheek material. Flip: "The Richest Man in Town" (Easide, ASCAP). **Columbia 43245**

- SCOTT BEDFORD FOUR — LAST EXIT TO BROOKLYN** (Joy, ASCAP) — For their record debut, the group from Allentown, Pa., comes up with a solid piece of material, well performed, arranged and produced. Flip: "Now I'm at the Top" (Joy, ASCAP). **Joy 296**
- THE FACES—PLL WALK ALONE** (Kuno, BMI)—High-pitched lead vocal adds a great deal to this good teen material which should catch on fast. Flip: "I Didn't Want Her" (Kuno, BMI). **Regina 1328**
- BUFFY SAINTE-MARIE—UNTIL IT'S TIME FOR YOU TO GO** (Whitfield, BMI)—Warm delivery of class material from the gal voted as "No. 1 Folk Singer" in Billboard's 1964-1965 DJ Poll." Flip: "The Flower and the Apple Tree" (Whitfield, BMI). **Vanguard 35028**
- SOUPY SALES—THE MOUSE** (Starday, BMI)—Star of the hit New York TV show performs a rocker done up in his zany manner familiar to the teens. Good dance beat. Flip: "Pachalafaka" (Witmark, ASCAP). **ABC-Paramount 10646**
- THE TAMMYS — HOLD BACK THE LIGHT OF DAWN** (S & J, ASCAP) — Powerful production ballad with driving rhythm backing and strong vocal work. Well produced by Jack Gold with all the sounds of a smash hit. Flip: "Gypsy" (Red Balloon, BMI). **Veep 1210**
- THE GYPSIES—JERK IT** (Maureen, BMI) — Wild vocal backed by a driving beat adds up to a big sound of a hit. Flip: "Diamonds, Rubies, Gold and Fame" (Maureen, BMI). **Old Town 1180**
- THE OLYMPICS — GOOD LOVIN'** (T.M., BMI)—Wailing brass, driving, soulful vocal to fever-pitch beat. Can't miss! Flip: "Olympic Shuffle" (Tender Tunes, BMI). **Loma 2013**

REVIEWED LAST WEEK, 146; THIS WEEK, 116

GUEST PANELIST OF THE WEEK

NO GUEST
DJ PANELIST
THIS WEEK

Each week a program director and/or deejay is invited to sit-in and help Billboard's Review Panel select Spotlights. When unable to come to the New York office, guest panelists listen and vote via special WATS long-distance speaker-telephone hook-up.

COUNTRY

- JEAN SHEPARD—SOMEONE'S GOTTA CRY** (Wilderness, BMI)—**DON'T TAKE ADVANTAGE OF ME** (Hitway, BMI)—Warm dual-track voice reading of a fine country ballad from the pen of Don Bowman. Flip is a catchy rhythm number with the same hit potential as the ballad side. **Capitol 5392**
- DAVID HOUSTON—THE BALLAD OF THE FOOL KILLER** (Arch, ASCAP)—Clever lyric on rhythm material. Tremendous Houston and group performance with a pop sound as well. Flip: "Rose Colored Glasses" (Pamper, BMI). **Epic 9782**
- COMPTON BROTHERS—STILL AWAY** (Tree, BMI)—Warm blend of voices performing a well written ballad. Flip: "Jailer Bring Me Water" (T.M., BMI). **Columbia 43244**
- CHARLIE RICH—THERE WON'T BE ANYMORE** (Rich, BMI)—Smooth performance on catchy original material. Has pop possibilities as well. Flip: "Gentleman Jim" (Group-Makamillion, BMI). **RCA Victor 8536**

R&B

- SIR MACK RICE—MUSTANG SALLY** (Fourteenth Hour, BMI)—Wailing vocal with a hard driving beat on material written by Rice. Flip: "Daddy's Home to Stay" (Fourteenth Hour, BMI). **Blue Rock 4014**

4 ★★★★★

4 ★★★★★

4 ★★★★★

4 ★★★★★

4 ★★★★★

4 ★★★★★

4 ★★★★★

POP

- PEGGY MARCH—Losin' My Touch** (Gallico, BMI)—Why Can't He Be You (Pamper, BMI). **RCA VICTOR 8534**
- GEORGE MAHARIS—More I Cannot Do** (Wood, ASCAP). **EPIC 9772**
- GEORGIA GIBBS—Venice Blue** (Ludlow, BMI). **BELL 615**
- JOHNNY CYMBAL—Sorrow and Pain** (Gil-Tunetime, BMI). **DCP 1135**
- THE ROCKY FELLERS—Two Steps Downstairs in the Basement** (Adolph, BMI). **WARNER BROS. 5613**
- BOBBY WHITESIDE—Say It Softly** (Destination, BMI). **DESTINATION 603**
- RICHARD WOLFE & HIS ORK—Thanks Mr. Florist** (Mills, ASCAP). **ADMIRAL 762**
- RONNY AND THE DAYTONAS—Little Scrambler** (Buckhorn, BMI). **MALA 497**
- F. J. PROBY—Rocking Pneumonia** (Acc, BMI). **LIBERTY 55777**

- THE REGENTS—Me and You** (Trio, BMI). **BLUE CAT 110**
- THE IVY LEAGUE—Funny How Love Can Be** (Southern, ASCAP). **CAMEO 356**
- GIB AND WAYNE—World of Dreams** (Fairchild-Dilmore, BMI). **STARFIRE 100**
- GLENN MILLER ORK—The Girl From Ipanema** (Duchess, BMI). **EPIC 9775**
- JOHN AND PAUL—Would You Tell Her** (Nubia, BMI). **SWAN 4207**
- THE SPATS—Billy, the Blue Grasshopper** (Bloor-Hoffman House, BMI). **ABC-PARAMOUNT 10640**
- BEL CANTOS—Feel Aw Right (Parts I & II)** (Downey, BMI). **DOWNEY 128**
- CAROLE QUINN—I'll Do It for You** (Seventh Ave., BMI). **MGM 13326**
- THE MARIONETTES—Nobody But You** (Campbell-Connelly, ASCAP). **LONDON 9738**
- THE GAMBLERS—Now I'm All Alone** (Gil, BMI). **PRESS 9739**
- GENE LUDWIG—The Vamp** (DD, BMI). **TRAVIS 033**

COUNTRY

- GEORGE HAMILTON—(You Don't Love Me) Anymore** (4 Star, BMI). **RCA VICTOR 8537**
- BOBBY LEWIS—Everybody's Baby** (Pamper, BMI). **UNITED ARTISTS 842**
- JIMMY SKINNER—How's It Been** (Since Last Hear/break) (Starday, BMI). **STARDAY 711**
- CHASE WEBSTER—Find Out** (Acuff-Rose, BMI). **HICKORY 1303**
- WAYNE WALKER—Nobody Knows But Me** (Peer Intl., BMI). **RIC 155**
- BILLY HENSON—What It's Like to Be Home** (Lonzo-Oscar, BMI). **NUGGET 237**
- J. B. PRICE—The Great Society** (Price, BMI). **ANNEX 101**

R&B

- MARIE KNIGHT—Nothing** (Sylvia, BMI). **OKEH 7218**
- AFRICAN BEAVERS—Find My Baby** (Olivia, BMI)—**Jungle Fever** (Big Billy, BMI). **RCA VICTOR 8530**
- PAUL MARTIN—Snake in the Grass** (Stephanye-Unart, BMI). **ASCOT 2172**
- CHARLES HODGES—There Is Love** (Mac-Avery & Dofield, BMI). **ALTO 2016**
- BARBARA & BRENDA—That's Why I Love You** (Big Top, BMI). **HEIDI 109**

JAZZ

- JOHNNY GRIFFIN & MATTHEW GEE—Oh Gee!** (Rigmor, BMI)—**Twist City** (Rigmor, BMI). **ATLANTIC 5045**

SPIRITUAL

- FIVE BLIND BOYS (JACKSON HARMONEERS)—In the Hands of the Lord** (Lion, BMI)—**Lift the Savior Up** (Lion, BMI). **PEACOCK 3046**
- SENSATIONAL PORTER SINGERS—Remember Me** (Lion, BMI). **SONG BIRD 1027**
- PILGRIM JUBILEE SINGERS—You've Got to Wait** (Lion, BMI). **PEACOCK 3041**
- SUNSET TRAVELERS—On Jesus' Program** (Lion, BMI). **PEACOCK 3039**
- DIXIE HUMMINGBIRDS—If Anybody Ask You** (Lion, BMI). **PEACOCK 3045**

INTERNATIONAL

- SONNY ACE Y LOS TWISTERS—La Traldora—Amor Que Malo** (Eres, COBRA 214)



SPOTLIGHT WINNERS OF THE WEEK

SINGLES REVIEW POLICY

Every single sent to Billboard is heard by Billboard's Review Panel, and its programming and sales potential is rated within its category of music. Reviews are presented for Spotlights only. No listing is printed of records receiving a 3 Star rating or under.

audio / video retailer

PHONOGRAPHS • RADIO • TELEVISION • TAPE • HI-FI COMPONENTS • ACCESSORIES

RCA to One-Speed: 'We Won't Be First'

CHICAGO — "We won't be first," vowed RCA's Bryce S. (Buzz) Durant in response to a Billboard one-speed query at the firm's home instrument product show here last week.

"You may recall we introduced a two-speed model some years ago," Durant said. "You may also recall that this model was far from the most successful product we have introduced."

Durant admitted that elimination of the 78 and 45 r.p.m. settings on phonographs would be "very convenient, but there is no economic impetus for the change." There would be virtually no saving in production costs in the event of complete one-speed adoption, he explained.

"We're content to pioneer in such areas as color television," he declared. "I can think of some other companies I'd like to see take the initiative with one-speed phonographs."

In the event that record manufacturers go the single speed route in the near future, Durant predicted that a real market for mono-speed phonos would develop in five years at the earliest.

"Put yourself in the position of the customer," he suggested. "When you walk into the home entertainment department to buy a phonograph, taking into consideration the speeds of the records you own, what type of phonograph will you buy?"

RADIOS & PHONOS, TOO

Special Advertising & Promotion Help Small Disk Dealer Compete

By JEAN HOLMSTRAND

DES MOINES—How does a small dealer in a small community manage to keep boosting sales? It takes a special kind of advertising, a special approach to merchandising and above all, a special type of dealer. Mrs. Gladys Brown, of the Melodee Record Shop in West Des Moines, seems to have found the perfect combination.

Her tiny record and equipment shop, a one-woman operation, is located in a Des Moines suburb with a population of about 12,000. Her store is off the beaten track so she doesn't attract a large volume of walk-in traffic. Her store space is very limited and although she doesn't have room to display more than a few pieces of equipment, her equipment sales are improving every year.

Mrs. Brown's success can be attributed to a special "appeal" gimmick in specializing in c&w music and to her aggressive sales personality. Mrs. Brown reports that a small dealer in a small community has to become known in the area, so the first lady of the Melodee Record Shop has been extremely active in civic projects in West Des Moines. During the eight years Mrs. Brown has owned and operated her shop, she has served on both the city council and the chamber of commerce. The more people who get to know her and know her line of business . . . the more customers she acquires.

Public Relations

Mrs. Brown also believes in the power of public relations in a small community, so she has made arrangements with the West Des Moines school system to provide records for the school's student dances. The Melodee Record Shop is a popular spot with the teen set in West Des Moines, and Mrs. Brown feels a large percentage of her teen record sales are directly attributable to her providing music for the school dances.

The Melodee Record Shop has also furnished record players for the West Des Moines schools and from this exposure to her line of equipment have come a number of other equipment sales that might not have been otherwise obtained.

With so little floor space in which to display merchandise, Mrs. Brown has found her distributor her best sales assistant. If a customer is interested in a particular piece of equipment and it is not on her own display floor, she makes arrangements for her customer to hear and test the equipment in the display area of her distributor, Radio Trade Supply in downtown Des Moines. If a customer has a particular model record player in mind, a call from Mrs. Brown in the morning will deliver the equipment to her shop in the afternoon.

Equipment Lines

The Melodee Record Shop is



GLADYS BROWN MAKES A POINT of helping teen-agers. Note the audition booth in the rear.



MELODEE SHOP CARRIES THE V-M and Channelmaster equipment lines. What's not on the floor can be ordered for a customer on a few hours' notice.

primarily a dealer for VM record players and Channelmaster transistor radios, though, should a customer be interested in some other line, Mrs. Brown would make the arrangements.

Gladys has long known that she needed something about her little shop that could make it outstanding and she's accomplished this by specializing in c&w records. It's a well-known fact that the Melodee Record Shop is the spot to check when you're tracking down an off-beat c&w disk.

To help build her following, Mrs. Brown has consistently advertised on KWKY-Radio, Des Moines' exclusively c&w station. Her radio spots often include a write-in to the station for a free record list of c&w music. The write-ins are then forwarded from the station to the Melodee Record Shop and once a month Mrs. Brown sends out a mailing of brand-new, hard-to-find, or golden oldies among the c&w recordings in her inventory.

Prices at the Melodee Record Shop are strictly retail, with no discounts or mark-downs, other than at sale times and even then the special prices are in effect on only certain items.

Due to the small area in the shop and out-of-the-way location, about 20 per cent of the record sales are among mail or-

der customers, with even a larger percentage of record sales being attributed to the monthly mailing lists.

Increase Seen In Hi-Fi Sales

LOS ANGELES—The high-fidelity industry forecasts sales increasing 10 to 15 per cent this year, Walter Stanton, Institute of High Fidelity president, said last week at the association's L.A. hi-fi show.

Last year component business hit \$100 million in sales, the Pickering head stated. Components sales have quadrupled in the last 10 years, Stanton said at the show's Ambassador Hotel location.

Nearly 100 domestic companies produce component pieces in an industry just 15 years old. The Institute, as the trade association for hi-fi manufacturers, will hold its regular show in New York in the fall.

Tape recorders are becoming a strong consumer item, Stanton said. Prices for component systems, the executive added, have been reduced to put them within range of budgets from \$250 up.

IT'S YOURS



FOR THE ASKING!

Sometimes all you have to do to make a sale is open your mouth—and ask for the business. For instance, how many of your customers know you can supply a Background Music system that's fully automatic and custom-programmed for their location exclusively? Just mention Tape-Athon on all your contact calls from now on and see how fast the action moves.

You already have a prime list of prospects for background—make sure they know you've got it—Tape-Athon that is.

(If you're one of the few operators who doesn't yet know how profitable Tape-Athon Background Music can be, send for your information package right now!)



Tape-Athon, Corp.

523 SOUTH HINDRY, INGLEWOOD, CALIFORNIA

Tape-Athon, Corp.

Tape-Athon Corp.
523 S. Hindry
Inglewood, California
Tel. (213) 678-5359

Yes, I'd like details on Tape-Athon "Atmosphere for Profit."

Name _____

Address _____

City _____

State _____

Pitt. Station's Catchy Promotions a Catch-All

Continued from page 50

daytime radio stations to promote its own nighttime broadcasts.

Stevens believes that a responsible radio station should promote the communities in its coverage area. WRYT does just that. Special messages are aired daily calling attention to the beauty and pleasures of Western Pennsylvania life and to the area's civic and industrial achievements.

Business, civic and religious leaders are singled out and honored every day with a salute from WRYT for their contributions to the community. One local columnist referred to the station as "a 24-hour-a-day Chamber of Commerce."

There are many general programming facets that add to WRYT's success. The station believes in an absolute minimum of talk from its announcers. All

non-essential information is eliminated. A short harp bridge is played between each selection. The sound of harp bridge is an "audio sig cut" for WRYT. Every time this sound is heard, the listener knows his dial is set at 1250 or WRYT. According to Stevens, "this uncluttered yet free-flowing quality attunes the listener's ear to the spoken word and makes commercials more effective while it enhances the pleasure of listening."

General manager F. Geer Parkinson feels that conservative music can (in the case of WRYT) and does pay off. Last year the station enjoyed its highest profit in recent history, and the first quarter of 1965 shows an additional gain of 24 per cent over 1964 "beautiful music." It recently moved into a contemporary building it shares with WTAE television (both properties are owned by the Hearst Corporation).

KMOX—A Clearing House for Ideas

Continued from page 56

"The Voice of St. Louis" was the first CBS-owned radio or TV station to editorialize (June 1958) and the first to endorse a candidate.

There's also heavy informa-

tion and community emphasis in the late night and midnight to dawn KMOX programming. From 10:15 to midnight, sportscaster Gene Kelly talks from a local restaurant, interviewing local people and visitors. All-night man John McCormick intersperses his music program with newsmaking phone calls and features. McCormick was the first outside newsman to get through to Alaska by phone after last year's earthquake.

Different Approach

Most KMOX staffers double in brass. Cardinal sportscaster Jack Buck hosts major "At Your Service" segments. News director Davis moderates many evening civic forums, as well as news-oriented "Service" features. Pro football sportscaster Gene Kelly handles the late-evening interviews, and "Service" segments. Hyland says he's "found that play-by-play sports is one of the best training grounds for information broadcasters. They've learned to think on their feet."

Some stations that have followed the KMOX talk format, have tended toward the "hot line" approach, with talent and listener engaged in an argumentative give-and-take. "While this has been successful in some markets, this is not permitted at KMOX," Hyland states.

More than 400 stations from coast to coast (including all of KMOX Radio's CBS-owned sisters) have followed the "Voice of St. Louis" approach in varying degrees. In fact, "Service" has had international impact. Stations in Mexico, Japan and West Germany copied the KMOX pattern, and the 53-station commercial network in Australia, MacQuarie Broadcasting Service, sent its executives to the U. S. to study the trend. After a cross-country junket, the decision was made to adapt the "down under" programming to the KMOX format.

If this world-wide impact seems to be enough, to KMOX Radio's Bob Hyland, "It's only the beginning."



SHIPMENT

OUR GUARANTEE... orders for diamond and sapphire needles, Power Points®, cartridges, spindles, tape and accessories are shipped from our central Mid-West location (near Chicago) the same day order is received... and at direct-to-you low prices.

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ENTERTAINMENT

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RECORD MANUFACTURER'S FIELD Man available. Top sales and promotion representative for East, South and Midwest. Excellent contacts with all distributors. Racks, 1 Stops and Radio Stations. Weekly or permanent basis. Write to: Box 162, Billboard, 165 W. 46th St., New York, N. Y. 10036.

SMALL RECORD COMPANIES, LET US produce you a record with that "Memphis Sound." We have top country, rock and roll, and rhythm and blues artists, plus new songs, or will produce your artists and songs. Style Record Productions, 3635 Allendale, Memphis, Tenn. 38111. 324-4640.

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LOCAL REPRESENTATIVE WANTED. One who is familiar with the music publishing industry to represent out-of-town lyricist and composer of class tunes for today's market. At present several songs at publishers which need personal follow-up. Write: Billboard, Box 172, 165 W. 46th St., New York, N. Y. 10036.

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FOR SALE

FOR SALE—10 ACORN 10" VENDERS, as new, in original cartons, \$11 each, all \$110. 12 Shipman 2-Col. 5¢ Wrigley Gum & Mint Venders, clean as new, \$8 each, all \$72. 15 5¢ Northwestern 60's, like new, \$12 each, all \$155. 10 U. S. 25¢ Ball Pen Venders, very clean, a real track stop vender, \$10 each, all \$65. Hurry! Stan Fishbaugh Sales, R. 1, Box 451, Celina, Ohio.

MISCELLANEOUS

ATTENTION

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COMEDY GAG MATERIAL EXPERTLY outlined! Entertainers! Background fact, sheets and other creative publicity material professionally written. Johnny Finch, 412 E. York St., Olney, Ill. 62450.

COMPLETE PROFESSIONAL SONG service, melody to your lyrics, copy your song from tape or record, lead sheets, etc. Work guaranteed. Access to several publishing and recording companies. Write to Box 354, Baltimore, Md. mh27

DEMO RECORDS: IF YOU WANT Publishers and record companies to listen to your songs, submit demonstration records only to them! Let us make your demo records from your tapes. 45s (2 selections) only \$4. 33s (10 inch, 6 selections) only \$9. Send your tapes to Lee Recording Co., P. O. Box 434, Galveston, Tex. apl0

KIDDIE RIDES, GUARANTEED WORKING condition, manufactured by SA Roller Works. Portable Ferris Wheel, \$1,000; park model Pony Cart, \$900; park model Merry-Go-Round, \$2,250. Discount if all sold to one buyer. CA 3-6795. 1015 Navarro, San Antonio, Tex. apl0

SONG WRITERS—SONGS COPIED from tapes or records. Revised and rewritten (if desired). 50 lead sheets and organ or piano demo, \$15. Scribe-A-Tune Music Service, Box 326, Olney, Ill. 62450.

30,000 PROFESSIONAL COMEDY LINES! Monthly topical gag service too! Free catalog. Robert Orben, 3536 Daniel Crescent, Baldwin Harbor, N. Y. ch-n2

INTERNATIONAL EXCHANGE

ENGLAND

ALL ENGLISH RECORDS RUSHED BY airmail. "Beatles for Sale," 14-track album; Rolling Stones No. 2 Album, \$6.15 airmail. Four singles, \$4.70 airmail. Catalog \$1. John Lever, Gold St., Northampton, England. ja15-66

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Distributors (National)	\$9	\$15	\$25	\$9
Situations Wanted for Individuals	\$2	\$5	\$9	\$5

- Minimum size sold is 1/2", approximately 35 words; 1" 70 words.
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- Advertisements 2" or larger are set in boxed style.
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Please insert the following ad for _____ consecutive issues.

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DISPLAY: Per inch \$14. Minimum 1 inch.

Above prices are for one insertion in one issue. Cash or check with order. Lower rates for 12, 26, 52 insertions in a one-year period.

FOR FURTHER INFORMATION CONTACT: Peter Heine, International Advertising Director, Billboard, 165 West 46th Street, New York City 10036 or Andre de Vekey, European Director, 15 Manover Square, W. 1, England.

BULK VENDING news

TRADE SURVEY

1964 Slug and Theft Losses

Seventh in a series of reports based on findings of Billboard's annual year-end poll of bulk vending firms.

By RAY BRACK

CHICAGO—Bingo chips bugged a lot of bulk venders in 1964. Many kids found the colorful plastic discs to be workable slugs. And nearly 10 per cent of the businessmen responding to the Billboard poll last December complained of resulting revenue losses.

Complaints of machine theft also came in from about 10 per cent of the operators polled. Most bulk businessmen plagued with this problem operate in metropolitan areas, judging from those questionnaires which were returned signed to Billboard.

One New York operator described the slug problem as "terrible." He listed wax, cardboard and the pesty bingo chips as materials most frequently used as bogus coin.

The bitterest complaint about machine theft also came from an operator located in the Greater New York area. He reported 55 machines stolen last year and added the personal opinion that narcotic addicts were responsible for the thefts. "New York has gone haywire," he added in dismay.

Additional problems mentioned by pollees were numerous but not representative of more than 5 per cent of those responding. These problems are well-illustrated by the following quotations.

"Too many machines are service organization-sponsored."

"Rising nut costs are becoming a big problem."

"Operators who use phony displays are bad for the business; so are those who let machines stand empty or with dirty, broken globes."

"Big businessmen are running the small operator out of business."

"I wish we could put a stop to these high pressure salesmen of-

fering people machines with the idea that they can use the income to send their children to college, or with the promise that they will make \$200 per month on 10 or 15 machines. Often these promoters will sell a \$22 machine for anywhere from \$45 to \$65. Then they'll steer the novices to locations already serviced by legitimate operators."

Nearly every respondent had a complaint. Few could report, as did a vendor in the Southeast: "At this time things are as good as any time since we have been in the business. No major problems!"

Next week: Suggestions from the trade.

U. S. Again Files Against Donruss Co.

MEMPHIS—The U. S. Government filed a motion in Federal Court here last week seeking to reverse an accumulated profits case it lost to the Donruss Co. recently.

U. S. Atty. Thomas L. Robinson asked Federal Judge Marion S. Boyd to either reverse a jury verdict which was returned last month in favor of the Donruss Co. or grant a new trial.

The government's petition contended that several jurors stated after the trial that they were confused when they voted in favor of the Donruss Co.

Result of the jury's verdict was that the Donruss Co., operated by Don Wiener, president, and his brother, Russell Wiener, vice-president, would get back from the government \$39,882 the government assessed for taxes in fiscal 1960 and 1961.

The government had charged this was accumulated excessive earnings which the company held rather than pay out as dividends.

The jury held that the Donruss Co. did accumulate excessive earnings but not for the purpose of avoiding payment of taxes.

The company won a similar case against the government several years ago.

Its defense in both trials was that it was accumulating the money for expansion purposes.

NEW PRODUCTS

This form is designed for the convenience of bulk operators



KARL GUGGENHEIM

NEW CAPSULE GROUP of 5- and 10-cent mixes utilizes new display format developed during three-month study by package design and point-of-purchase display consultants. Included in the group are ring and brooch mixes, miscellaneous toy mixes called "The Fun Box," and gadget mixes termed "Gizmoes and Gitchicks." All the mixes are packed 250 to the bag with a free display. Extra displays are 40 cents each. Prices for the 12 new mixes range from \$4.25 to \$8 per bag. Descriptive brochure may be obtained from Karl Guggenheim, Inc., 159-07 Archer Avenue, P. O. Box 510, Jamaica 31, New York.



chure may be obtained from Karl Guggenheim, Inc., 159-07 Archer Avenue, P. O. Box 510, Jamaica 31, New York.

New Spokane Co.

SPOKANE, Wash.—Automatic Vending Corp. has filed articles of incorporation listing \$50,000 authorized capitalization to engage in sales and service of coin-operated machines. Incorporators are James Kober, 1011 S. Jefferson, Spokane; Kenneth G. Burrows, Seattle; Ethel Aune, Mercer Island.

Plan Now to Attend NATIONAL VENDORS' ASSOCIATION



SHERATON-CHICAGO HOTEL, 40-story site of the 1965 National Vendors' Association convention.

Fifteenth Annual Convention

"A must convention for those wanting to know... and those wanting to grow."

Sheraton-Chicago HOTEL, CHICAGO, ILLINOIS

April 1-2-3-4

A perfect setting to mix convention business and pleasure.

SPECIAL EVENTS planned for the ladies on Saturday, April 3.

SPECIAL RATES

\$7.50 registration fee per person. Entitles registrants to exhibit rooms, business sessions, Friday hospitality shindig; plus gala banquet and floor show on Saturday evening.

Mail coupon today, together with your check. Badges and tickets will be awaiting your arrival.

N. V. A. TIMETABLE

Date	Exhibit Hours	Business Sessions
Thurs., April 1	10:30 a.m. to 12:30 p.m. 1:30 p.m. to 6:30 p.m.	Board Meeting 1:30 p.m.
Fri., April 2	9:30 p.m. to noon 3:30 p.m. to 6:30 p.m.	1:15 p.m. to 3:00 p.m.
Sat., April 3	9:30 p.m. to noon 3:30 p.m. to 6:30 p.m. (Banquet and show Saturday night)	1:15 p.m. to 3:00 p.m.
Sun., April 4	10:00 a.m. to noon	none

N.V.A. 134 North LaSalle St., Chicago, Ill. 60602
Phone: ST 2-7747

TO: National Vendors' Association
134 North LaSalle Street
Chicago, Ill.

Enclosed is my check for _____ covering _____ registrations for complete convention package deal.

NAME _____ ADDRESS _____ CITY _____ STATE _____

NORTHWESTERN

Model 60 Bulk-Pak



Will not skip or jam because of specially designed wheel and housing. Holds 1,000 individually wrapped FLEER'S DUBBLE BUBBLE TAB GUM, the most popular in bubble gum. Wrappers include comics, fortunes and premium redemption. Bulk loading.

BIRMINGHAM VENDING COMPANY

520 Second Ave., North Birmingham, Alabama
Phone: FAirfax 4-7524

NEW VICTOR 77 GUM & CAPSULE VENDORS

A REAL SALES STIMULATOR IN ANY LOCATION

Beautiful eye-catching design. Makes merchandise irresistible. Convenient, interchangeable merchandise display panel. Vends 100 count gum, V-1 and V-2 capsules. Available with 1c, 5c, 10c, 25c or 50c coin mechanism. Removable cash box for easy collecting. Large capacity. Holds 1800 balls (100 count), 575 V capsules, 250 V-1 capsules and 80 V-2 capsules.

PRICE \$39.00 each with chrome front

WRITE, WIRE OR PHONE

GRAFF VENDING SUPPLY CO., INC.
2954 Iron Ridge Road
Dallas 47, Texas

NORTHWESTERN Model 60 Bulk-Pak

Will not skip or jam because of specially designed wheel and housing. Holds 1,000 individually wrapped FLEER'S DUBBLE BUBBLE TAB GUM, the most popular in bubble gum. Wrappers include comics, fortunes and premium redemption. Bulk loading.

RUSS THOMAS VENDORS DIST. CO.
682 Madison Ave., Memphis 3, Tenn.
Phone: (Area Code 901) 525-1916
Member National Vending Machine Distributors, Inc.

Come to the unveiling!

An exciting new line will be shown for the first time in our Suite in the Sheraton Hotel—March 31, April 1-2-3. If you think our Beaver Machines inspired terrific profits before—wait until you see the all new line!

VENDOR MFRS., INC.
1319 LEWIS STREET • NASHVILLE, TENNESSEE
PHONE: 615 256-4148

You'll see we're always on the look-out to improve a great thing!

A Survey of State Business Regulations

Fifth in a series of special reports on State legislation bearing on the operation of bulk vending equipment. Not intended to be exhaustive, each article is accompanied by the name and address of the authority from whom complete and specific information may be obtained. Clip and save.

PHOENIX, Ariz. — Legislation relevant to vending bulk products in Arizona falls chiefly under Title 41 of the Arizona Administrative Procedure Act. Under this law a 3 per cent tax . . . is imposed upon gross proceeds derived from the business of selling tangible personal property at retail.

The act clearly explains that "the tax is not levied upon the sale nor upon the property sold but upon the privilege of engaging in the business of retail selling in this State."

The State Tax Commission uses the gross proceeds from goods sold to determine the amount of tax due.

In defining "retail sale," the act stipulates "a sale of any tangible personal property for any purpose other than for resale." The statute then lists 25 examples of tangibles which are

subject to the tax. Example number four brings vending machines under the provision of the law and states that the 3 per cent tax is imposed upon " . . . the owner of the machine."

Look Locally

The title does not distinguish between types of vending equipment.

As is advisable in any State, operators unfamiliar with local licensing and taxation ordinances should consult the appropriate city and county officials.

For full information on Phoenix ordinances, contact Stanton S. Von Grabill, City Clerk.

Facts about State tax legislation may be obtained from The Director, Internal Revenue Service, Phoenix, Ariz.

SBVA Joins The BBB



LEE SMITH: "Two-Way Street."

CHARLOTTE, N. C. — The Southeastern Bulk Vendors Association has taken a new step to combat "blue sky operators" and other bad influences on the vending machine business by joining the Charlotte-Piedmont Better Business Bureau.

"We have been a source of information for the Better Business Bureau for several years," said Association President Lee Smith. "We just thought it would be a good idea to join and make it a two-way street."

"As members we now have access to the bureau's reports on shady practices in this field and through the Charlotte bureau we have access to reports from the National Association of Better Business Bureaus."

Smith said the association is encouraging its members to join their local Better Business Bureaus where they exist.

He said the association is also encouraging members to join their local Chamber of Commerce and seek assignments on committees which might deal with legislation or other matters affecting the vending machine industry.

Smith said the association is asking its members to submit their advertising copy to the association for comments and suggestions. He said he felt that these steps will help protect the vending industry's interests and that review of the advertising copy will help upgrade the industry's image.

Bianco Out Of Hospital

NEW YORK—Art Bianco, Bianco Vending Co., was released last week from the Bronx's Veteran's hospital following back surgery.

Bianco was able to attend a party given Wednesday for Jack Schoenbach by business associates in recognition of his retirement announced recently.

During his stay in the hospital, Bianco said, he received many get-well wishes in response to a report of his hospitalization which appeared in Billboard dated Feb. 6.

VICTOR'S NEW TOPPER "66"
Now Vends Capsules
\$15.50 ea.

The most durable and dependable machine ever built. New and attractive design. Vends "V" capsules at 5c, 10c or 25c. Also vends 210 and 100 size gum. Machine specially designed to accommodate new, attractive styrofoam display panel.

NEW CASH BOX. Snap-in cash box makes collections quick and easy. Ends spilled coins. Cash Box optional, 50c ea.

NEW VICTOR CAPSULES. Victor introduces a brand-new all-clear capsule. Features: Capsules have added capacity, are easier to fill and grip tighter. Three sizes for larger sales.

"V" Capsules . . . \$ 4.50 per M (5M Lots)
"V-1" Capsules \$ 8.00 per M (5M Lots)
"V-2" Capsules \$13.50 per M (2M Lots)

Styrofoam Display Front (without merchandise) for new Victor Topper "66," Ea.10

H. B. HUTCHINSON, JR.
Southeast Distributor for Victor
1784 N. Decatur Rd., N.E.
Atlanta 7, Ga. DR 7-4300

Please rush complete information and prices on Northwestern SUPER SIXTY Ball Gum-Charms Vender (as illustrated) as well as other Northwestern machines.

NAME _____
COMPANY _____
ADDRESS _____
CITY _____

Fill in coupon, clip and mail to:
KING & COMPANY
3700 W. Lake St. Chicago 1, Ill.
Phone: KE 3-3302

We handle complete line of machines, parts & supplies.

Also Ball Gum, all sizes; 1c Tab Gum, 5c Package Gum, Spanish Nuts, Virginia's Red Skin, small Cashews, small Almonds, Mixed Nuts, all in vacuum pack or bulk. Panned Candies; 1 Hersheys 320 count and 500 count Candy Coated Baby Chicks; Leaflets, Coin Wrappers, Stamp Folders, Sanitary Napkins, Sanitary Supplies, Route Cards, Charms, Capsules, Cast Iron Stands, Wall Brackets, Retractable Ball Point Pens, new and used Venders. Write to King & Co. for prices and our new 12-page catalog.

NEW CAPSULED ITEMS
All series packed 250 to a bag with display cards.

★ ★ ★ ★ ★
PAINTED RAT FINKS
in Capsules \$19 per thousand

★ ★ ★ ★ ★
FINGERED MONSTERS
1,000 different gruesome faces.
Easy to manipulate.
\$32 per thousand

★ ★ ★ ★ ★
BASEBALL PIN-UPS & GIANT BASEBALLS IN CAPSULES
9 different players plus an umpire obtain the entire team.
\$22 per thousand

OAK SALES CO.
2033 Fifth Ave. Pittsburgh 19, Pa.

Say You Saw It in
Billboard

LIKE "TOPSY"
WE HAVE "GROWED"

And we want to take this opportunity to express our thanks to those good operators in the Maryland, District of Columbia, Virginia area who have contributed to this growth. We are now established in new headquarters, so come on and see us.

CALVIN SALES CO.
2867 W. Franklin St.
Baltimore, Md.

Our new building comprises over 5,000 square feet of showrooms and warehousing facilities, and will enable us to maintain our unsurpassed service to operators.

Calvin Sales proudly distributes:

- ACORN Vendors—tomorrow's bulk vendor—today!
- CRAMER "Star-Brite" Gum
- PENNY KING—Charms Extraordinaire!
- BRACH'S Fine Candies

CALVIN SALES CO., INC.
2867 W. Franklin St.
Baltimore, Md. 21223
Phone: 945-6000

Cal Fradkin, President and General Manager

YOU COUNT MORE WITH OAK

WRAPPED GUM VENDOR

This new concept in vending dispenses paper wrapped merchandise without stacking. Think of the time you save in service. Just 'dump in' merchandise the same as you would ball gum, nuts or charms. Attractively designed with all the popular features of the Vista Model machines, the new wrapped gum vendor accommodates any of the many wrapped items soon to hit the market. The dispensing unit is precision engineered and crafted of long life Teflon which assures you trouble-free operation. Oak's wrapped gum vendor measures 16 1/2" high, 8" wide, and 8" deep. Wt is 7 1/2 lbs.

18.95

F. O. B. Los Angeles

oak MANUFACTURING CO., INC.
650 SOUTH AVENUE 21, LOS ANGELES, CALIFORNIA 90031

Important Memo

N.V.A. CONVENTION ISSUE

Dated: April 3

Distributed: Monday, March 29
(Ad Deadline: Wednesday, March 24)

FREE distribution of this issue at the N.V.A. Convention, Sheraton-Chicago Hotel, Chicago, Illinois, April 1-4.

REACH OPERATORS IN THIS EDITORIAL PACKED ISSUE which will contain a comprehensive report of convention activities.

ONLY IN BILLBOARD IS WEEKLY BULK VENDING NEWS REPORTED.

Only in Billboard can advertisers reach (at low cost) the operators in attendance as well as those operators unable to attend the convention.

SEND ADVERTISING COPY ON OR BEFORE WEDNESDAY, MARCH 24

NEW YORK 36, N. Y. 165 W. 46th St. PLaza 7-2800	CHICAGO 1, ILL. 188 W. Randolph St. CEntral 6-9818
NASHVILLE, TENN. 728 16th Avenue South Phone 615; 244-1836	HOLLYWOOD 28, CALIF. 1520 North Gower HOLlywood 9-5831

Vermont Is Getting Wet

MONTPELIER, Vt.—Opportunities for increased juke box operation were indicated here with more communities voting to legalize beer, wine and liquor sales at recent March town meetings.

On the basis of still incomplete returns, the Vermont Liquor Control Board reported that at least 17 communities which voted "no" last year changed their minds in favor of liquor sales.

As a result, at least 178 communities in the State can legally sell liquor. Seven more communities were also added to the list permitting beer and wine sales, making a total of 231 of Vermont's 246 cities and towns in this category.

For Your Entertainment at Vend-O-Rama



DON JERIS



Laurie Johnson



PATTI HILL



CANDY CANDIDO



GEORGE EPPY:
"... let me entertain you."

CHICAGO — Vend-O-Rama '65 entertainment chairman George Eppy and his assistants have booked the best in entertainment for the big Saturday night banquet and floorshow during the April 1-4 convention.

Arranged through talent coordinator Marty Faye, the entertainment package promises balanced offerings of song,

dance, comedy and lots of listenable music.

On the bandstand will be the 14-piece Don Jeris Orchestra. Trumpeter Don Jeris typically offers an evening of many types of music; plenty of the great old tunes spiced with some of the new sounds.

Lovely Laurie Johnson, who achieved wide renown as vocalist with the Les Brown band, will favor tradesters with jazz-flavored stylings of the old standards and many of the new hit tunes. Laurie has performed as a single in many of the country's major clubs, has recorded for Capitol with Bobby Troup's "Stars of Jazz" and was selected as the guest Champagne Lady on the Lawrence Welk show.

Patti Hill, Peppercot of Rhythm, will perform her unparalleled tap dance routines. The

voluptuous Miss Hill is a sure-fire show-stopper.

The comedy spotlight will be on Candy Candido, a veteran trouper of laughs known as "The little man with a thousand voices." Candido, currently under contract to Capitol Records, has worked with a veritable who's who in show business: Russ Columbo, Gene Austin ("Melancholy Baby"), Fred Astaire and Ginger Rogers, Joan Crawford, Betty Grable, Ted Fio Rito, Harry James, Jimmy Durante, Walt Disney, for whom he has been supplying voices for 14 years. He has made nine movies and has played the Palladium, Coconut Grove, Copacabana, Chez Paree and dozens of other top clubs throughout the country.

"This will be a delightful din-

ner and show," Eppy said. "We are positive that it will be most enjoyable for everyone who attends."

The banquet and show are scheduled for Saturday night, April 3. Those who purchase the special NVA \$7.50 package

ticket will be automatically admitted to the banquet, in addition to all other convention events.

MANDELL GUARANTEED USED MACHINES

N.W. Model 49, 1c or 5c	\$14.50
N.W. Deluxe, 1c or 5c Comb.	12.00
N.W. 10-Col. 1c Tab Gum Mach.	18.00
N.W. Model 233, 1c Parc. Con-	
verted for 100 ct. B.G.	4.30
Atlas 1c & 5c 100 Ct. Ball Gum.	12.00
Mills 1c Tab Gum	12.00
Acorn 8 lb. Globe	10.50

MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Queen, Red	.73
Pistachio Nuts, Jumbo Queen, White	.64
Cashew, Whole	.82
Cashew, Bufts	.79
Peanuts, Jumbo	.48
Spanish	.32
Mixed Nuts	.57
Baby Chicks	.35
Rainbow Peanuts	.32
Bridge Mix	.36
Boston Baked Beans	.32
Jelly Beans	.32
Licorice Gems	.32
M & M, 500 ct.	.48
Hershey-ets	.47

Rain-Bio Gum, 72 ct.	\$.32
Malt-ette, 100 ct., per 100	.38
Rain-Bio Ball Gum, 140 ct., 175 ct., 210 ct.	.32
Rain-Bio Ball Gum, 100 ct., 300 lb. minimum prepaid on all Rain-Bio Ball Gum.	.34
Adams Gum, all flavors, 100 ct.	.45
Wrigley's Gum, all flavors, 100 ct.	.45
Beech-Nut, 100 ct.	.48
Hershey's Chocolate, 200 ct.	1.30
Minimum order, 25 Boxes, assorted.	

CHARMS AND CAPSULES. Write for complete list. Complete line of Parts, Supplies, Stands, Globes, Brackets.
Everything for the operator.
One-third Deposit, Balance C.O.D.

SPECIAL INTRODUCTORY OFFER

Expires April 15, 1965.



For every Northwestern MODEL 60 BULK-PAK machine we are offering 1 FREE FILL (1,000 pieces) of FLEER'S DUBBLE BUBBLE TAB GUM, the most popular in bubble gum.

Write for Beautiful Illustrated Circular and Prices.

Stamp Folders, Lowest Prices, Write

MEMBER NATIONAL VENDING MACHINE DISTRIBUTORS, Inc.

NORTHWESTERN SALES AND SERVICE CO.
MOE MANDELL

446 W. 36th St., New York 18, N. Y.
LOngacre 4-6467

Northwestern

MODEL 60 BULK-PAK

THE POPULAR MODEL 60... NOW ADAPTED TO VEND WRAPPED CONFECTIONS



The BULK-PAK will not skip or jam because of a specially designed wheel and housing.

Model 60 BULK-PAK delivers the dependability, high quality and low cost that you've grown to expect from all Northwestern vendors. BULK-PAK holds one box (1,000 pieces) of individually wrapped gum. BULK-PAK... priced at \$18.95 ea.

WIRE, WRITE OR PHONE FOR COMPLETE DETAILS.

Northwestern

CORPORATION

2354 Armstrong St. Morris, Ill.
Phone: WHitney 2-1300

Say You Saw It in
Billboard

Southern Acorn Sales Adding Warehousing

CHARLOTTE, N. C.—Southern Acorn Sales has begun construction of 10,000 square feet of additional warehouse space that will be built in three stages.

Lee Smith, partner in Southern Acorn Sales, said the first stage will consist of 3,600 square feet.

The new structure is being built by a relatively new construction method which employs aluminum bonded to plywood for the structure's walls.

Smith said the new building material will cut construction cost to about \$1.50 a square foot including the concrete floor. He said this is a "phenomenally low cost." The method is being pioneered by a Charlotte firm.

Smith said the expansion was necessary in order to better serve the operators of this area.

\$65 Million in Sales Reported For Last Year

CHICAGO — Bulk vending sales of \$64,922,000 in 1964 were reported by the annual industry survey of Vend magazine, a Billboard publication.

This figure represented a substantial increase over \$58,760,000 reported in the magazine's 1963 survey.

According to the report, 1,135,000 bulk venders were on location in 1964, each machine averaging 100 sales per week, for a total of 5,902,000,000 purchases during the year.

The survey also revealed that 5,000 new machines were placed during 1964.

Vend surveyed 518 domestic firms in compiling its report.

Coming Soon:

March 30 — Western Vending Machine Operators Association meeting, Blarney Castle, Los Angeles.

April 1—NVA Board of Directors meeting, Sheraton-Chicago Hotel, 505 North Michigan Avenue, Chicago, Ill., 8 p.m.

April 1-4 — National Vendors Association annual Convention and Trade Show, Sheraton-Chicago Hotel, 505 North Michigan Avenue, Chicago.

April 5-8—National Packaging Exposition, Chicago.

June 3-5—North Carolina Vending Association convention, Ocean Forest Hotel, Myrtle Beach, N. C.

SCHOENBACH COMPANY

Distributor for
Oak Manufacturing Co., Inc.

715 LINCOLN PLACE
BROOKLYN 16, N. Y.

PResident 2-2900

PHONE or WRITE FOR PRICES

Announcing the first and newest NORTHWESTERN

Now ready for immediate delivery. Holds 1,000 individually wrapped FLEER'S DUBBLE BUBBLE TAB GUM, the most popular in bubble gum. Wrappers include comics, fortunes and premium redemption. Bulk loading.



Other products soon available.
PARKWAY MACHINE CORP.
715 Ensor St. Baltimore 2, Md.

NEW VICTOR 77 GUM AND CAPSULE VENDORS

A real sales stimulator in any location



Beautiful eye-catching design. Makes merchandise irresistible. Convenient, interchangeable merchandise display panel.

Vends 100 count gum, V, V-1 and V-2 capsules. Available with 1c, 5c, 10c, 25c or 50c coin mechanism.

Removable cash box for easy collecting. Large capacity. Holds 1800 balls (100 count), 575 V capsules, 250 V-1 capsules and 80 V-2 capsules.

PRICE \$39.00
each with chrome front

WRITE, WIRE OR PHONE

LOGAN DISTRIBUTING

1850 W. Division
Chicago, Illinois
Phone: HU 6-4870

Legislative Grand Slam for West Virginia Association

By RAY BRACK

CHARLESTON, W. Va.—The West Virginia Music & Vending Association scored resounding victories on five separate pieces of legislation considered by the State Legislature before its adjournment last week.

Topping the triumphs was passage of a new coin machine licensing article which will save West Virginia operators upward of \$50,000 per year.

The other victories took the form of blocking unfavorable legislation. These bills included a proposed anti-gambling bill, an amusement game prohibition for 16-year-olds and under, a suggested law to make unattended cigaret machine illegal and a measure that would have raised the excise tax on cigarets to 7 cents per pack.

The highly favorable outcome of the legislative session must be attributed to concerted effort by members of the State trade association and their elected leadership. President



JOHN WALLACE:
Two years of quiet.

John Wallace, J. C. (Buddy) Hunt, first vice-president; Shelton Price, second vice-president, and treasurer Leoma Vallard devoted many hours to co-ordinating the industry's legislative effort.

Representative Anderson
The association's legislative committee, appointed at an elec-

tion meeting last fall, also was cited by State trade leaders. On the committee are Wallace, William N. Anderson, W. T. Cruze and Joe Dobkin.

Anderson, a State representative and a member of the House Judiciary Committee, wielded considerable influence during vital deliberation here.

The new licensing article replaces the former "category law" for equipment licenses. The new license schedule is as follows:

MUSIC AND AMUSEMENT EQUIPMENT	
20 or more 1-cent machines	\$50 annually
20 or more 5-cent machines	\$150 annually
20 or more 10-cent machines	\$225 annually
20 or more more-than-a-dime-machines	\$300 annually
Any number of machines may be operated in the more-than-a-dime category at the \$300 fee.	

MERCHANDISE AND VENDING EQUIPMENT	
20 or more 1-cent machines	

(Continued on page 82)



BARBARA McNAIR PREVIWS A SCOPITONE FILM VERSION of one of her Warner Bros. disks, "The Best Is Yet to Come" b/w "On the Other Side of the Tracks." Harman-ee Productions, Beverly Hills, is producing a library of three to three-and-one-half-minute color films featuring American artists performing current releases.

BOOK REVIEW

American Mining Congress PR Could Confuse Coinage Issue

By RAY BRACK

CHICAGO—In a persuasion campaign directed toward Congress and the general public, the American Mining Congress is advocating the retention of some silver in U. S. coins.

The AMC's arguments for silver retention are presented in a 24-page booklet published recently by the association's PR arm. Entitled "The Basis of Sound Coinage," the booklet asserts that "Elimination of silver from coinage would wreak havoc with coin-operated devices throughout the United States."

Four of the booklet's five

main arguments for silver retention are, in fact, related to the possible effect the imminent coinage change could have on the coin machine industry.

Though many of the AMC's arguments offered in the booklet are sound, the association's case for silver retention from the standpoint of coin-operated equipment deliberately ignores non-silver alloys and laminates which would work as well in coin mechanisms as our present coinage.

Slug rejector engineers have assured Billboard that silver need not be retained in the new coinage to make it compatible with present equipment.

In a recent speech before the Junior Security Analysts Society in New York, Walter Reed, publicity director for the National Automatic Merchandising Association, named three workable coinage alternatives for the industry. One type contained no silver. (See Billboard, Feb. 27.)

All coin machine trade associations are on record as advocating no specific type of coin. The interests of the industry are "coinage compatible with present equipment" and "adequate coin supply."

Billboard has received reports in recent days of efforts by coin machine businessmen on behalf

(Continued on page 75)

House Committee Urges Coin Action

WASHINGTON — Treasury Department will make its report to Congress on what it intends to do about the coin shortage—particularly of silver alloy dimes, quarters and halves—sometime in April, Representative Dante B. Fascell (D., Florida), releasing report on coinage by his Legal and Monetary Affairs Committee, said. The subcommittee "strongly urges the Treasury against further delay." Treasury has the penny and nickel supply situation well in hand, the subcommittee reports, but the silver shortage will mean a more difficult decision on how to meet the need for the other coins.

The Monetary Affairs Subcommittee held hearings on the

coin situation last June. Its report says nickels are "still a problem," but it can be remedied. The Mint plans to make 200 million nickels every month until that shortage is over.

At the subcommittee hearings, the Treasury told the group that the department's rapidly diminishing silver supply had shrunk from over 1,500,000,000 ounces at the start of 1964, to about 1,200,000,000 at the end of the year. Coinage alone consumed 144,000,000 ounces, and 1965 will require even more coinage. Some 45 million silver dollars authorized last year have not yet been minted.

Conserve Silver

The subcommittee urges that

(Continued on page 75)

Copyright Combatants Gird for Hearings

WASHINGTON—What may be the crucial and final battle over performance royalty exemption for juke box music in American copyright law will get under way in the House Copyrights Subcommittee hearings at the end of April. At that time, hearings begin on the first comprehensive copyright revision bill in over half a century. (Billboard, March 13, 1965.)

The terms of the revised bill would end the performance exemption for coin-operated music which was enacted into the 1909 law, and over the years has resisted all efforts of music licensing groups and the Library of Congress itself, to abolish it.

In this session, as last, Rep. Emanuel Celler, chairman of the House Judiciary Committee, has also introduced his own in-

dividual bill (H.R. 18) to end the juke box exemption from performance royalty. Last session, for the first time in history, an anti-exemption bill got through the House Judiciary Committee, but died in Rules at the end of the session. Also for the first time last session, the Copyright Subcommittee chairman, Rep. Edwin E. Willis (D., La.), went against his previous stand and voted for the Celler anti-exemption bill.

Whether the controversial juke box exemption matter will be left to the very last in the over-all revision bill hearings is not known at this point. Introduction of the separate Celler bill early this session seems to indicate there may be a last try to get this matter out of the way before the general revision bill

comes up for vote in House and Senate.

The Copyrights Subcommittee, which has scheduled copyright openers on the revision for April 28-30, can at any time decide to consider the Celler anti-juke box exemption bill separately.

No witness list for the revision hearings is yet formed at the House Copyrights Subcommittee, but Committee Counsel Herbert Fuchs points out that any Senators or Congressmen desiring to be heard will be taken first. Dozens of applications to be heard are known to be pouring into the Subcommittee.

The Library of Congress has been working for 10 years on revising the old copyright law, which cannot cope with this

year's new methods of reproducing and disseminating copyrighted works. Every aspect of the revision has been submitted to panels of experts and subjected to exhaustive analysis by attorneys in and out of government.

The first draft bill was readied in 1964, and introduced, by request, by Rep. Emanuel Celler in the House, and in the Senate by Sen. John L. McClellan, Chairman of the Senate Subcommittee on Patents, Trademarks and Copyrights. The 1965 bill has been slightly changed from last year's, but in no way that affects juke box or recording industries.

The Senate Copyrights Subcommittee has concentrated on patent reform in recent years, and has done very little in copy-

right—unlike the days of Chairman O'Mahoney, who fought juke box exemption regularly. A report by the Senate Judiciary Committee on its work of the past session merely remarks that the revision bill includes the "controversial issue" of juke box exemption which "heretofore has been considered by the Congress as a separate piece of legislation."

One of the first giant tasks facing the legislative committees will be to reconcile conflicting interests of creator and users who will clash over some of the aspects of the bill (including the juke box operators versus music licensing groups). The second will be to educate congressmen into the mysteries of copyright legislation—which has not come

(Continued on page 75)



SWISS DANCING WAS NEVER LIKE THIS. The scene could be from anywhere in the world, but actually it's the Embassy Club in Zurich, Switzerland, where Seeburg recently installed one of its discotheque packages.



A PAIR OF HAWAII'S LOVELIEST LOVELIES: Carole and Sharon Kushiyama, daughters of Lorin T. Kushiyama, Wurlitzer distributor in Honolulu, show off the new machine to advantage during festivities at the Like Like Drive Inn recently.

German Jobbers Act to Halt Trend to Direct Distribution

FRANKFURT — Deutscher Automaten Grosshandels - Verband (DAGV), the German distributor organization, is opening a high-voltage drive against proposals to bypass distributors with factory-to-operators distribution.

Already this is apparently the trend in the German disk trade, where an expanding volume of sales are on a direct diskery-to-retailer basis. Electrola, a major German disk trade factor, has just rocked the German trade by canceling contracts with all dis-

tributors. Henceforth, Electrola will distribute entirely through its own organization.

This has driven up fears in the coin machine trade that a similar move might be in the offing on the part of the major coin machine manufacturers.

No Luxury

Heinz Kaestner, chairman of the DAGV, has just taken note of such speculation. Kaestner assailed talk within the trade that the distributor is a "luxury" which should be dispensed with.

Kaestner complained: "Provided criticism is fair, it is quite all right and will be heeded. Wholesalers who do not accept fair criticism are unwise. But is it wise (as has been the case recently) to maintain that the wholesale trade and its organization is superfluous? To ask, is it necessary to have a 'go-between'?"

"It seems to me that this line of arguing is anything but logical, for it denies the importance of teamwork among the trade as a whole. After all, who helped the great majority of small operators' struggle against financial setbacks and put them on their feet again?"

Many Services

"And who helps the manufacturer maximize his sales by taking over large stocks of his machines? Manufacturers should realize their indebtedness to distributors for a whole family of services—for advertising and promotion, for large-scale pur-

chasing and financing, for servicing and storage, and for technical testing and advice."

Kaestner said the coin machine trade everywhere, including that in the United States, must be educated to the indispensable functions performed by distributors.

"Can these functions which outline the wholesaler's independent position between manufacturer and operator be eliminated without irreparable damage to the whole industry?" asked Kaestner. "Can they be replaced by operators joining hands, or by manufacturers united?"

Upset Equilibrium

"Any such effort to replace the distributor would destroy the industry equilibrium which imparts momentum to the trade as a whole."

The growing complexity of German trade organization as a result of the entrance of American firms into the German market is causing concern to distributors.

The trend increasingly is toward manufacturer organization of its own distribution channels. For example, the largest German independent manufacturer, N.S.M. of Bingem, has its own sales subsidiary, Loewen-Automaten.

Automatic Canteen Company of America similarly distributes now for the most part through Canteen-owned German sales subsidiaries. In this connection, Canteen's major sales subsidiary, Helmut Rehbock of Hamburg, has just opened a large office in Munich, thus extending Rehbock's operations to Southern Germany.

Seeburg ships its machines direct from the U. S. to the Seeburg wholly owned sales subsidiary in West Germany, SEEVEND of Hamburg. Finally, there is speculation that Wurlitzer will soon follow the lead

(Continued on page 80)

Mexican Ruling Backs Juke Play

MEXICO CITY—Courts here have ruled it unconstitutional for local authorities to fine juke box owners merely because they dislike the sounds the boxes make.

The ruling said a juke box could cause only a "minor disturbance."

EUROPEAN NEWS BRIEFS

C&W in Europe

BRUSSELS — President Johnson's inaugural has boomed the playing of c&w in phonographs all over Europe. Because of his Texas background, the President is linked by Europeans to country music, and they regard selection of c&w tunes on juke boxes as a unique way in which they can wish Mr. Johnson well.

European operators have been quick to capitalize on the LBJ musical trend, and most operators are now programming more c&w music than ever before. Some operators have up to 50 per cent of their disks in c&w, which, aside from Mr. Johnson's assistance, is booming in Europe in its own right.

Nova Promo

HAMBURG — Nova Apparate has launched a big European promotion program for Rock-Ola's Princess Royal phonograph, the junior console, Model 424.

Nova is taking full-page advertisements in European trade publications to plug Princess as "Der Star aus Amerika." Rock-Ola's promotion claims that Princess reigned supreme at the autumn Music Operators of America convention in Chicago.

The advertising for Princess Royal is keyed to the theme that the up-and-coming European operator is well advised to follow the lead of his sophisticated American counterpart and pick Princess.

Austrian Taxes

VIENNA — Austria's top trade organization, the Austrian Coin Machine Trade Federation, is opening a campaign for the reduction in taxes on the operation of phonographs, pinballs, and miscellaneous coin-operated games.

President Karl Bergmann is appealing to government fiscal authorities to "reason together" with the trade group on the tax structure, which the Austrian trade contends is unrealistic and entirely outmoded. Bergmann is attempting to

persuade tax authorities to take an enlightened view of coin machine operation with the aim of increasing patronage and thereby boosting the government's tax take.

Britain Levies Tax

HAMBURG—West German phonograph manufacturers fear that Britain's levy of a 15 per cent surcharge on imports will hit German juke box exports to Britain.

The Germans will retain approximately the same competitive position since the surcharge also applies to Germany's juke box competitors.

However, the theory is that Britain distributors eventually will be forced to boost their prices to reflect the surcharge and higher prices will discourage sales.

The German trade (along with the export trade generally) hopes for the quick rescission of the surcharge. But this expectation is working at the moment to throttle new box sales in Britain.

So far, sales have not been affected because distributors are holding to pre-surcharge prices based on large warehouse stocks of equipment imported before the 15 per cent levy. Once these stocks are exhausted, however, the price will go up to reflect the surcharge.

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AMI F120	95.00
AMI Continental I	395.00
AMI 200 Sel. Wall Boxes. Ea.	35.00
Seeburg 3W1 Wall Boxes. Ea.	12.95
Seeburg 200 Sel. Wall Boxes. Ea.	35.00
Wurlitzer 5210 Wall Boxes	39.50
Kwik-Kafe Coffee Machine	55.00
Stoner Cafe, Model 500	95.00

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German Official Urges Closer Trade Ties

By OMER ANDERSON
 BINGEN — Gerhard W. Schulze, one of Europe's major coin machine producers, has called on manufacturers to strengthen their bonds to operators.

Speaking in his capacity as president of the games and entertainment machines branch of the Federation of German Coin Machine Industries, Schulze lauded operators as the pillar of the trade. "The industry cannot remain unconcerned about the persons who buy their machines," he said, "for we manufacturers have a vital interest in having our equipment operated by reliable men who adhere strictly to legal and commercial regulations."

al operators are alarmed at the number of machines being operated by nonprofessionals, and he endorsed this concern of the professionals.

Skilled Operators

"Experience gained over many years," he continued, "has made clear that only skilled operators can meet the conditions imposed by a properly operated trade. There is no escape from this fact, and all other trends and tendencies must be condemned from the point of view of sound business practice."

In turn, Schulze called on operators to take practice enlightened self-interest in the purchase of equipment. The professional operator, in receiving the full backing of the manufacturers,

has the obligation to understand and take into account the problems of the producers.

"The operator must recognize," Schulze said, "that a good machine cannot be purchased for a song."

Schulze is the proprietor of N.S.M., Europe's largest diversified producer of phonographs and games, and of Loewen-Automaten, the sales arm of N.S.M.

Concentration in Industry

Reviewing development of the German industry since its post-war upsurge, Schulze noted that 30 coin machine manufacturers had gone out of business, most of them via bankruptcy. The industry's concentration is similarly evident in machine models.

Competition in the German coin machine manufacturing industry has been rugged but, Schulze believes, salutary. It has benefitted the operator, he says, by assuring him the best possible product through the concentration of resources in the hands of a few producers.

Schulze says intelligent self-interest demands that producers support the professional operator. He explains, "the industry depends upon the financially sound buyer—the operator. Everything depends upon his secure financial position. Therefore, we have the responsibility to provide him with the best possible machines as our contribution toward securing his solvency."

Schulze says that operators must join with manufacturers and distributors in looking beyond national borders to the development of the coin machine industry and trade along worldwide patterns.

It is, willy-nilly, one coin machine world, and one in which all segments of the German trade have an interest along with their counterparts in other countries.

Schulze is urging the German trade to unity at home and cooperation in the international sphere. He says the world's coinmen should make common cause in expanding world markets, rather than frittering their strength in pointless squabbling over stagnant markets.

Wurlitzer Ad Post to Dick O'Connor



RICHARD D. O'CONNOR

NORTH TONAWANDA, N. Y.—Effective Feb. 15 and announced last week was the appointment of Richard D. O'Connor to the position of assistant advertising and sales promotion manager for the Wurlitzer Co.'s division here.

The appointment was announced by A. D. Palmer Jr., advertising and sales promotion manager.

O'Connor comes to Wurlitzer with a 10-year background in advertising and sales promotion in the fields of industry and broadcasting.

O'Connor graduated from Niagara University in 1950, was awarded the Bronze Star for valor and two Purple Hearts during action in Korea.

In 1960, while employed by the Carborundum Co. he won the Advertiser of the Year Award.

Discotheque TV Series Coming

HOLLYWOOD — A syndicated TV series based totally on the discotheque craze is soon to be released to independent stations across the country.

Called "Hollywood A Go Go," the hour-long programs will feature recording stars doing material in the discotheque mode and dancers demonstrating the great variety of new discotheque movements.

The Serendipity Singers, Joe and Eddie, the Walker Brothers, Bobby Sherman, Neil Sedaka, Johnny Tillotson, Sam Riddle and Vic Dana are among some 40 singers and groups which have taped segments for the show.

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KINGS & QUEENS

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- Making All Four Club Rollovers Lights Top Center Rollover For Special Mystery Score.

All New:

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7. Playfield "Auto-Clamp"

Also Plus: Three or five ball play — match feature — available with twin coin chutes

Ask your distributor for a feature demonstration!

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- *Who's Who in the
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Wurlitzer Shows What Makes Juke Tick

ODESSA, Tex.—“If servicing isn't the key to this business, I don't know what is,” an operator once remarked, summing up pretty well the way most people in the juke box business feel. An operator can have the best of equipment and records, but if the box isn't playing, there's no money coming in, and both the operator and location owner are in trouble.

It's no surprise therefore that all segments of the industry—operator, distributor and manufacturer—play very close attention to this important detail. If we were to pick out one area where all three segments agree completely and one in which all work together in total harmony, servicing would have to be it.

The direction generally starts with the manufacturer who orig-

inates the equipment. He supplies the initial training which in turn is handed down by distributors and operators. The manufacturers all have central training schools, but perhaps the real bread-and-butter part of the whole thing is in the literally hundreds of on-the-spot courses and clinics conducted by regional men around the country.

Typical of these is one conducted recently by Wurlitzer's Karel Johnson in the shop of B&B Vending Company here. Johnson took the Wurlitzer 2900 phonograph and 5220 wall box and did a complete tear-down, reassembly and adjustment for the benefit of John Wilson, Bill South, Bill Woodward and Rodney MacDonald, B&B's staff. Here's how it all went.



KAREL JOHNSON starts by explaining the circuitry . . .



SOUTH, MacDONALD AND WILSON watch as Johnson starts to take the mechanism apart . . .



SPEAKER CIRCUITRY is examined from the rear . . .



MacDONALD LISTENS, then makes a last-minute adjustment . . .



SCHOOL IS OVER. Woodward, South, Wilson and MacDonald stand with the reassembled machine, good as new.

Copyright Combatants Gird for Hearings

• *Continued from page 71*

before any session of Congress on the grand scale since the 1909 Act was passed. A poll of copyright experts would put the number of congressmen who understand copyright matters at about a dozen—at most.

Experts Predict

Copyright experts here predict that the bill could easily take up to four or even six years before it will finally clear both sets of committees and reach voting in House and Senate.

Of interest to both juke box interests and the record industry are the bill's proposals to retain compulsory licensing—which allows anyone to record a copyrighted song, once it has been on record, by notifying the copyright owner and paying “mechanical” royalties on each record. The mechanical royalties would be slightly raised, from 2 cents to 3 cents per work, or 1 cent per minute of play, whichever is greater.

For the first time, duplication of records (that is, an actual, unauthorized reproduction of an existing record) would be liable to civil and criminal penalties. All records will have to bear copyright notice, with date and name or initials of the copyright owner. Copyright notice insignia on records will be a “P” in a circle, instead of the customary “C” in ordinary copyright notice.

Provisions for damages would be stiffer in the revised statute, and recovery clauses are broader. New copyright term proposed

is life plus 50 years, replacing the old 28-year term plus the 28-year renewal.

The disputed “reversion” order for renewal rights in the old law would be eliminated. Copyright owner would recapture copyright from a transferee after 35 years, on two-year notice, if he wants someone else to handle his work. Radio and TV broadcasters would be given right to tape for later broadcast of (licensed) music or other copyrighted works, but the tapes must be destroyed after six months.

Anyone who wishes to be heard at the House hearing April 28-30, or at subsequent hearings

to be announced, should write to:

Herbert Fuchs, Counsel
House Judiciary Committee,
Subcommittee No. 3
345 Cannon Office Bldg.,
Washington, D. C. 20515.

House Committee

• *Continued from page 71*

steps be taken to conserve the Treasury's silver supply, pending congressional decision on what, if any, new coin alloy will finally be adopted. At the same time, the committee wants the Treasury to consider the “manifold interests, public and private, which can be expected to be effected by changing the coin content.”

The subcommittee also urges Treasury, the Bureau of the Mint and the Federal Reserve System to devise a more exact barometer of future coin needs, to prevent future shortages and to enable the Mint to plan far in advance for cutting down its present crash program.

Manufacturers and operators of coin-operated mechanisms and their associations, have been urging Congress to make sure that whatever alloy is decided upon, will be compatible with coin receptors in present machines. The AT&T also has a high stake in maintaining compatibility between present coins and whatever the Treasury Department finally comes up with in the way of an alloy.

Book Review

• *Continued from page 71*

of silver retention. Though such trade interest is to be commended, alignment with the AMC policy does not appear to be the best course for the coinman.

Dogmatic demands for silver retention place undue pressure on Treasury officials and limit the trade's workable coin alternatives to two rather than three.

And by now Treasury experts may have come up with other non-silver coin types which will work perfectly in coin machines. It would be unfortunate if coin machine operators are misled by the AMC tract and other interest group publicity. For the coin-operated equipment industry has the advantage of a much more flexible coinage policy.

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D. Gottlieb Delivering 'Kings & Queens' Pin

CHICAGO—D. Gottlieb & Co. is in production with a new model pin game designated Kings & Queens.

With a card game theme and motif, the new product banks on four feature innovations for initial and repeat play stimulation.

The novelty of four "relay action" kick-out holes is one of these, an arrangement which factory officials describe as creating "new and novel player appeal."

Secondly, all rollovers in-

crease the "Holes High Score" values.

"Four of a kind" completion lights up a bonus hole for special scoring, comprising the third new novelty feature.

And fourth, a "mystery score" incentive is created when the player manages to trigger all four "club rollovers," thus illuminating the crucial "top center rollover."

Additional new design features include "sunburst" pop bumper caps, "easy-vue" angled plastic bumper caps, anti-warping floating playfield plastics,

reinforced ball lift shaft and plated steel plunger housing.

The unit permits three or five-ball play, has a match feature and is available with twin coin chutes.

Standard Gottlieb product features incorporated on Kings & Queens include stainless steel cabinet trim, chrome-plated cabinet legs, sub-pop-bumper playfield protection rings, plated metal light-box door, "hard cote" playfield finish and a playfield "auto-clamp."

The red, white and blue cabinet exterior is decorated in circles and squares.



Gottlieb's KINGS & QUEENS

Rowe Bows Twin Speakers

WHIPPANY, N. J.—To complement—and complete—its discotheque package, Rowe AC Manufacturing has just intro-

duced and is delivering to distributors twin seven-speaker systems to go with its Diplomat Stereo-Round. Each Discophonic extension speaker system is almost 46 inches tall. For full stereo effect, it's designed to be used in combinations of two. This "showers" dancers with music, according to Ed Claffey, Rowe general sales manager.

The speaker system was developed by Scott Brown, a sound engineer at the AMI factory in Grand Rapids, Mich. He was behind Diplomat's Stereo-Round, recently introduced by Rowe.

A switch allows use of each speaker as a source of Stereo-Round or as a single channel, high-powered remote speaker. Each system is three-channel and features a combination electrical-acoustical crossover. Also available are 50- and 100-watt



TWIN DISCOPHONIC SPEAKERS, introduced by Rowe AC Manufacturing, to create full stereo effect for discotheque locations.

discotheque amplifier and reverbator units to create a deep-toned dance hall sound.

The cabinet with each system



is a 10.4-cubic-foot vented enclosure acoustically tuned for maximum output in the low frequencies.

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Gremlins sneaked into our print room a few weeks ago and managed to misrepresent the price for three Cinebox machines, available from Frank Guerrini Vending Machine Co.

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Ellis and Cannon to Co-Chair The 1965 MOA Trade Show

WASHINGTON — Music Operators of America directors in their midyear meeting here elected 13 convention committees and named association vice-presidents William Cannon and Howard Ellis as co-chairmen of the Sept. 11-13 show in Chicago.

Ellis, of Omaha, heads Coin-A-Matic Music Co., Inc. Cannon owns Cannon Coin Machine Co. of Haddonfield, N. J.

All told, 83 convention committee posts were filled, as follows:

Committee on Committees

J. Harry Snodgrass (chairman), John Wallace, Les Montooth, William Cannon, James Tolisano, Moses Proffitt and John Trucano.

Banquet Committee

James Hutzler (chairman), William Anderson, William Poss, Robert Jones, Moses Proffitt.

Registration Committee

A. L. Ptacek Jr. (chairman), Harlan Wingrave, Les Montooth, C. G. Silla, Royce Green, Phil Eisenberg Lindy Nardone.

(Continued on page 80)



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Counter Game

1c, 5c or 10c play.
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Weight, 25 lbs.
Natural wood cabinet. Polished chrome fittings.

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52" Cues \$1.95 ea.; 25 1.50 ea.
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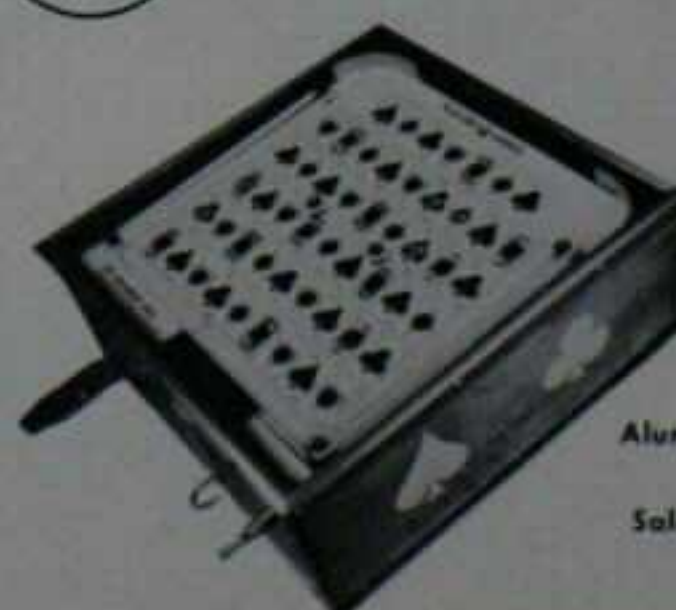
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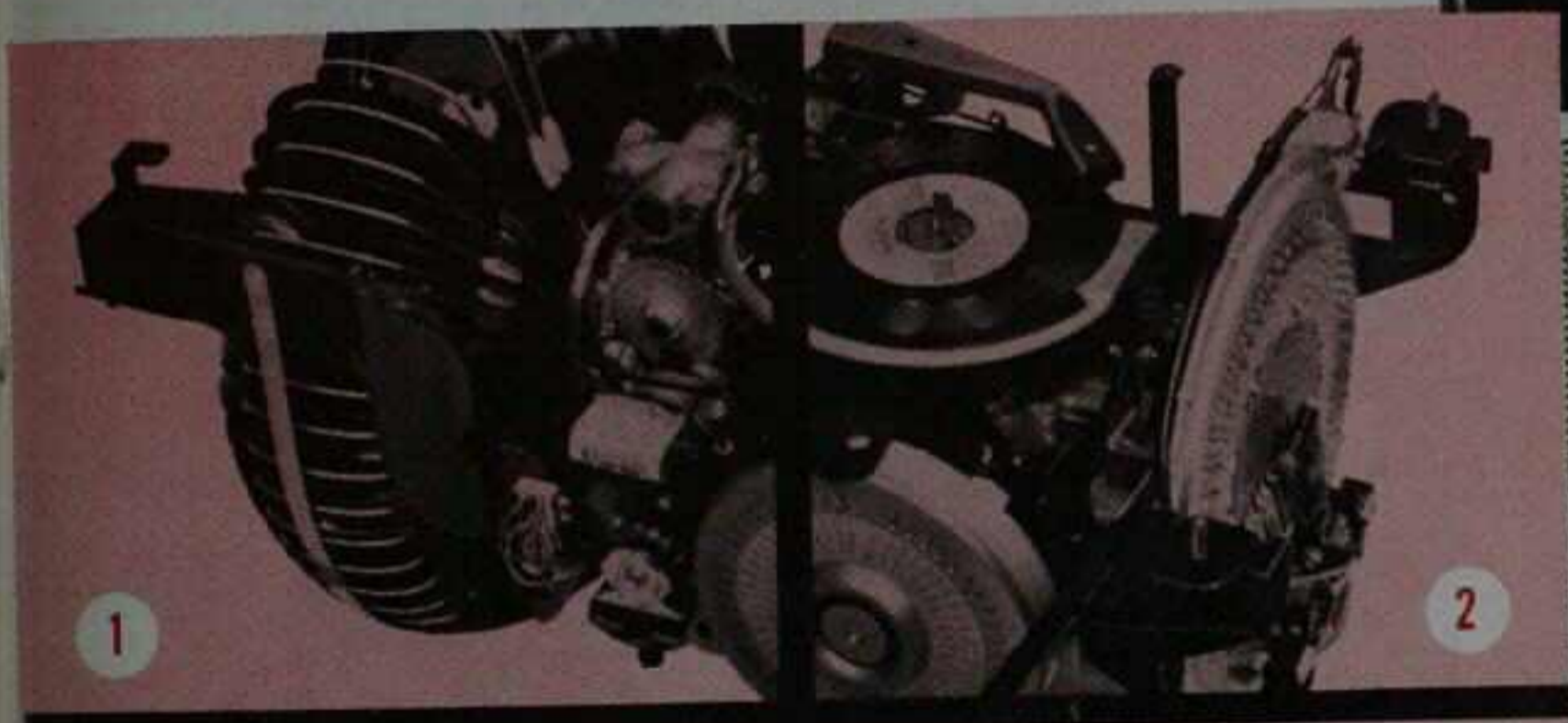
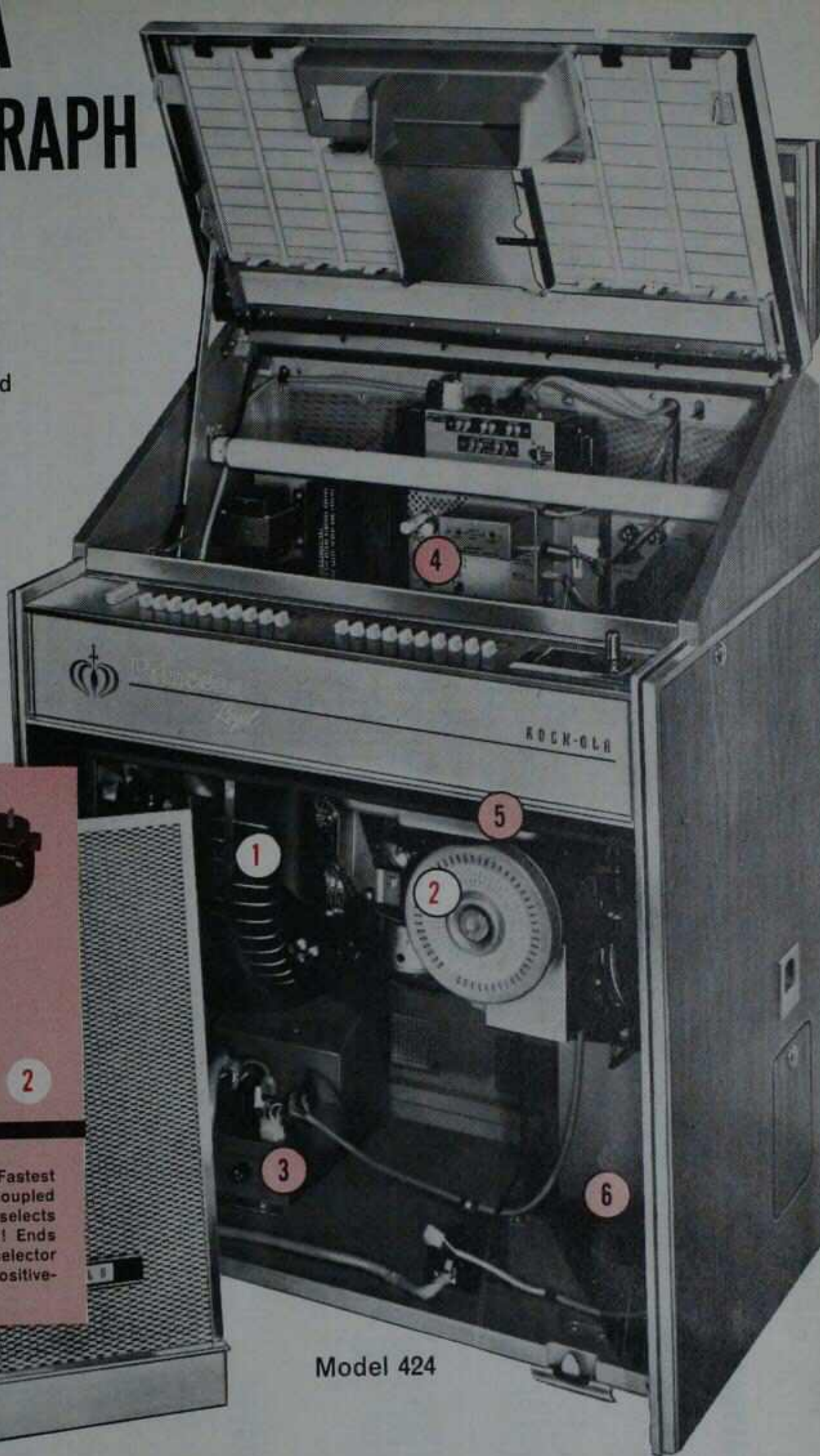


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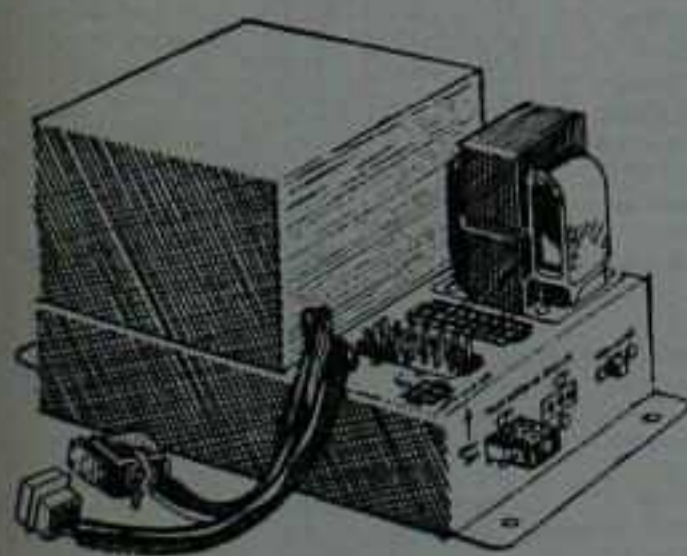
Rock-Ola Princess Royal Phonograph plays 100 selections of 33½ or 45 RPM, 7" albums or singles, stereo or monaural intermixed, for programming in any bank, any sequence. Model No. 424



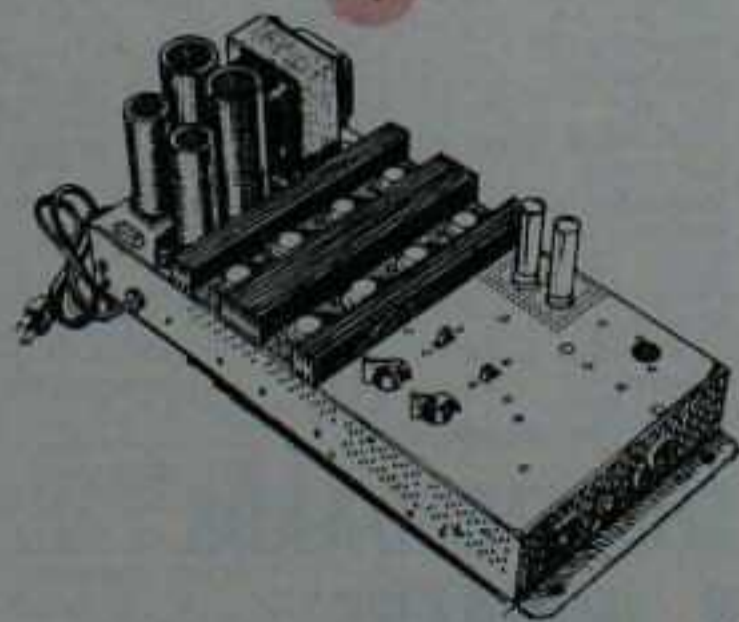
1 **Revolving Record Magazine** Engineered with famous Rock-Ola simplicity. Famous the world over for dependability, the Rock-Ola revolving record magazine has proved itself through years of trouble-free service.

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Model 424



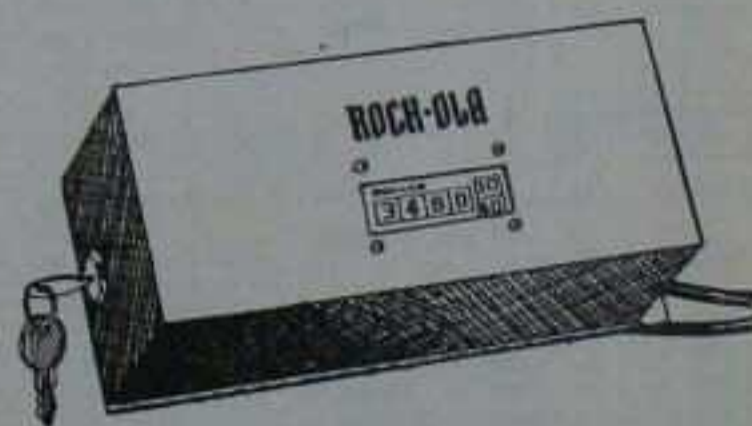
3 **"Common" Receiver System** Operates with the Rock-Ola Princess Royal and other current model phonographs. Ends cost of multi-receiver system inventory . . . plays with 100 or 150-selection wallbox. Just one example of how Rock-Ola design simplicity benefits you.



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6 **Automatic Coin Counter** Sealed, tamper-proof plug-in unit counts nickels, dimes, quarters, half-dollars. Totals exact machine receipts; "totals" reading visible through window. Works with Rock-Ola Phonette Wallbox also.

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PHONOGRAPHS

Model	Selections	Year	Remarks
AMI			
E-40	40	1953	
E-80	20	1953	
E-120	120	1953	
F-40	40	1954	
F-80	80	1954	
F-120	120	1954	
G-80	120	1955	
G-120	120	1955	
G-200	200	1956	
H-120	120	1957	
H-200	200	1957	
I-100M	100	1958	
I-200M	200	1958	
I-200E	200	1958	
J-120	120	1959	
J-200K	200	1959	
J-200M	200	1959	
K-120	120	1960	
K-200	200	1960	
Continental	200	1960	
Lyric	100	1960	
Continental 2	100	1961	
Continental 2	200	1961	
Rowe AMI	200	1962-63	
Rowe AMI	160	1962-63	
Rowe AMI	100	1962-63	
Tropicana	200	1963-64	
Tropicana	160	1963-64	
Tropicana	100	1963-64	
Diplomat	200	1963	

ROCK-OLA

1463A Fireball	120	1953
1438 Comet	120	1954
1446 HIFI	120	1954
1448 HIFI	120	1955
1452	50	1955
1454	120	1956
1455	200	1957
1458	120	1958
1465	200	1958
1468 Tempo 1	120	1959
1475 Tempo 1	200	1959
1478 Tempo 11	120	1960
1485 Tempo 11	200	1960
1488 Regis	120	1961
1495 Regis	200	1961
1493 Princess	100	1962
1496 Empress	120	1962
1497 Empress	200	1962
404 Capri	100	1963
408 Rhapsody	160	1963
404 Capri	100	1964
418 Rhapsody	160	1964
424 Princess		
Royal	100	1964
425 Grand Prix	160	1964

SEEBURG

HF100G	100	1953
HF100W	100	1953
HF100R	100	1954
V200	200	1955
100J	100	1955
VL200	200	1956
L100	100	1957
KD200	200	1957
161	160	1958
201	200	1958
220	100	1958
222	160	1958
Q-100	100	1959
Q-160	160	1959
AY100	100	1961
AY160	160	1961
DS 100	100	1961
DS 160	160	1961
LPC-1	160	1962
LP-480	160	1964
U-100	100	1964

WURLITZER

1500 A	104-45 &	
	78 Intermix	1953
1600	48-45 &	
	78 Intermix	1953
1650	33	1953
1650 A	48	1954
1700	104	1954
1800	104	1955
1900	200	1956
2000	200	1956
2100	200	1957
2164	104	1957
2150	200	1957
2200	200	1958
2204	104	1958
2250	200	1958
2300	200	1959
2304	104	1959
2310	100	1959
2400	200	1960
2404	104	1960
2410	100	1960
2100	200	1961
2504	104	1961
2510	100	1961
2600	200	1962
2610	100	1962
2700	200	1963
2710	100	1963
2800	200	1964
2810	100	1964
2900	200	1965
2900-A	100	1965

PIN GAMES

Game	Year	Remarks
BALLY		
Acapulca	5/61	
Ballerina	6/59	
Barrel-O-Fun	9/60	
Barrel-O-Fun '61	4/61	
Barrel-O-Fun '62	11/61	
Beach Beauty	11/56	
Beach Time	9/58	
Beauty Contest	1/60	
Big Day 4P	9/64	
Big Show	9/56	
Bongo 2P	3/64	
Border Beauty	2/65	
Bounty (Bingo)	10/63	
Null Fight 1P	1/65	
Bus Stop 2P	1/65	
Can-Can	10/61	
Carnival	11/57	
Carnival Queen	11/58	
Circus	8/57	
Circus Queen	2/61	
County Fair	10/59	
Cross Country	4/63	
Crossroads	1/56	
Cue-Tease 2P	7/63	
Cypress Gardens	6/58	
Double Header	7/56	
Funspot '62	11/62	
Flying Circus 2P	6/61	
Golden Gate	6/62	
Grand Tour	7/64	
Happy Tour 1P	7/64	
(Add-A-Ball Model)		
Harvest 1P	10/64	
Hay Ride 1P	10/64	
(Add-A-Ball Model)		
Hootenanny (Pin) 1P	11/63	
Key West	12/56	
Laguna Beach	3/60	
Lido	2/62	
Lite-A-Line	2/61	
Lotta-Fun	9/59	
Mad World 2P	9/64	
Miami Beach	9/54	
Miss America	2/58	
Monte Carlo 1P (Pin)	2/64	
Moonshot	3/63	
Night Club	4/56	
Parade	6/56	
Queens (Bch., Is., Trop.)	3/60	
Roller Derby	4/60	
Sea Island	2/59	
Sheba 2P	3/65	
Shoot-A-Line	6/62	
Show Time	3/57	
Silver Sails	11/62	
Sky Diver 1P	4/64	
Star Jet (Pin) 2P	12/63	
Sun Valley	7/57	
Target Roll	1/58	
2 in 1 2P	8/64	
3-In-Line 4P	8/63	
Touchdown	11/60	
Twist	11/62	
U.S.A.	8/58	

CHICAGO COIN

Bronco 2P	5/64
Firecracker 2P	12/63
Mustang Pin 2P	10/64
Pop Up 1P	10/64
Royal Flash Pin 2P	8/64
Sun Valley	8/63

GOTTLIEB

Around World 2P	7/59
Atlas 2P	5/59
Big Top 1P	1/64
Bonanza 2P	6/64
Bowling Queen 1P	8/64
Brite Star 2P	4/58
Captain Kidd 2P	7/60
Contest 4P	10/58
Continental Cafe 2P	7/57
Corral	10/61
Cover Girl 1P	7/62
Cross Cross 1P	3/58
Dancing Dolls 1P	6/60
Double Action 2P	1/59
Egg Head 1P	12/61
Fair Lady	12/56
Falstaff 4P	11/57
Fashion Show 2P	6/62
Flagship	1/57
Flipper 1P	11/60
Flipper Clown	4/62
Flipper Cowboy 1P	10/62
Flipper Fair 1P	11/61
Flipper Parade	5/61
Foto Finish 1P	1/61
Flying Chariots 2P	10/63
Gauche 4P	1/63
Gigi 1P	12/63
Gondolier 2P	8/58
Happy Clown 4P	11/64
Hi-Diver 1P	4/59
Kewpie Doll 1P	10/60
Lancer 2P	9/61
Liberty Belle 4P	3/62
Lightening Ball 1P	12/59
Lite-A-Card 2P	3/60
Mademoiselle 2P	11/59
Majestic	4/57
Majorettes 1P	8/64
Melody Lane 2P	9/60
Merry-Go-Round 2P	12/60
Miss Annabelle 1P	8/59
North Star 1P	10/64
Oklahoma 4P	2/61
Olympics 1P	9/62
Picnic 2P	10/58
Preview 2P	8/62
Queen of Diamonds	6/59
Race Time 2P	3/59
Rack-A-Ball 2P	12/62
Rocket Ship 1P	5/58
Roti Pool 1P	7/58
Royal Flush	3/57
Sea Shore 2P	9/64
Seven Seas 2P	1/60
Ship-Mates 4P	2/64

Pin Games (Cont.)

Game	Year	Remarks
Showboat 1P	4/61	
Silver 1P	10/57	
Sittin' Pretty 1P	11/58	
Skyline 1P	1/65	
Slick Chick 1P	4/63	
Spot-A-Card 1P	2/60	
Spr. Circus 2P	10/57	
Straight Flush 1P	12/57	
Straight Shooter	2/59	
Sunset 2P	11/62	
Sunshine 1P	10/58	
Sweet Hearts 1P	9/63	
Sweet Sioux 4P	9/59	
Swing Along 2P	7/63	
Texas 4P	4/60	
Thoro Bred 2P	2/65	
Tropic Isle 1P	5/62	
Universe 1P	10/59	
Wagon Train 1P	4/60	
Whirlwind 2P	2/58	
World Beauties 1P	2/60	
World Champ 1P	8/57	
World Fair 1P	5/64	

KEENEY

Black Dragon	8/62
Colaroma	
2-Player Pin	12/63
El Rancho Hacienda	11/62
Flash Back	8/61
Go-Cart 1P	5/63
Old Plantation	2/61
Poker Face 2P	9/63
Rainbow	6/62

MIDWAY

Rodeo	11/64
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WILLIAMS

Alpine Club	3/65
Beat the Clock 1P	12/63
Big Daddy 1P	9/63
Big Deal 1P	2/63
Black Jet 1P	1/60
Casino 1P	10/58
Club House 1P	10/59
Coquette	4/62
Crossword 1P	4/59
Darts 1P	6/60
El Toro 2P	8/63
Fiesta 2P	12/59
Four Roses 1P	12/62
Four Star 1P	7/58
Gay Paree	4/57
Golden Bells 1P	9/59
Golden Gloves 1P	1/60
Grand Slam	
Baseball	2/64
Gusher 1P	9/58
Heat Wave 1P	7/64
Jig Saw 1P	12/57
Jumpin' Jacks 2P	4/63
Jungle 1P	9/60
Kingpin	9/62
Kings 1P	8/57
Mardi Gras 4P	11/62
Merry Widow 4P	10/63
Music Man 4P	8/60
Naples 2P	9/57
Nags 1P	3/60
Oh, Boy 2P	2/64
Palooka 1P	5/64
Pretty Baby 2P	2/65
Reno 1P	10/59
River Boat 1P	9/64
Rocket 1P	11/59
San Francisco 2P	5/64
Satellite 1P	7/58
Sea Wolf 1P	7/59
Serenade 2P	5/60
Ski Club	3/65
(Add-A-Ball)	
Skill Pool 1P	4/63
Soccer 1P	3/64
Space Ship 2P	12/61
Starfire	1/57
Steeplechase 1P	11/57
Stop & Go	8/64
Swing Time 1P	5/53
10 Strike 2P	1/58
3-D 1P	11/58
Tic-Tac-Toe 1P	1/59
Tom-Tom 2P	1/63
Top Hat	10/58
Trade Winds	6/62
Turf Champ	8/58
Twenty-One 1P	2/60
Yagabond	10/62
Valiant 2P	8/62
Viking 2P	10/61
Wing Ding 1P	12/64
(Add-A-Ball Model)	
Whoopie 4P	10/64
Zig-Zag 1P	12/64
(Free Play Model)	

SHUFFLEBOARDS & BOWLERS

Game	Year	Remarks
BALLY		
ABC Bowler	7/35	
ABC Bowl Lane	1/57	
ABC Champion	10/57	
ABC Spr. Del	9/57	
ABC Tournament	6/57	
All-Star Bowling	12/57	
All-Star Deluxe	2/58	
All-The-Way	10/64	
Big 7 Shuffle	9/62	
Challenger	9/59	
Club Bowler	2/59	
Club Deluxe	5/59	
Del. Bally Bowler--		
16" length	1/64	
Jumbo Bowler	9/55	
Jumbo Deluxe	9/60	
King Pin Bowler	9/55	
Lucky Alley	8/58	

Shuffleboards & Bowlers (Cont.)

Game	Year	Remarks
Lucky Shuffle	9/58	
Monarch Bowler	11/59	
Official Jumbo	9/60	
Pan American	6/59	
Speed Bowler	11/58	
Star Shuffle	10/58	
Strike Bowler	11/57	
Super 8 Shuffle	4/62	
Super Shuffle	12/61	
Trophy Bowler	4/58	

CHICAGO COIN

Arrow	2/55
Blinker	8/55
Bonus Score	4/55
Bowl Master	8/59
Bowling League	2/57
Bowling Team	10/55
Bull's-Eye Drop Ball	12/59
Cadillac Ball	
Bowler	1/64
Championship	11/58
Citation	10/62
Classic	7/57
Cross Targette	1/55
DeVillie Shuffle	
Alley	8/64
Double Feature	12/58
Duchess Bowler	8/60
Duke Bowler	8/60
Explorer Shuffle	6/58
4-Game Shuffle	11/59
Gold Crown	3/62
Grand Prize	3/63
Hollywood	5/55
King Bowler	3/59
Lucky Strike	1/58
Majestic Bowler	8/64
Official Sparo Lite	9/63
Player's Choice	9/58
Princess	4/61
Queen Bowler	9/59
Rebound Shuffle	12/58
Red Pin	2/59
Rocket Shuffle	3/58
Royal Crown	8/62
Score-A-Line	9/55
6-Game Shuffle	6/60
Ski Bowl 6P	11/57
Spotlite	
Shuffle	11/63
Starlite	5/62
Strike Ball	5/63
Super Sonic	3/65
Tournament Bowler	12/64
Triple Gold Pin Pro	2/61
Triple Strike	2/55
Triumph Shuffle Alley	1/65
Twin Bowler	10/58
TV Bowling League	11/57
TV (with rollovers)	-

PHONOGRAPHS AND AMUSEMENT GAMES

Shuffleboards & Bowlers (Cont.)

Game	Year	Remarks
Tap Hetch	10/55	
Topper	2/64	
Tornado Bowler	3/64	
Tropic Bowler	9/62	
Ultra	8/63	
Zenth	6/59	

WILLIAMS

Roll-A-Ball 6P	12/56
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POOL TABLES

ALL-TECH INDUSTRIES

Model	Details	Remarks
Gold Crest (3 1/2'x6', 6 pocket)		
Gold Crest (4 1/2'x9', 6 pocket)		
Gold Crest (3 1/2'x7', 6 pocket)		
Gold Crest (4'x8', 6 pocket)		

AMERICAN SHUFFLEBOARD

Bank Shot (9')	
Classic "6"	(6', 6 pocket)
Classic "7"	(7', 6 pocket)
Classic "8"	(8', 6 pocket)
Electra "6"	(6', 6 pocket)
Electra "7"	(7', 6 pocket)
Electra "8"	(8', 6 pocket)
Imperial Cushion	12'
Imperial Shuffleboard	16' to 22'

FISCHER SALES & MFG. CO.

Crown Eighty-Five	85"
Crown Fiesta—Reg. Bumper	—
Crown Ninety	90"
Crown One Hundred	100"
Empress 101	101"
Empress 92	92"
Empire VII	92"
Empire VIII—(Non-Coin)	101"
Regent 91	91"
Regent 77	77"
Royal 76	76"
Royal 90	90"

IRVING KAYE CO., INC.

Non-Coin Models	
Ambassador 70	85"x47"
Ambassador 75	92"x52"
Ambassador 80	106"x58"
Ambassador 90	114"x64"
Deluxe Continental	108"x54"
Coin-Op Models	
Deluxe Regular Klub Pool	36"x40"
Deluxe Jumbo Klub Pool	75"x43"
Deluxe Eldorado Mark I	77"x45"
Deluxe Eldorado Mark II	85"x47"
Deluxe Eldorado Mark III	92"x52"
Deluxe Eldorado Mark IV	105"x57"
Deluxe Eldorado Mark V	114"x64"
Deluxe Satellite	77"x45"
El Dorado Shuffle Board	—
Ring-O Round Pool Table	56" diameter

U.S. BILLIARDS INC.

Pro 1	78"x46", 6 pocket
Pro 2	88"x51", 6 pocket
Pro 3	93"x53", 6 pocket
Pro 4	103"x58", 6 pocket
Pro 5	114"x64", 6 pocket
Model 6700 Comet	6 pocket series
Model 7700 Comet	6 pocket series
Model 8200 Comet	6 pocket series
Model 9100 Comet	6 pocket series
Club Pool	56x40, 75x43
Deluxe Rotation Bumper	Model 48
Deluxe Rotation Bumper	Model 67

VALLEY SALES CO.

Bumper Pool Series	
5225/W Reg. Size	
785A	78"x45"
875A	88"x50"
935A	93"x53"
1035	100"x57"
El Magnifica Series	
884	88"x50"
934	93"x53"
1014	101"x57"

UPRIGHTS

AUTO BELL

Model	Year	Remarks
Circus	5/56	
Circus Play Ball	4/59	
Circus Wagon Wheels	12/58	
County Fair	3/57	
Galloping Dominos	3/59	
Magic Mirror Horoscope	11/59	
Mermaid	3/60	

BALLY

Jamboree	10/60
Jumbo	5/59
Sportsman	6/59
Super Jumbo	11/60

Uprights (Cont.)

Model Details Remarks

CHICAGO COIN

Star Rocket	5/59
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GAMES INCORPORATED

Double Shot	4/58
Skeet Shoot	1/57
Super Hunter	6/57
Super Wild Cat	—
Twin Wild Cat	7/59
Wild Cat	12/58
Trail Blazer	12/60
Twin Trail Blazer	2/61

KEENEY

Black Dragon	'60
Big Dipper	10/59
Big Roundup	3/59
Big Tent	—
Big 3	5/59
Cross Cross Diamond	1/60
Del. Big Tent	5/59
Flashback	6/61
Little Buckaroo	4/59
Red Arrow	4/60
Shawnee	1/59
Spr. Big Tent	6/57
Sweet Shawnee	'60
Touchdown	9/59
Twin Big Tent	—
Twin Red Arrow	3/60

ARCADE EQUIPMENT

ABT

Model	Year	Remarks
Air Football	—	
Air Hockey	—	
6 Gun Rifle Range	—	

AMERICAN SHUFFLEBOARD

Situation	5/61
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AUTO PHOTO

Auto Photo Model 9	—
Model 12 Studio	—

BALLY

Ball Park	4/60
Bank Ball	1/63
Batting Practice	8/59
Big Inning	5/58
Bull's-Eye Shooting Gallery	9/55
Del. Skill Parade	4/59
Derby Gun	2/60
Fun Phone	3/63
Golf Champ	8/58
Heavy Hitter	4/59
Moon Raider	7/59
Sharpshooter	2/61
Skill Derby	10/60
Skill Parade	1/59
Skill Roll	3/58
Skill Score	6/60
Spinner Novelty	2/63
Spook Gun	9/58
Table Hockey	2/63
Target	10/59
Undersa Raider	—

T. H. BERGMAN CO.

(NAT'L SALES AGENTS, DUNCAN SALES CO.)

Arizona Gun—(Live action pellets)	—
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CAPITOL

Midget Movies	—
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CHICAGO COIN

All-Star Baseball	1/63
Basketball Champ	—
Batter Up	4/58
Big Hit	10/62
Big League	5/55
Bull's-Eye Baseball	—
Champion Rifle Range	1/64
Cross Cross Hockey	10/58
Croquet	8/58
4-Player Derby	—
Goales	—
Long Range Rifle Gallery	1/62
Midget Skee Super Model	—
Playland Rifle Gallery	8/59
Pony Express	4/60
Pro Basketball	6/61
Ray Gun	10/60
Riot Gun	6/63
Shoot the Clown	—
Steam Shovel	5/56
Twin Hockey	5/56
Wild West	5/61

EXHIBIT SUPPLY

"500" Shooting Gallery	3/55
Gun Patrol	—
Jet Gun	—

Arcade Equipment (Cont.)

Model	Year	Remarks
Jungle Hunt	3/57	
Pony Express	—	
Pop Gun	9/57	
Ringer Ball	11/56	
Shooting Gallery	6/54	
Six Shooter	—	
Space Gun	—	
Sportland Shooting Gallery	11/54	
Star Shooting Gallery	9/54	
Treasure Cove	—	
Shooting Gallery	6/55	

J. F. FRANTZ MFG. CO.

ABT Challenge	—
Pistol	—
ABT Guesser	—
Scale	—
ABT Rifle Sport	—
Aristo Scale	—
Double Header	—
Kicker & Catcher	—
Little Leaguer	—
U.S. Marshal	—
Sc Gum	—
Save Our Business	—

Genco

Big Top Rifle Gallery	6/54
Big Top Rifle Gallery Super Model	12/55
Championship Baseball	9/55
Circus Rifle	3/57
Davy Crockett	10/56
Fun Fair	3/58
Gun Club	—
Gun Fair	5/58
Gypsy Grandma	5/57
Hi Fly Baseball	5/56
Lucky Seven	—
Motorama	10/57
Night Fighter	—
Quarterback	10/55
Rifle Gallery	6/54
Sky Gunner	—
Sky Rocket Rifle Gallery	5/55
Space Age Gun	6/58
State Fair Rifle Gallery	6/56
2-Player Basketball	—
Wild West Gun	2/55

PAUL W. HAWKINS MFG.

Ben Hur Chariot	—
Derby Pony Jr.	—
Rodeo Pony	—
Sam the Clown	—
Twin Quarter-horse	—

J. H. KEENEY

Air Raider	—
Jungle Joe	—
League Leader	4/58
Ranger	3/58
Ranger Deluxe Model	3/55
Sportland	—
Sportland Deluxe Model	—
Sub Gun	—
Two-Gun Fun	3/62

MARVEL MFG. CO.

Sluggo—Counter Baseball (1, 5c, 10c)	—
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MIDWAY

Bazooka	10/60
Carnival Target Gallery	2/63
Deluxe Baseball	5/62
Flying Turns	10/64
Joker Ball	11/59
Raceway	10/63
Red Ball	5/59
Rifle Champ	1/65
Rifle Range	6/63
Shooting Gallery	2/60
Sluggo Baseball	3/63
Target Gallery	7/62
Top Hit	—
Baseball	3/64
Trophy Gun	6/64
Winner 2P	12/63

MILLS

Panorama Peek	11/54
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MUNVES

Bike Race	5/58
Satellite Tracker	5/59

MUTOSCOPE

Ace Bomber	—
Atomic Bomber	—
Bang-O-Rama	4/57
Drive Yourself	—
Drive Mobile	—
Flying Saucers	—
K.O. Champ	—
Lord's Prayer	—
Photo (Deluxe)	—
Photo (Pre-War)	—
Silver Gloves	—
Sky Fighter	—
Voice-O-Graph (Prewar Model)	—
Voice-O-Graph (Postwar Model)	—

PHILADELPHIA TOBOGGAN

Sken Alley	—
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Arcade Equipment (Cont.)

Model Year Remarks

SCIENTIFIC

Pitch 'Em	—
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SEEBURG

Bear Gun	—
Coon Hunt	—
Set Shot Basketball	—

SOUTHLAND ENGINEERING

Fast Draw	'63
Little Pro	3/64
Orbiting Gemini	—
Ride	—
Space Ship	—
Speedway	6/63
Telequiz	—
Time Trials	9/63
Travel Pony	—
Adaptable to other rides	—
Travelling	—
Dinosaur	—
Travelling Frog	—

UNITED MANUFACTURING

Bonus Baseball	3/62
Bonus Gun	1/55
Carnival Gun	10/54
Jungle Gun	—
Pirate Gun	10/56
Sky Raider	10/58
Spr. Sluggo	4/56
Star Sluggo	7/55
Yankee Baseball	3/59

WILLIAMS

Baseball	'57
Big League BB	2/54
Crane	10/56
Crusader	6/59
Deluxe Batting Champ	5/61
Deluxe Baseball	4/53
Extra Inning	5/62
4-Bagger	4/56
Hercules	2/59
Jet Fighter	10/54
King of Swat	5/55
Major League	3/63
Major Leaguer	—
Mini Golf	10/64
Official Baseball	4/60
Penny Clown	12/56
Pinchhitter	4/59
Polar Hunt	3/55
Road Racer	5/62
Safari	2/54
Shortstop	4/58
Sidewalk Engineer	4/55
Ten Pins	12/57
10-Strike	12/57
Titan	8/59
Vanguard	10/58
Voice-O-Graph	'62
World Series	5/62

KIDDIE RIDES

BALLY

Model	Year	Remarks
Bucky Bronco	—	
Champion Horse	—	
Moon Ride	—	
Pony Twins	—	
Space Ship	—	
Speed Boat	—	
Toonerville Trolley	—	

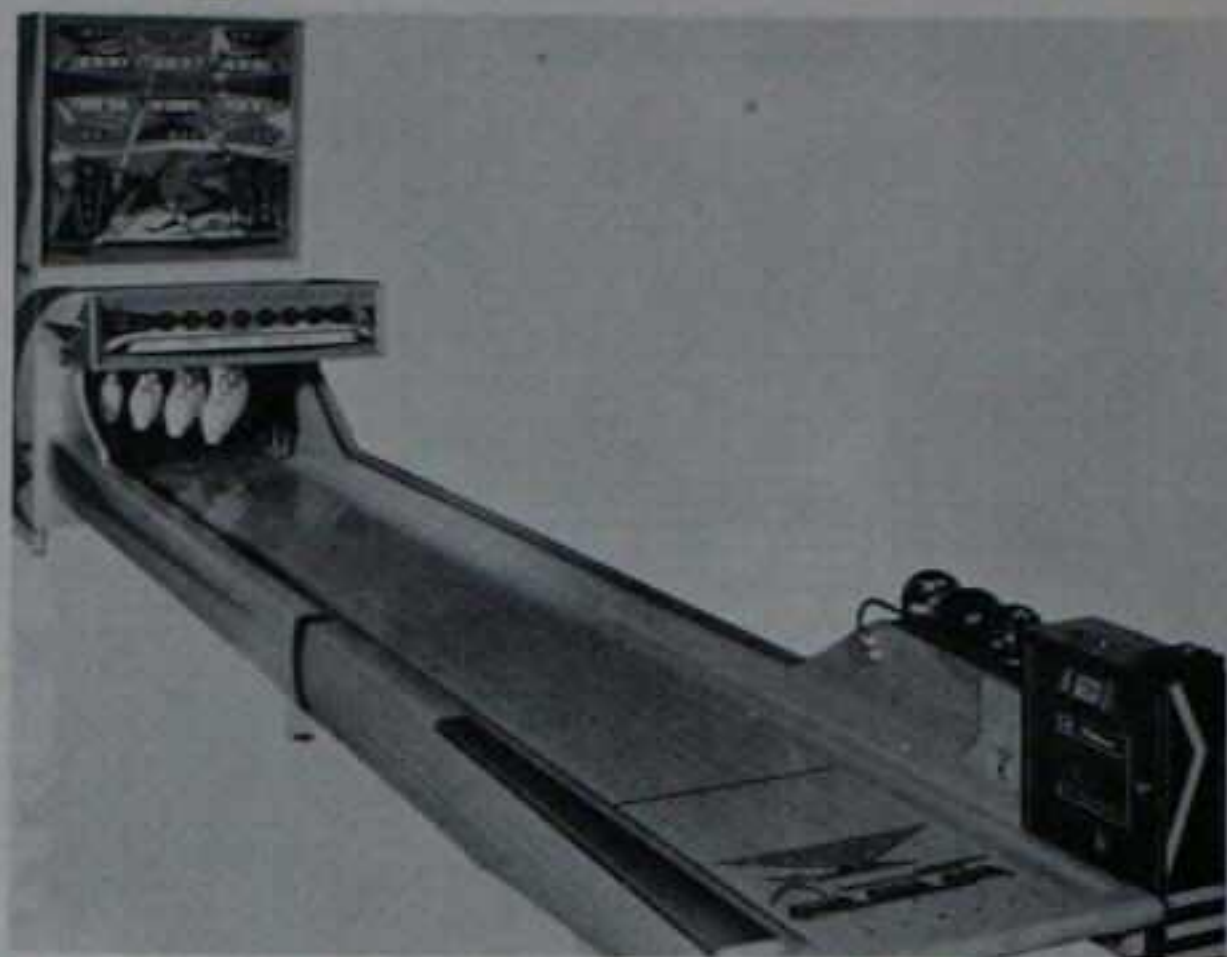
Introduced by Williams: Galleon Big-Ball Unit

CHICAGO—Another in the growing parade of 1965 products from Williams Electronic Manufacturing Corp., Galleon, was released last week.

The big-ball product, bearing the United brand name, affords up to six players five ways to bowl. Like all Williams equipment of 1965 vintage, it provides the customizing title strip for placement of the name of the operator's customer.

The manufacturer's promotion of the product will stress the "strikes 90" feature, which permits the player to shoot and shoot again in the same frame as long as he rolls strikes. This feature was described by sales executive Bill De Selm as "easy to learn."

Additional features: two alley-level adjustments; extra large, double-locked cashbox; simplified access to the pin panel; a back-box easy-normal strike adjustment; a dual rejector, with two nickels or a dime per play as standard equipment (multi-



WILLIAMS' GALLEON

ple chute optional at extra cost). The bowler is available in 13 and 16-foot lengths with four and eight-foot add-in sections

obtainable. Crated shipping weight of the 13-foot unit is 740 pounds. The longer Galleon weighs 775 pounds crated.

Miller-Newmark Seminar: Site Owners Invited Too



LOCATION OWNERS and operators were invited to a combination service class and equipment show by Miller-Newmark Distributing Co. in Grand Rapids, Mich., last week. They heard Andy Silaus (right), M-N's special adviser on discophonics, describe the new AMI discotheque package (pictured below). Several proprietors were sold on the spot.



Ellis and Cannon

• Continued from page 76

Nick Carter, M. L. Holland and Jerome Jacomet.

Membership Committee

Thomas Greco (chairman), Ted Nichols, Hal J. Shinn, H. Franz, C. C. Bishop, Rubin A. Franco, Lawrence LeSturgeon, William Blatt, K. A. O'Connor.

Finance Committee

James Tolisano (chairman), Albert Denver and Peter Geritz.

Exhibit Committee

K. A. Cormney (chairman), John Wallace, Carl Pavesi, Russell Mawdsley, Maynard Hopkins and Charles Bengimina.

Public Relations Committee

Henry Leyser (chairman), John Wallace, Lou Casola and Clinton Pierce.

Forum Committee

John Trucano (chairman), Mrs. Millie McCarthy and Norman Gefke.

Attendance Committee

George A. Miller (chairman), Sam Hastings, Brud Oseroff, Max Hurvich, John Fling, Ralph Ridgeway, Leon Taksen, Charles W. Tashima, H. M. Tonnell, Jack Jeffreys, Bert Betti, Samuel Daub, Charles Marvin, Walter Hemple and Alfred Harper.

Reception Committee

Jack Bess (chairman), J.

Harry Snodgrass, Howard Ellis and William Cannon.

Door Prize Committee

Paul M. Brown (chairman), Frank Fabiano, K. A. Cormney, Sam Weisman and Mrs. Millie McCarthy.

Evaluation Committee

Ted Nichols (chairman), Henry Leyser and Norman Gefke.

Nominating Committee

J. Harry Snodgrass (chairman), William Cannon, Jack Bess, Henry Leyser, James Hutzler, K. A. Cormney (first alternate), Leon Taksen (second alternate), Herman Goldner, Wayne Hesch and Ed Gilbert (first alternate).

German Jobbers

• Continued from page 72

of Canteen and Seeburg in establishing its own sales subsidiary in German to handle direct distribution of Wurlitzer products.

However, Kaestner vows that distributors will fight all efforts to eliminate them. The coin trade, he says, is a "family," and any effort to displace the distributor is tantamount to "bringing the law of the jungle" into the trade.

Coming Soon:

March 27—Minnesota Vendors Association annual meeting, Minneapolis.

March 28, 29—Music and Vending Association of South Dakota, business and social meeting, Ward Hotel, Aberdeen.

April 3—Georgia NAMA Council annual meeting, Midtown Holiday Inn, 174 Piedmont Avenue, Atlanta.

April 5-8—National Packaging Exposition, Chicago.

April 10—Maryland NAMA Council annual meeting, Sheraton-Belvedere Hotel, Chase & Charles streets, Baltimore.

April 14—St. Joseph Valley Music Operators monthly meeting, South Bend, Ind.

April 24—Coin Machine Operator Association of South Carolina, social and business meeting, Columbia, S. C.

April 24—NAMA State Council Annual Meeting, Portland, Ore., Sheraton Motor Inn, 1000 Northeast Multnomah Street.

April 25—Illinois Coin Machine Operators Association meeting, Chicago.

May 16—Music Operators Association of North Carolina meeting, Manger Motor Inn, Charlotte, N. C.

MUSIC

Rock-Ola 425 Grand Prix	Write
Rock-Ola 424 Princess Royal	Write
Rock-Ola 418 S. A.	\$845.00
Rock-Ola 414 S.	745.00
Rock-Ola 404	645.00
Rock-Ola 1475	325.00
Rock-Ola 1455	175.00
Rock-Ola 1458	245.00
Seeburg K-D 200	300.00
Seeburg V 200	100.00

BOWLERS

Chicago Coin's Newest SUPERSONIC	Write
Chicago Coin's Newest TOURNAMENT	Write
Chicago Coin's Newest MAJESTIC	Write

SPECIAL Prices on the following:
SPACE NEEDED—MUST BE SOLD (While They Last)

CHICAGO COIN

Cadillac	\$745.00
Sparellite	695.00
Grand Prize	645.00
Royal Crown	545.00
Gold Crown	495.00
Continental	450.00

BALLY

Challenger	\$245.00
Trophy	75.00
Lucky	75.00

SHUFFLE ALLEYS

CHICAGO COIN

TRIUMPH	Write
---------	-------

BALLY

All the Way (NEW)	\$295.00
Super Shuffle	395.00
Big 7	295.00
Club	95.00

GAMES

BALLY

Bus Stop	Write
Bull Fight	Write
Star Jet	\$275.00
3 in Line	295.00
Harvest	295.00
Sky Diver	245.00
Cross Country	145.00
Grand Tour	325.00

GOTTLIEB

Rocket Ship	\$ 75.00
Ace High	75.00
Straight Flush	75.00
Bonanza	425.00
World's Fair	325.00
Sweetheart	295.00
Slick Chick	245.00
Swing Along	295.00

WILLIAMS

Hi-Way	\$ 99.50
Magic Clock	99.50
King Pin	175.00
Jolly Joker	75.00

CHICAGO COIN

Pop Up	Write
Bronco	\$295.00
Sun Valley	345.00
Silver Flash	345.00
Fire Cracker	345.00

ARCADE EQUIPMENT

Chicago Coin	
Championship Rifle	\$345.00
Riot Gun	375.00
United Bonus Gun	125.00

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PHONE: MELROSE 4-8468



BOB SLIFER
Executive Director



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The Mantle of Distinction--- Membership in NCMDA!

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• It is illogical to expect worthwhile results from any trade association unless YOU JOIN and SUPPORT the programs by contributing financially and by giving freely of YOUR personal time, thought and counsel to the work at hand.

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**IF YOU... really want to be with it...
PUT IN A ROWE DISCOTHÈQUE—**

and dance your way to the bank!



Rowe exclusive! Stereo-Round®, the sound of the big band — stereo at its finest. Anywhere — any place in the room, Stereo-Round gives you music with the big sound.

* Stereo Round Sound System
U.S. Patent No. 3,153,120

UP TO 400% EXTRA PROFIT

You'll not just double but *quadruple* your profits with this irresistible money-making combination... ROWE and KILLER JOE! Crowds-in-the-know really go-go-go for Rowe and Killer Joe. Put in the ROWE authentic Discothèque, sponsored by Killer Joe,



WITH THIS PACKAGE...

"Mr. Discothèque" himself... and you'll *pull in* and keep a spending crowd! Remember, your ROWE AMI DIPLOMAT is authentic Stereo-Round® with the big-band sound. So for the big-money sound — *in your cash register* — go-go-go ROWE Discothèque!

**HERE'S
WHAT
ROWE
GIVES
YOU!**

89 EXCITING PROMOTIONAL PIECES...

Complete merchandising package to establish your Discothèque... Killer Joe 5-foot blow-ups... Striking banners and streamers... plus many interior decorations... Newspaper ads... Radio spots.



ROWE AMI DIPLOMAT...

the music console with the big, live sound of Stereo-Round® that makes your place an authentic Discothèque... and makes you authentic dollars.

KILLER JOE PROGRAMMING!

200 selections give you... more program flexibility... more continuous music... more... of what your customer wants.

Rowe® AC MANUFACTURING
Troy Hills Road, Whippany, New Jersey

FOR FULL DETAILS, NO OBLIGATION, CALL YOUR ROWE DISTRIBUTOR

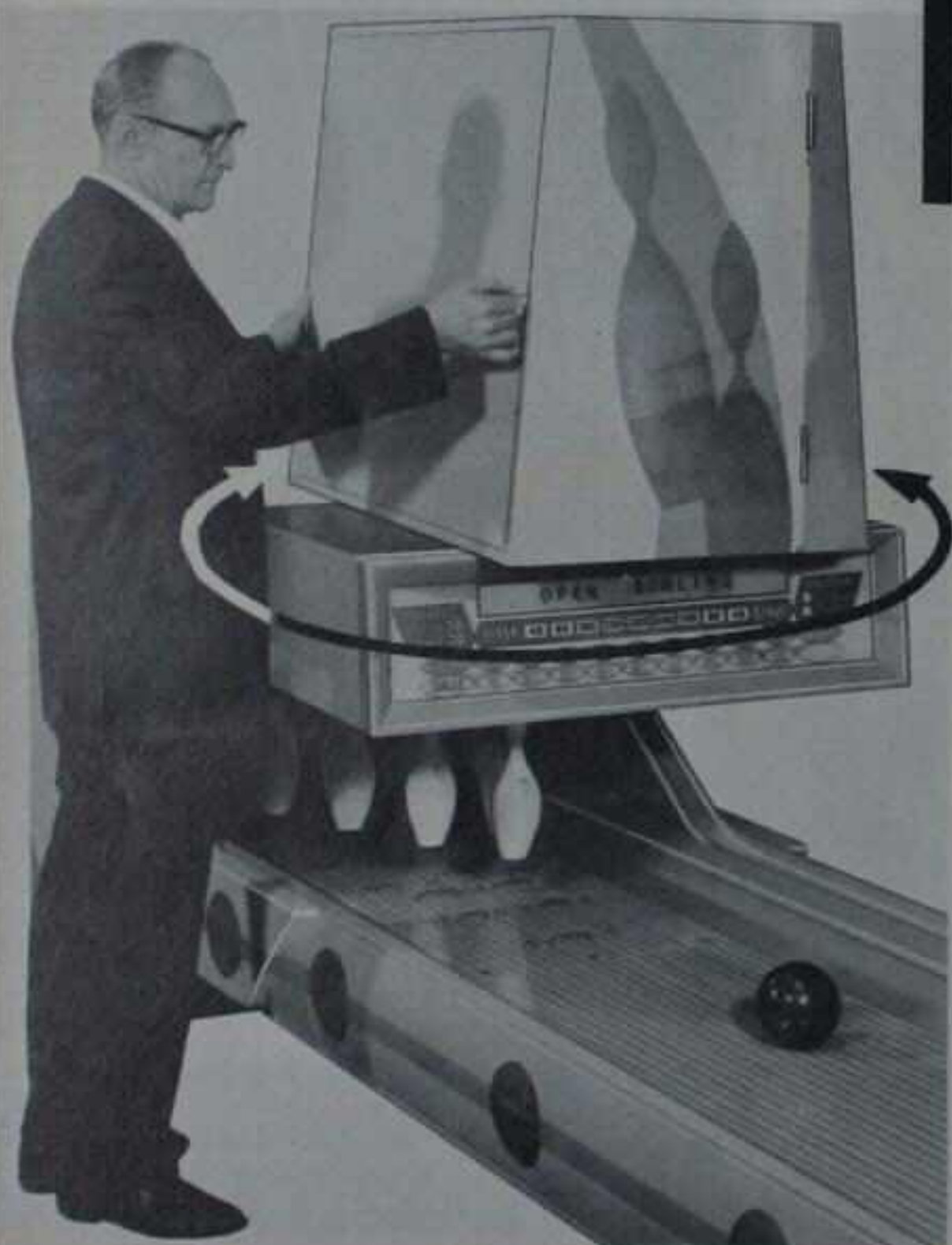
CHICAGO COIN'S

Super Sonic

WITH

A Revolutionary First!

The Exclusive NEW SWIVEL SCORE RACK



The first really new and practical Score Rack design in coin machine history... a boon to servicemen... a powerful new sales point for operators! Lazy Susan Score Rack swivels... turns in either direction for Score Rack servicing from either side of the game! Thoroughly tested and proved effective in actual location operation, Lazy Susan ends service fuss and bother... no need to disturb location by moving game. Servicing is faster and easier.

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FOR YOURSELF. VISIT YOUR CHICAGO
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1725 W. DIVERSEY BLVD., CHICAGO, ILLINOIS 60614

COINMEN

in the news

MICHIGAN

The Miller-Newmark-sponsored factory service school and debut showing of the new AMI "Dis-cophonic Sound Projectors" and displays on March 10 was attended by 40 Michigan operators. Among them were **Kenneth Irish** and **Karl Cunningham**, Shank Brothers, Kalamazoo; **Everett H. Stockham**, Stockham Vending, Bloomington; **Red Williams**, Variety Music, Grand Rapids; **Wayne Dousey**, **Fred Hunt** and **Fred Hunt Jr.**, Ace Music, Muskegon; **Warren Morford** and **George Feather**, Barentsen Candy, Benton Harbor; **Frank Ash**, Frank & Norm's, Belding; **Ed Fields** and **Ed Rudewiz**, E & R Sales, Grand Rapids, and **Bill Van Gessel**, Kent Coin Machine Co., Grand Rapids.

Also in attendance were **Jimmy Allen**, AMI Dist. Co., Grand Rapids; **Jake Visser**, Visser Music Co., Okemos; **Glenn Jessup**, Jessup Music & Vending Co., Jackson; **Casey Gallagher**, Casey Record Shop, Muskegon Heights; **Wayne Swihart**, Hart; **Grant Coleson**, Templar Vending, Hart; **A. E. Budrus**, Variety Music, Grand Rapids; **Tom Coolidge**, Blades Music, Big Rapids; **Carlton Belden**, Modern Music, Otsego; **N. Bortolussi** and **W. Pierce**, Emmett & Willits, Battle Creek; **Robert Brown**, Otsego; **Peter Lamberts**, Miller Vending Co., Grand Rapids; **Keith Blades**, Blades Music, Big Rapids; **George Christopoulos**, G. C. Amusement Co., Grand Rapids; **John Wood**, Greenville.

Present from AMI were **Cliff Bitting**, **Phil Glover**, **Bob Hendricks** and **Douglas Ladew**. . . . A number of location owners were present also to hear and view the discotheque package. Several contracts were signed during the event.

DENVER

"Don't discard old shuffleboards as scrap," advises **Jack Hackett** of Apollo-Stereo Music Systems. These antique pieces make excellent workbenches, he avows. He took this reporter into the Apollo-Stereo repair shop and pointed out that every workbench on the premises was a converted shuffleboard. "They take more heat, pounding vibration and general abuse than the usual wood or metal surface," he said. "And they can be kept clean with the wipe of a damp cloth. Most

burns, slivers, uneven surfaces and so forth are eliminated with the combination of laminated hardwood and Formica top which most shuffle units feature."

Few coin machine businessmen are mourning the apparent passage of "location jumping" from the Denver scene. Hasn't been a case reported hereabouts since 1963, and relations among local operators is at an all-time harmonious high. Why, this reporter asked? The booming Denver economy is the biggest reason given. Locations are opening up at a great rate and are begging for amusement equipment faster than the trade can supply it. Expressing delight are such old-time operators as **Frank Huber**, **Glenn Pierce**, **Johnny Knight** and **Sam and Dan Keyes**. It's becoming common for them to receive entirely unsolicited calls for equipment, frequently long before the location owner has started constructing his new spot! There's plenty of life in the ol' trade!

BOB LATIMER

NEW HAMPSHIRE

Another potential tax headache confronts coin machine operators in this State. A new bill introduced by **Rep. Alexander M. Taft** of Greenville, House majority leader, asks for a 1 per cent net income levy on "all businesses, services and business operations conducted within the State." . . . **Irving Taube** of Manchester Music Co. has an interesting sidelight to his large amusement machine business. His entire home is wired for music. . . . If **Rep. Joseph P. Kendrigan** of Manchester can push his newest bill through the State Legislature, a new juke box market could open up here. Kendrigan would like to make all types of golf clubs eligible to apply for liquor sales permits. . . . New Hampshire thieves are making their second round of equipment owned by area vending firms. Burglars hit machines in the Indian Head Millwork Corp. plant in Nashua and the Wishbone Restaurant in Burlington, Vt. For both locations it was the second loss in a month.

Meanwhile, over in Plymouth, burglars rifled coin machines in two locations on the same night. They got \$180 from machines in a service station and an undisclosed amount from coin-operated equipment at the Durand-Haley American Legion Post.

GUY LANGLEY

Legislative Grand Slam in W. Va.

• *Continued from page 71*

\$50 annually
20 or more 5-cent machines
\$100 annually
20 or more 10-cent machines
\$150 annually
20 or more above-10-cent machines
\$200 annually
Operators with both amusement and vending equipment would have to buy the appropriate licenses in both categories, of course.

Less Than 20

For amusement, music and vending equipment, the fees for under 20 pieces are
1-cent machines

\$2 per machine

5-cent machines \$5 per machine
10-cent machines \$1 per machine
Over-10-cent machines \$12.50 per machine

Under the former law operators paid, for all types of equipment:

10-20 machines \$ 175
50-100 machines 475
100-200 machines 850
200-300 machines 1,200
300-400 machines 1,500
Over 450 machines 1,800

The so-called anti-gambling bill, which had previously passed the West Virginia Senate,

died in the judiciary committee of the House. The purpose of the measure was to make ownership or possession of multi-coin equipment (bingo games) a felony.

A House bill which would have barred persons under 16 years of age from playing coin-operated games died in committee.

The same fate befell the bill which would have imposed another cent excise tax on each pack of vended cigarets (the tax is now 6 cents) and also the bill which would have defined as illegal the placement of unattended cigaret vending machines.

The West Virginia Legislature will convene again two years hence.



DEVELOPING PLANS for its annual fund drive and victory dinner, slated for June 19 in the Statler Hilton, the Coin Machine Division of the United Jewish Appeal of Greater New York met Thursday (11) at UJA headquarters. Seated, left to right, were: **Joseph Albino Jr.**, **Theodore Blatt**, **Mrs. Max Klein**, **Al Miniaci**; **Irving Holzman**, chairman; **Albert S. Denver**, and **Michael Mulqueen**. Standing, from left: **Albert Simon**, **Abe Lipsky**, **Max Klein**, **Gilbert Sonin**, **Harry Brodsky**, **Eric Bernay**, **John Borghese**, **Stanley Lemler**, **Carl Pavesi**, **Sam Sam Morrison**, **Meyer C. Parkoff**, **Ed Adlum**, and **Denis Hyland**.



We've got it again... that feeling someone's been looking over our shoulder. This time, peepers bugged their eyes at the automated Seeburg Discothèque we invented—and packaged—for operators. As usual, they rushed off to glue up an imitation. But what they cannot duplicate are Seeburg Rec-O-Dance* Albums . . . music selected, arranged, and programmed exclusively for Discothèque dancing. As we've said, a Discothèque without Rec-O-Dance Albums is a big nothing. **You know it!**

*T.M.

ALBUM REVIEWS



Pop LP Spotlights are those albums with sufficient sales potential, in the opinion of Billboard's Review Panel, to achieve a listing on Billboard's Top LP's charts. Spotlight winners in other categories are selected on the basis of their potential to become top sellers in their respective areas.



POP SPOTLIGHT

THE BEACH BOYS TODAY!

Capitol T 2269 (M); DT 2269 (S)

Opening with their current hit single, "Do You Wanna Dance," the album gets off to a rousing start and the pace never lets up. Their other hits, "Please Let Me Wonder" and "Dance, Dance, Dance," are included, as is an intriguing Brian Wilson number titled "Help Me, Ronda." Solid hit package.



POP SPOTLIGHT

SHIRLEY BASSEY BELTS THE BEST!

United Artists UAL 3419 (M); UAS 6419 (S)

Basing the album on her smash single, "Goldfinger," this fine and dramatic vocalist has picked a handful of the best of Broadway musicals. Miss Bassey's versatility is clear as she changes from a pulsating rendition of "Once in a Lifetime" to a soft, sensitive, emotional interpretation of "Something Wonderful."



POP SPOTLIGHT

RED ROSES FOR A BLUE LADY

Vic Dana, Dalton BLP 2034 (M); BST 8034 (S)

On the heels of the biggest single hit of his career, "Red Roses for a Blue Lady," comes an album bearing the same title and material much in the vein of his current success. A dozen standards are given fresh pop treatments with Dana in fine vocal form. He sings the standards with the know-how of a seasoned pro.



POP SPOTLIGHT

JOHN BARRY PLAYS GOLDFINGER

United Artists UAL 3424 (M); UAS 6424 (S)

Currently one of the hottest composer-conductor-arrangers in any country, England's John Barry uses his hit "Goldfinger" as a basis for this first-rate package. Included is much of the material he has become responsible for, such as the theme from "Zulu," the James Bond theme arrangements play other hit material.



POP SPOTLIGHT

SHINDIG

Various Artists, Kapp KL 1431 (M)

Take a dozen recent hit singles and combine them in one LP and it spells nothing but sales. For a do-it-yourself shindig party Shirley Ellis offers her recent hits, "The Nitty Gritty" and "The Name Game." The Searchers jump in with their successes and are joined by Ruby and the Romantics, Linda Scott, Johnny Cymbal, the Waikikis and the "You-Know-Who" group.



POP SPOTLIGHT

THE HONEY WIND BLOWS

The Brothers Four, Columbia CL 2305 (M)

By far one of their best efforts to date, this is an album of top interpretations of new material for the group. They have weaved their smooth, warm blend around "House of the Rising Sun," "Somewhere" and the title tune. Exceptional package.



POP SPOTLIGHT

MURRAY THE K'S GREATEST HOLIDAY SHOW LIVE FROM THE BROOKLYN FOX

Brook-Lyn 301 (M)

All of the excitement of top-notch rock 'n' roll record stars in "live" performances at the Brooklyn Fox. The rapport of the audience with the performers is evident throughout the album and it all lends additional excitement. Dynamo deejay host Murray the K presents nine big name artists and 15 separate performances.

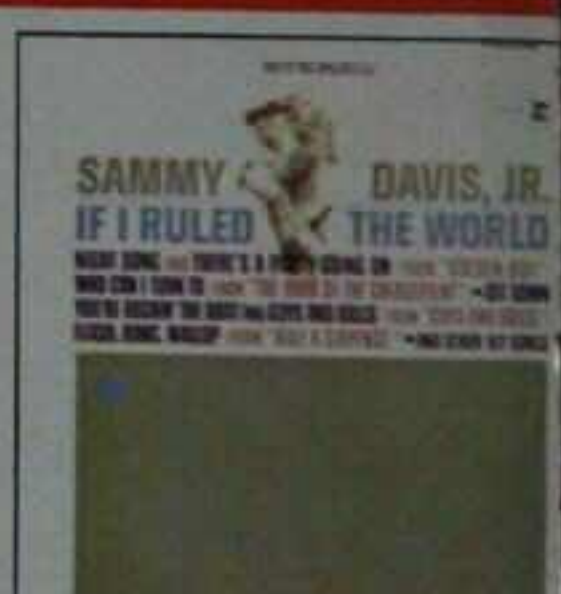


POP SPOTLIGHT

THE SOUND OF MUSIC

Ted Heath & His Music, London SP 44063 (S)

The giant of English jazz adapts the outstanding Rodgers and Hammerstein score to fit the distinctive Heath sound and the result is perfect. This tremendous change of pace undertaking for the Heath organization is one of taste and respect for the material plus outstanding Roland Shaw arrangements. Special bow to producer Tony D'Amato and engineer Arthur Lilley.



POP SPOTLIGHT

IF I RULED THE WORLD

Sammy Davis Jr. Reprise 6159 (M); RS 6159 (S)

Material is from Broadway and English musical and Sammy sounds equally at home on either. "Flash, Bang, Wallop," the hilarious tune from the English West End hit "Half a Sixpence" and "Golden Boy" is represented by "Hip Song." A well conceived idea produced Sonny Burks.

POP SPOTLIGHT

THE BEST OF THE KINGSTON TRIO, VOL. 2

Capitol T 2280 (M); ST 2280 (S)

Currently riding the LP chart with their debut Decca package, the Trio is represented here with Volume 2 of their past hit material. Exciting performances and a must album for collectors.



POP SPOTLIGHT

I BELIEVE

Frankie Laine, Capitol T 2277 (M); ST 2277 (S)

A beautifully conceived and produced package of songs of faith and inspiration performed in the distinctive Laine stylings. In this, his debut album for Capitol, Laine is in complete command of the material and vocally he is in top form. A salute to arranger Ralph Carmichael and producer Lee Gillette for tremendous support.

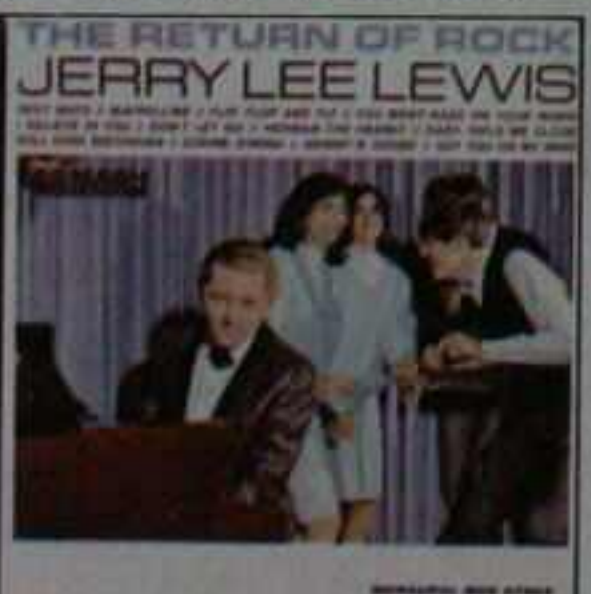


POP SPOTLIGHT

THE RETURN OF ROCK!

Jerry Lee Lewis, Smash MGS 27063 (M); SRS 67063 (S)

The electricity of his in-person appearances is captured in this Lewis album of exciting performances. He features pulsating treatments of such Chuck Berry hits of the past as "Maybellene," "Roll Over Beethoven" and "Johnny B. Goode." Album rocks from start to finish with Lewis giving his all.



ORIGINAL CAST SPOTLIGHT

BAKER STREET

Original Cast, MGM E 7000 OC (M); SE 7000 OC (S)

Although the score of this musical about Sherlock Holmes isn't as lively as the proceedings on stage, it has enough musical basics to appeal to the show tune collector and get it off to a strong sales start. It's handsomely packaged, excellently recorded and Fritz Weaver, Inga Swenson, Martin Gabel and Peter Sallis give it vocal zest.



ORIGINAL CAST SPOTLIGHT

THE ROAR OF THE GREASE PAINT—THE SMELL OF THE CROWD

Original Cast, RCA Victor LOC 1109 (M); LSO 1109 (S)

Anthony Newley and Leslie Bricusse, who turned out a Broadway winner in "Star the World—I Want to Get Off," have another topflight legit score entry here. This early release will guarantee top sales in the tryout towns and establish it as seller after the Broadway preem.



SOUNDTRACK SPOTLIGHT

THE GREATEST STORY EVER TOLD

Soundtrack, United Artists UAL 4120 (M); UAS 5120 (S)

This outstanding film score by Alfred Newman is a dramatic and moving piece of music. The beauty of the film is clear in this exceptional soundtrack package which will score heavily in sales.

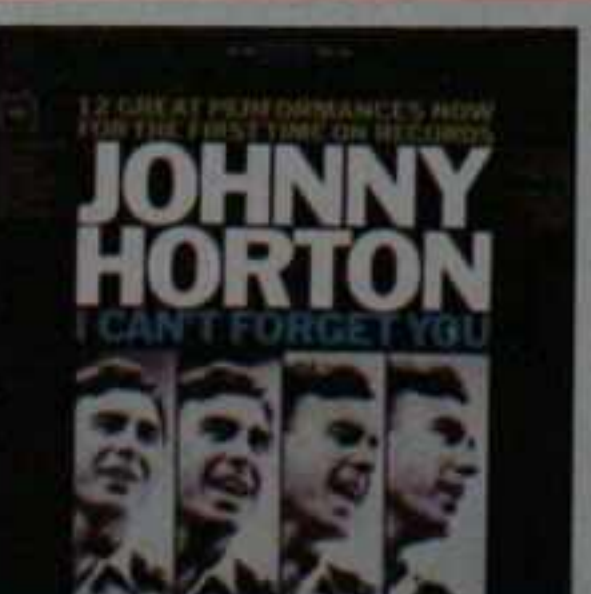


JAZZ SPOTLIGHT

BOB BROOKMEYER AND FRIENDS

Columbia CL 2237 (M); CS 9037 (S)

Two great names on a great album! Bob Brookmeyer and Stan Getz. A winning combination if there ever was one and they win all the way. Wonderfully lyric jazz that draws you in and makes you part of it. The sounds of tenor sax and valve trombone are inately complimentary but in the hands of these two they really sing.



COUNTRY SPOTLIGHT

I CAN'T FORGET YOU

Johnny Horton, Columbia CL 2299 (M); CS 9099 (S)

Collectors in the country field will want this package. It consists of 12 hitherto unreleased performances by the late, great country and folk singer. There are some Horton originals here, including "Hot in the Super Cane Field" and several notable other sides, one of which is the late Leon Payne's "Lost Highway."



COUNTRY SPOTLIGHT

THE OLD & THE NEW

Carl Butler & Pearl, Columbia CL 2308 (M); CS 9108 (S)

Both in song material and style of performance, this package is strictly in the traditional groove. Songs vary from Hank Williams' "On the Banks of Old Puntchartrain" to sacred items as "Ashamed to Own the Blessed Saviour." Dealers and jockeys looking for country sides with truly authentic flavor have it here.



COUNTRY SPOTLIGHT

TWO BOYS FROM ALABAMA

Richard and Jim, Capitol T 2287 (M); ST 2287 (S)

For their second album the Alabama-born duo offers a package of outstanding pickin' and singin' on some fine country-folk material. Rightfully so, the boys have a tremendous feel for the material they perform with a smooth blending of voices. Homer pays off in Mason Williams' "Then Poems," "Watermelon Hanging on the Vine" and "Streamline Cannonball" are standouts.