

Billboard

The International Music-Record Newsweekly

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

Cuts in Excise Tax Would Mean All-Industry Boon

WASHINGTON—House action began promptly last week to carry out the big, bright, beautiful excise removals promised in the President's message of May 17. The House Ways and Means Committee last week rushed out a favorable report in a record-breaking three days.

The Ways and Means committee, actually the most important factor in passage of tax legislation, reportedly favored whacking off manufacturers' 10 per cent excises on TV's and radios, phonographs and records, musical instruments, juke boxes and other coin-operated amusement devices—as of Billboard's deadline. These excises would die as of July 1, 1965, in the President's recommended legislation.

Observers here expect some legislators to balk at removing excise on admissions and cabaret, which would go off by Jan. 1, 1966.

Not only does the Presidential edict against excises promise a rosy second-half industry sale in home entertainment equipment—as pointed out by the joyful Electronic Industries Association—but it calls for floor stock refunds on any taxed items on hand when repeal becomes effective. This should remove inhibitions or hold-offs on dealers and distributor stockups. (See separate story.)

Consumer Strength

Politically, President Johnson has foreclosed most opposition by all but the most hard-headed of economizers in Congress who have doubts about the cost of the excise cuts to the federal treasury. The President's dramatic proclamation—on the heels of increasing industry mis-

givings over delay—instantly marshaled consumer strength behind his proposals. Consumers are voters, and they have been made strongly aware of saving prospects.

If all goes according to the President's apparently irresistible *(Continued on page 43)*



JUDY LYNN—Since 1962, when Judy Lynn was voted the "Most Promising C&W Female Artist," she has been a top c&w record seller. Her recent album, "The Judy Lynn Show," produced by Pappy Daily, was a chart winner. Current single, "The Letter" and "I'll Pick Up My Heart." Miss Lynn is currently at Harrah's-Lake Tahoe through June 7. (Advertisement)

The Copyright 'Task Force' Sends Report to Congress

By MILDRED HALL

WASHINGTON—The Copyright Office has sent to Congress a length supplementary report on the "intense controversy" involved in producing the 1965 Copyright Revision Bill, and the reasoning behind the final compromises made between creators and users of copyrighted material. The report emerges just in time for

this week's opening of the House Copyright Subcommittee hearings on the revision bill. (Printing of the report was in the press last weekend.)

Some crucial and still highly controversial decisions explained in the report are: retention of compulsory licensing with increase in mechanical royalty rates and heavier infringement damages; removal of exemption from performance royalty for juke box music; limited copyright protection of records against duplication; ending the blanket exemption given educational "not for profit" users under the old law, and limiting free use of non-dramatic music and literary material in educational radio and TV, under the new law; decision not

to put in specific exemption for controversial community antenna systems which transmit both FM and TV programming without payment of royalty on copyrighted programs.

On Licensing Issue

On the compulsory licensing issue, the report explains why the Copyright Office changed from its 1961 report's opposition, to acceptance in the 1964 *(Continued on page 6)*

High in Sales Hit by Barclay

NEW YORK—Eddy Barclay, head of France's Barclay Records, revealed that his firm passed the \$15 million sales mark during past fiscal year to reach a high for the label. He also expressed great interest in the car tape cartridge field as one which has "tremendous potential in Europe." He will make the Barclay line available to any tape firm on a nonexclusive basis.

Barclay arrived here last week from Hollywood on the last leg of his U. S. trip. He was accompanied by Jean Fernandez, the label's a&r director, and Gilbert Marouani, director of Barclay's music publishing firms. During his visit, Barclay concluded arrangements with Capitol for first refusal rights to that portion of its line not issued by EMI. He also renewed agreements with UA, Fox, and set another U. S. release arrangement with Reprise.

HOW DOES EXCISE TAX REFUND WORK?
(See Page 3)



OKEH RECORDS' MAJOR LANCE is one of the industry's most consistent hit-makers in both the r&s and pop markets. For two consecutive years, Major has been a dominant factor on the national best-selling charts. (Advertisement)

Musicmen on U.K. Fest Scene

By CHRIS HUTCHINS

BRIGHTON, England—Britain's top musicmen gather here this week for the first British song festival which TV network viewers will see networked on all three nights by Rediffusion. The record companies have taken as big an interest as the publishers in this event to showcase local songwriting talent. EMI has seven of the artists singing the 16 songs entered; Decca, four; Philips and Pye two each, and CBS one. Several of the artists have composed their own entries. They are Manfred Mann, "Ivy League Moody Blues," Cliff Bennett, Kenny Lynch and Wayne Fontana with songs published by Cooper, Southern, Sparta, Dick James, Belinda and Kennedy Street Music companies respectively. Other artists taking *(Continued on page 3)*

NARAS Show A Top-Rater

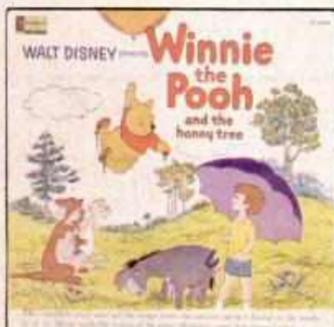
By CLAUDE HALL

NEW YORK — The American public liked the Grammy Awards TV show "The Best on Records," according to two national ratings service—in spite of what may have been a lackadaisical atmosphere in the record industry as a whole. In fact, a spokesman at the A. C. Nielsen Co. reported that the NARAS show captured a "commanding share of the audience" for that hour.

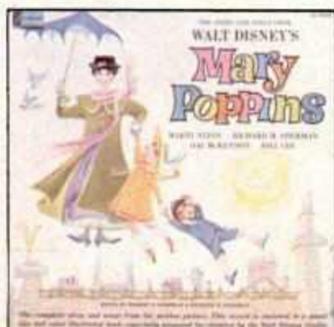
A spokesman at the Arbitron *(Continued on page 6)*

WORLD'S BEST KNOWN—BEST LOVED—BEST SELLING CHILDREN'S RECORDS

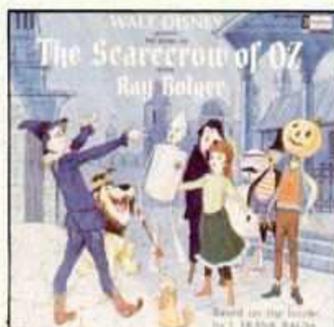
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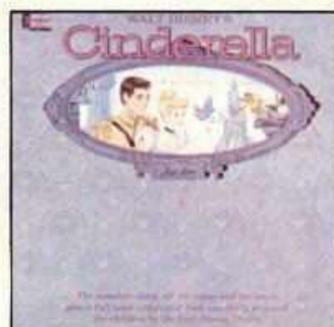
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How Refunds on Floor Stock Will Be Made to Recordmen

WASHINGTON—According to Electronic Industries Association marketing experts, here is the way the floor stock refunds will be made to dealers, distributors and manufacturers under the President's proposed excise-cut legislation, now expected to pass and become effective by July 1, 1965:

Only the manufacturer will deal directly with the Government. He will be reimbursed by the treasury in credit against his next year's taxes, for excises paid on floor stocks as of July 1, 1965. Before he can get credit, which will in turn be passed on down to distributors and dealers, he must have a certified tally of all floor stocks of his product in possession of dealers and distributors.

The record dealer will tally his floor stocks on hand as of July 1, 1965, and forward it to his distributor, or to his manufacturer if he deals directly with the manufacturer. The record retailer must have an affidavit or some certification of the amount of goods on hand.

Determines Refund

This is sent to his distributor, who then sends it on to the manufacturer. The manufacturer will determine what refund is due dealers, based on the per cent of excise covered in the dealer's price markup. The federal 10 per cent excise, due to go off records, phonographs, radios, TV's and musical instruments July 1, 1965, is on manufacturers' sale level. The manufacturer will "price out" the dealer's share of excise for refund.

The sooner everyone acts, once the legislation is passed, the sooner the refunds will be given—in credit, if dealers and distributors work on open account, or in cash refund if dealings are on that basis. Manufacturers will probably ask distributors for tally as soon as possible after the law is passed; the distributors may ask dealers to have tally in by the end of a month—which would be Aug. 1, 1965. (The tally is only on goods in stock on the effective date set by the legislation, believed almost certain to be July 1, 1965.)

Last Deadline

The very last deadline for dealers to have floor stock inventories and certification to manufacturers is Dec. 1, 1965. The last deadline for manu-

facturers to have all floor stock tallies and proofs in to government is Jan. 10, 1965. Except when dealings are in cash basis below the manufacturers' level, all refunds will be in the form of credits to accounts.

Under the floor stock refund tax restoration, dealers and distributors can buy freely between now and date the excise cut becomes effective, knowing they will be refunded the amount of excise they have paid on stock. The bill makes these refunds mandatory.

However, once the law is in effect, and refunds on existing stock have been made—it will be up to the manufacturers, distributors and dealers to decide how much of the tax-cut savings will be passed on to the consumer. In home entertainment equipment generally, according to EIA spokesmen, the retailer's excise on a phonograph would run between 5 and 6 per cent of wholesale price.

During extended discussions of excise tax cuts between Government and industry, some record manufacturers reportedly told the Government prices of records have already been pushed so low by rugged competition that the record manufacturers may not pass along the excise tax saving to consumers. The President's message urges dealers and manufacturers to "translate the tax cut into lower prices for consumers" immediately.

What Floor Stock Is

EIA experts (who played a strong role in getting entertainment excise repealed, and sit in on Government industry legislative bargaining) say floor stock includes everything on hand that has not actually been sold. A record dealer could tally everything in his shop not sold.

Nothing in the "used" category is entitled to refund of the excise percentage. Records already in juke boxes would be considered "used." But floor stock in the one-stop or distributor's plant would get a refund. Refund would also be available to the rack jobber on floor stocks, and on new, unsold records in racks as of July 1, 1965.

The dealer must take the manufacturers' estimating of excise "on faith," experts say.

Top Musicmen Make U. K. Songfest Scene

• Continued from page 1

part are Marianne Faithfull, Helen Shapiro, Julie Rogers, Maureen Evans, Mark Wynter, Dave Berry, Billy J. Kramer, Vince Hill, Elkie Brooks and Lulu, with songs written by the following composers respectively: Jon Mark, Tom Springfield, Johnny Angel and Colin Keys, Johnny Beveridge and Des Champs, Norman Newell, Les Reed and Robin Conrad, Robin MacDonald and Mick Green, Cliff Adams and Howard Barnes, Kenny Lynch and Clive

Westlake, Les Reed and Robin Conrad, and published by these companies respectively.

From Sparta, Leeds, Bourne, Ardmore and Beechwood, Skidmore, JAEP, Thames, Belinda, Belinda and Shapiro-Bernstein. The festival begins Monday (24) with eight artists taking part in the first heat. Finals are Wednesday (26) when the winning composer will receive a golden manuscript. The event is 100 per cent British, both in respect to composers and artists, but many international publishers are here to observe.

EDITORIAL

'Best' Needs Best

The NARAS TV show, "The Best on Record," obviously captured a significant segment of the TV audience last week—dramatically illustrating the impact of record acts as TV program fare (see separate story).

NARAS and all connected with the show are to be commended, and the presentation may be regarded as having great institutional value for the record industry.

We urge, however, that in future Grammy programs the record industry—from the manufacturers to the retailer—bestir itself and provide some strong merchandising support to the artists and albums highlighted by the NARAS competition and show. Only in this way—by action ultimately felt at the retail level—will the full potential of the Grammy awards be realized.

The lesson and direction for the upcoming year is clear: Let NARAS do its outstanding job; but let the manufacturers, distributors, rackers and dealers—and perhaps the RIAA—make a united effort to tie up the whole package and sell records to the consumer—literally as well as figuratively.

Col. Disk Club Enters The 'Box Set' Market

NEW YORK—The Columbia Record Club has entered the "box set" field with the introduction of the 10-record set, "The Lively Years." The \$19.95 compilation of 120 top tunes of the 1950's and 1960's is tied in with a free bonus disk, "The Hits of 1964-1965" and a 1,700-prize \$250,000 sweepstakes.

A full-page ad in the June 1 issue of Look magazine heralds the special offer, with the Club identified in the main sweepstakes headline and reference to Columbia Records in a paragraph boasting of the label's "brilliant dynamic dimension sound" and "tradition of sound leadership." An attached mailing card is also addressed to the Club in New York.

Home Audition

The offer allows the "box set" to be auditioned at home for 10 days. The mono version at \$19.95 and the stereo package at \$21.95 may be secured through a \$5.18 monthly installment plan which includes all shipping and handling.

The bonus premium LP stars Robert Goulet, Andy Williams, Tony Bennett, Bobby Vinton, Barbra Streisand, Jerry Vale, Percy Faith, Johnny Cash, Steve Lawrence and Andre Previn.

Sweepstakes prizes include 20 Pontiac Bonneville, 10 mink coats, 50 color TV sets and 150 tape recorders. The winning numbers on the return mailer card have been selected by an electronic computer under the supervision of the D. L. Blair Corp. The contest runs until July 31.

Columbia's involvement with "box sets" prompted Ed Nash, general manager of the Capitol Record Club, to indicate that

Capitol was also looking into "box set" merchandise—without contests—and would be testing them this fall.

In the past, the Longines Symphonette and the Reader's Digest have sold "box set" merchandise.

'D' Kilpatrick to Host CMA Execs

CHICAGO — 'D' Kilpatrick, national sales and promotion coordinator of c&w product for Mercury, Smash, Fontana and Philips records, hosts a party for the 32 members of the Country Music Association's board of directors and officers Friday night (4) in the Consulate rooms of the new Continental Hotel, Chicago.

Attending also will be product managers Kenny Myers, Mercury; Charlie Fach, Smash-Fontana, and Lou Simon, Philips, with Irving B. Green, Mercury president, and Irwin H. Steinberg, executive v.p., also on hand. Cocktails and dinner will be served.

The evening's affair is held in conjunction with the quarterly meeting of the CMA officials in Chicago that weekend. On Monday (7) the CMA hosts the big country music luncheon promotion for the Chicago Marketing Executives' Association.

Gotham Ups Bell

NEW YORK—Harry C. Bell Jr. has been named director of sales of the Gotham Recording Corp. Bell recently joined the company as account executive servicing advertising agencies, record labels and film producers.

AFTRA New Arbitration Clause

NEW YORK—The new National Code of Fair Practice for Phonograph Recording will contain a single standard arbitration clause which permits arbitration of all disputes and grievances between American Federation of TV and Radio Artists, artists and record companies. The exception will be when the performer, under written contract calling for exclusive services of an artist, records or contemplates recording in violation of the contract.

Record company officials were still meeting last week on

the "language" of the new code, but many changes have come about as the result of negotiations with AFTRA. The negotiations required five weeks of day-long discussions and were only settled just before the old agreement between record companies and AFTRA artists expired March 31. The new agreement ends at midnight, March 31, 1968.

One important change in the new code will be that the definition of the record "side" will be clarified. Also, AFTRA shall determine whether or not a recording falls within the classical or religious classification, and rehearsal fee for group singers in these classifications is set at \$6 per hour per singer.

Averaging Eliminated

The new code will eliminate the averaging for singers on record sides in excess of one and a half minutes on LP and EP records. The provision regarding warranty clause for purchase of masters will be improved to protect performers. AFTRA also reports that the new code will contain a nondiscrimination clause.

The minimum for original cast show albums is established at \$130, or per side or per hour

New Controller Named by MGM

NEW YORK—Alvin Kaplan has been set as controller for MGM Records. He has been employed by MGM as its manager of special projects department since 1961.

In his new post, Kaplan replaces Abe Willinger, who has been transferred to the MGM tax department.

rate, whichever is greater. Off-Broadway original cast album minimum is \$115. Any performer who has a voice part in the original production must be paid at least applicable minimums.

There will be a formula established for payments on dramatic albums. On LP or extended play records, performers shall be paid for each five-minute segment at applicable hourly or per side rate, whichever is greater.

In the former code, the cut-off for a single performer on a single record regarding pension and welfare was \$18,000; \$25,000 for a group. The new code calls for a \$100,000 cut-off in each category.

There will be a provision for improved agreement covering independent contractors. Another provision calls for penalties for employers who fail to make payments on time—\$1.50 per day with cut-off of \$15. The provision is for payment of solo or duo rate for any singer who steps out of a group for a single side to sing 16 or more cumulative bars.

Employers will be obliged to send checks to AFTRA office, and payment shall be for not less than minimums required by the code. Crediting of any payment for other services shall not be reflected in such minimum checks. On request, recording companies must furnish AFTRA with all catalogs and retail price lists.

Sound effects artists will have a minimum rate of \$40 per first hour, \$15 for each additional half hour or less. A full report on the new code is expected to be released shortly.

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AFM Cracks Down on Gold Star

HOLLYWOOD—The American Federation of Musicians has lowered the boom on a second record operation here for alleged infractions of union contracts. Acting on the request of Local 47, the AFM has terminated its contract with Gold Star, a recording studio, after an unreported session was discovered.

The action follows the termination of AFM's pact with Philles Records, which incidentally did its recording at Gold Star. Local 47 President John Tranchitella said the Gold Star session was a "custom job and the studio assumed all responsibility."

Tranchitella noted last week

that Phil Spector, Philles' president, hadn't paid the local moneys it claims is owed for two unreported sessions. "Spector tried to book a session at United Recorders," Tranchitella said, "but they contacted us as to whether he had made up the payments. And when we said he hadn't, they told him he couldn't use their facilities."

Reporting System

Tranchitella credited the local's blue-slip reporting system with catching the Gold Star session, as it had the two Spector dates. Termination of both contracts means that no AFM musicians in the U. S. or Canada may record for the companies involved. The system allows in-

dividual musicians to report sessions on which they have worked.

In the Gold Star case, the local claims the musicians were reportedly paid in cash, violating the contract which requires full payment by check. Checks are preferred to insure that all deductions are properly made.

Local 47, the first AFM union in the country to launch an investigation into violations of its recording contract, is hiring additional people for its recording branch to expand policing tactics.

AFM pacts with labels require that notice be given in advance for all sessions and on overdubbing. The local boasts that since it began its blue-slip reporting policy, over \$15,000 has been collected for members.

RECORD CARDS PUT OUT BY AMERICAN TELECARD

HOLLYWOOD—Greeting cards with recorded messages have been developed by the American Telecard Corp. The new cards are called "Records" and are being distributed by the Buzza-Cardoza card company.

The cards sell for 50 cents and are available only in New York. But Bill Young, Telecard's production vice-president, said distribution is planned for other markets. The initial catalog lists 24 cards covering a myriad of situations. Voices used are by Mel Blanc, the Chipmunks, plus several Walt Disney cartoon characters.

Columbia Records Productions Auravision special products line is producing the cards. Young says an individual 5 by 5-inch card can be played 1,000 times. President of the company is Bob Lager.

Young said the company would next branch into monster greeting cards and has received permission from Universal Pictures to use takeoffs on its "Munster" characters.

The average cost to produce a card is "under \$1,000," Young said. Three musicians are usually used on a recording session. Total talent costs involve union fees for the actor, musicians and studio rental.

Young pointed out there is no limit on repertoire for the new product. He said the company has already entered the premium field through a Chipmunk card for Colgate.

Atlantic, New Orleans Disk Producer in Singles Pact

NEW YORK—Wardell Quezzerque, New Orleans disk producer, has been set to produce singles for the Atlantic label. Quezzerque, who has come up with a flock of hits over the past year, produced the Willie Tee smash "Teasin' You," and the current Tee chart climber "Thank You John John," both of which are on Atlantic.

The deal with Quezzerque was set by Atlantic Vice-President Jerry Wexler, who returned last week from a trip to New Orleans and Memphis. According to Wexler, the arrangement

with Quezzerque, "is a fabulous coup for Atlantic and opens the door for us to top New Orleans talent."

While in New Orleans, Wexler also picked up two masters for the label. One of them obtained from Joe Banashak, Bennie Spellman's record of "Word Game," is already grabbing action in New Orleans. The other, from Cosmo Matessa, features Eddie Bo doing "Timber," a new dance that is a variation of the Jerk.

Wexler also concluded a deal with Banashak for Atlantic to issue an LP with Chris Kenner. It will be Kenner's debut LP, and will have all of his hits, including "Something You Got," "I Like It Like That" and "Land of 1000 Dances."

Wexler attended a recording session in Memphis featuring Stax star Wilson Pickett, which was recorded by Jim Stewart and Steve Cropper. Atlantic distributes Stax product and is rushing out the new Pickett single, "In the Midnight Hour."

Sims Joins Okeh

NEW YORK — Gerald Sims has taken over as associate producer at Okeh Records. He'll be responsible to Carl Davis, Okeh's a&r producer, for producing Okeh product in Chicago. His duties will also include the development of new artists and the creation of original album ideas.

Sims joins Okeh with several years' experience in the music business. Most recently he was associated with Chess Records.

NG Registers 31% Sales Hike for Half

TOKYO—It is reported that Nippon Gramophone's gross sales of the last half of fiscal 1964 (Oct. 1, 1964 to March 31, 1965) are \$3,149,700, a gain of 31 per cent over the preceding term and 46 per cent over the 1963 period. Net profit after tax is \$181,644, an increase of 35 per cent over the previous business period. The reasons for this are said to be stock control, curtailment of expenses and rationalization of production, as well as an increase in sales of Japanese native recordings and classical disks.

Records accounted for \$2,978,061, with phonographs \$171,639. Though platter sales show an increase of 37 per cent, phonographs could only achieve 54.3 per cent of the sales target, which turned out to be 28 per cent less than last period. The firm is now seeking to improve phonograph sales for the next term. This period's dividend remains at 10 per cent per annum.

Benny Ross Goes To Spanka Music



BENNY ROSS

NEW YORK — Benny Ross has joined the Spanka Music organization as professional manager. Spanka is publishing firm run by singer Paul Anka.

Ross previously had been affiliated with Peer International, Embassy Music and Dorsey Bros. Music.

Mercury Releases

CHICAGO — Mercury's mid-May release, "Mercury's Hit-O-Rama for Hot Sales," features 13 albums ranging from motion picture soundtrack and ethnic specialty to classical.

Basement Club Pours Out Hot Jazz Japanese Style

TOKYO—There is only one spot here where noncommercial modern jazz is performed daily. It is the Jazz Gallery 8 near Ginza car-cross downtown Tokyo. The Jazz Gallery 8 is the sole underground den for young aficionados of modern jazz. Various combos play their original arrangements seven days a week. They willingly do the stunts despite a small remuneration which is traditionally called "Warajisen" (carfare) in Japan.

The dim lighted basement has a seating capacity for about 80 around a small and very low stage. Soft drinks, coffee and beer are served at 200 Yen (55 cents) and clients can sit as long as they want.

Closes at 6

Inasmuch as musicians have fixed jobs at night, the Gallery must be closed at 6 p.m. Monday through Friday, but is kept open until 10 Saturday and Sunday when most of the musicians have no assignment to play elsewhere. Young girls make up about one third of the audience. Sometimes traveling

Mitch & Co. on A Tokyo Trek

TOKYO—Mitch Miller and 47 singers, dancers and musicians arrived in Tokyo by Japan Air Lines (9) for a two-week tour under the sponsorship of Radio Chubu and Kyodo Kikaku Enterprises. Nippon Columbia and Japan Air Lines participated in arranging the visit.

At the Tokyo International Airport, Japan Air Lines brass band played tunes of welcome, and a chorus of Keio and Waseda Universities sang "When the Saints Go Marching In."

Four shows staged in Tokyo May 14 and 15, before the group went to local cities, drew packed audiences. "Sing Along with Mitch" show is being televised by NHK (Japan Broadcasting Corp., semi-governmental organization) every Sunday afternoon. It has registered a very high viewing rate. The party will return home May 31.

\$5,000 in Musical Instruments Stolen

MEMPHIS — Thieves stole \$5,000 worth of musical instruments belonging to Paul Neighbors and members of his orchestra last week after the group had finished a four-week engagement at the Rivermont Club.

The instruments had been loaded in a van ready for travel and was broken into behind Holiday Towers, where band members were staying.

COLE CANCER FUND MEETING

HOLLYWOOD—A business meeting of the Nat Cole Cancer Fund will be held later this month, trustee Glenn Wallichs reports. The fledgling organization's application for a California charter is now in the hands of the corporation committee in Sacramento.

The organization hopes to have its nonprofit charter by the end of the month, said Wallichs, Capitol Records' chief executive and board chairman.

American musicians drop by unannounced.

As a business enterprise, Takuji Matsumoto, manager, humbly reiterates that he can barely make both ends meet, because it is extremely hard to expect a big audience in the daytime. The spot opens at 2 p.m. every day. Hisato Aikura, noted jazz writer, often helps as emcee.

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Vol. 77

No. 22



BILLBOARD, May 29, 1965

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 **CHIM CHIM CHER-EE**

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COTTON FIELDS HE'S A LOSER

THE ROUNDER SPRINGTIME

LARK DAY FREEDOM

IT'S GONNA BE FINE KISSES SWEETER THAN WINE

A LITTLE BIT OF HAPPINESS



CL 2369/CS 9169 Stereo/CQ 746 Tape

Their new hit single:
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This One



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The Copyright 'Task Force' Sends Report to Congress

• Continued from page 1

version of the copyright statute. The current report notes that even those opposed to compulsory licensing in principle were reluctant to throw a wrench into the existing and complex system of recording. Also, "The interplay of recording and publishing" firms made compromise necessary.

Arguments were strong on both sides during the years of discussion on the new proposed statute. Creator interests claimed the right to exclusive licensing of recordings. They opposed compulsory licensing as a special privilege granted only to record manufacturers, permitting anyone to record, once a copyrighted piece of music has been put on record. (Prerequisites are notice to the copyright owner and payment of mechanical royalties.)

Record companies pointed to the far wider dissemination of music under the compulsory licensing clause. Manufacturers said the financial structure of the record industry would suffer, with bad consequences to the creators of the music if compulsory licensing is done away with.

The report says advantages to both sides included competitive aid to small recording firms, and benefits to authors. Authors admitted they liked to have many versions of their music made available to the public. Also, a later version can sometimes make a big hit of a tune. Industry on the whole preferred to leave the situation as is—but there will be argument over royalty amount and report required of manufacturers.

3 Cents Per Work

The new law will provide for 3 cents mechanical royalty per copyrighted work, or 1 cent per minute of playing time, or fraction thereof, whichever is larger. Damage recovery would no longer be limited (as under 1909 law) to the mechanical recovery and so-called treble damages. This has been protested for years by music publishers for its "2 cents to 6 cents" limitations on recovery. Under the 1965 version, recording without notice or payment of royalty to the copyright owner would make the recorder liable to full statutory damages which can range from \$250 to \$10,000, and can bring criminal action in case of willful and repeated violations.

Notice to copyright owner must be made within 30 days of manufacture, under compulsory licensing, and before any distribution of the record. Manufacturer must pay quarterly and submit "detailed statements" in reporting sales to copyright owner. Failure to do so enables copyright owner to order an end to the license, and to bring suit for damages if the manufacturer keeps on issuing recordings.

Objects to Rates

Record companies have objected to the higher mechanical rates in the revised copyright bill. The report notes that record people point out the 24 cents in mechanicals for a \$3.98 record today is far above the old 2-cent royalty on records costing \$1.50 to \$7 when the 1909 Copyright Law was passed. Records are by comparison far cheaper now than then, it was pointed out.

For its part, the Copyright Office says it felt that a flat

rate was too inflexible and the 2-cent rate too low. The report says they also opposed royalty by percentage based on selling price as impractical, because "pricing is too disorganized" in the record industry today. It would be unthinkable, the report indicates, to have the same royalty on a three-minute pop tune as on a 30-minute symphony.

The report argues the fairness of the new rates because the statutory royalty operates only as a "ceiling" on mechanicals. The record company can bargain for lower mechanical rates in licensing, but the copyright owner cannot demand any higher royalties than the statute permits in compulsory licensing.

Manufacturers' Argument

Manufacturers also argued that basis for mechanical royalties should be number of records "distributed," rather than number "manufactured." Record companies cited returns from dealers and other losses. But the Copyright Office report indicates the Government will hold to requirement for mechanical royalties on every record "made" in the proposed statute.

Record people also oppose the accounting chore of quarterly reports under the compulsory licensing clause—but the Copyright Office says they have heard too many complaints of laxness in reporting from authors. Record manufacturers have also asked for more exact definition for the "detailed statement" required on sales.

There will be further argument on all of these issues when record industry spokesmen come to testify before the House Copyright Subcommittee in the not too distant future. (Date for further hearings beyond June 2 to 24 has not been set.)

Argument has come up over the fact that sound recordings would have protection from duplication under the 1965 law, for the first time in U. S. copyright history. (The U. S. code has already made counterfeiting of record labels a criminal offense, under a bill by Rep. Emanuel Celler.) A wrangle has developed over the limiting of the copyright—it does not permit the record owner to collect performance royalties.

Also, the Copyright Office says it preferred to "leave open" the question of whether the manufacturer, the performer or both would be entitled to own the copyright in the recording. (Records under the 1965 statute, if it passes, will bear a "P" in a circle, name or insignia of copyright owner of the recording, and date of recording.)

The American Federation of Musicians wants the bill to provide that performers get a share of performance royalties, under the new nonduplication copyright for records. But users object to have a secondary performance payment, and the Copyright Office feels authors might get less if a twofold performance royalty were in force.

In fact, the report says the idea of giving performance royalty to record owners would have been "so controversial" it could have killed the revision bill. Such a proposal would have had a terrific impact "on the area of recorded music in the whole entertainment industry."

Finally, the nonduplication clause does not permit action against the so-called "mirror-record" (called a "cover" in the

trade), the close imitation of an original recording, so frequent in the industry. Only the record itself is protected from actual physical duplication. Deposit requirements for records would call for two records, plus all the "package" trimmings that go with the record.

Calls Holdup 'Tragic'

On the never-ending juke box performance royalty exemption, the Copyright Office report tells Congress it would be "tragic" if this issue holds up the entire and vitally necessary revision of the 1909 Copyright Law. But the report recognizes the strength of the juke box exemption forces which have been victorious in keeping the 1909 exemption from performance royalty for juke box music for many years. The record implies that while the 1965 bill kills the exemption, the Copyright Office would consider some "safeguards" for juke box interests. Latter claim the performance rights societies would kill the juke box industries with high tariffs for performance.

The report notes that juke box operators offered to pay more in mechanical royalties, but the Copyright Office says this does not provide for the author's separate right to "performance" royalties which all other users of copyrighted music must pay. The report recites the history of Rep. Emanuel Celler's attempt to get operators to agree to a statutory ceiling of \$5 per box per year in performance royalty, with collection into a trust fund supervised by industry, Government and licensors jointly. Rejection by the juke box operators left no alternative but to end the exemption outright in the 1965 bill.

However, the bill provides for a year to elapse after passage, before juke box royalty collection could start. The report says the Copyright Office might consider an amendment to lengthen that time, or it might consider working out "other safeguards" with juke box interests. This, too, will be a major battle when juke box operators have their day (they have reportedly asked for a whole day) to tell their story at House Copyright Subcommittee hearings.

Broadcasters Concerned

Broadcasters are concerned in many ways with the new statute's treatment of tape-offs for rebroadcasting, and of damages for record infringement, even if innocent. Also subject to argument: use of copyrighted material by educational broadcasters, no longer protected under the old "not for profit" exemptions, and finally the brand-new controversial use of copyrighted FM and TV programs picked up by community antenna systems.

Broadcasters who want to tape-off recordings of broadcast use have objected to the 1965 copyright wording on "ephemerals" as they are called. The law would permit only one copy to be made, and this would have to be destroyed after six months. (Ephemeral recordings are permitted only to licensed and entitled users of copyrighted material in the first place.)

The Copyright Office report notes that broadcasters interpret the wording to mean that a hit song could be taped in as part of only program, though they might want to use it on several

GRAMMY RATINGS

NARAS Show a Top-Rater

• Continued from page 1

Division of the American Research Bureau said there was no doubt that a major portion of the hour's audience were watching NBC's "The Best on Record." Other network shows were CBS' "The Red Skelton Hour" and ABC's "McHale's Navy."

Data from both firms represents only the metropolitan area of New York City; it takes about a week to receive information regarding a nationwide audience. However, data from the New York City area is considered a "good barometer" and, in the case of Arbitron, represents a 17-county area.

Nielsen reported that NBC had 29 per cent of the homes in the metro area during that hour and 48 per cent of the audience. CBS had 9 per cent of the homes and 15 per cent audience; ABC had 12 per cent of the homes and 20 per cent of the audience. It is estimated that there are 4,646 homes with TV sets in the metro area.

Nielsen figures indicated that 17 per cent of the audience in the metro area were watching other shows during that hour on independent networks.

Arbitron data reported 23.5 per cent of homes on the average and 36.5 per cent of the audience for the Grammy show. CBS had 11 per cent and ABC 10.8 per cent of the homes, while both had 17 per cent

shares of the audience. The rest watched independent TV stations.

Arbitron figures during the hour indicated an increasing number of TV sets turning the show on throughout the hour. This could mean that people discovered the show was on while switching channels and kept it on. The spokesman at Arbitron said this could indicate that, because of connected publicity, the show started with a high audience rating. But the way the program built, channel switchers evidently liked what they saw. The rating dropped slightly toward the end of the show, but that is supposedly natural.

Sidney Mills to Reactivate His Own 2 Firms

NEW YORK—Sidney Mills, pioneer music man formerly with the Mills Music empire, will reactivate his own publishing firms and will also enter the personal management field.

Sidney Mills' firms are Diana Music, Inc. (ASCAP) and Sidney Music, Inc. (BMI).

This is Sidney Mills' first business move since Mills Music was sold to Utilities and Industries Corp. several months ago. Mills who will headquarter in New York, is also planning the creation of a disk wing for the production and leasing of masters. He announced he is also planning a European trip to set up foreign representation.

In his publishing firms Mills holds copyrights by Sid Teeper and Roy Bennett, Charley Tobias, Jimmy McHugh, Johnny Hodges, Mercer Ellington and others. He is currently seeking additional material—both copyrights and masters—including country and western material.

Epic, Okeh Area Manager Named

NEW YORK—Brett Kennedy has been appointed to the newly established position of district promotion manager for Epic Records and its subsidiary label, Okeh Records, in the Los Angeles and San Francisco area.

Miss Kennedy will be responsible to John Mahan, Epic's manager of sales and promotion, Western region, for obtaining maximum air play for Epic and Okeh releases in the Los Angeles and San Francisco markets. In addition, she will coordinate publicity and promotion activities for Epic and Okeh artist appearances in these vicinities. She comes to Epic after several years of experience in these areas.

DENMARK PRIZE TO BERNSTEIN

COPENHAGEN — Conductor Leonard Bernstein was awarded the 50,000 - Kroner (\$7,240) Leonide Sonning Music Foundation prize Monday (17) here at his concerts. Bernstein conducted the Royal Opera Orchestra in a performance of works by the late Danish composer Carl Nielsen. The concert was attended by the cream of Copenhagen society, including King Frederik IX and Princess Benedikte.

MGM Sets Up Folk Label

NEW YORK — MGM Records step-up in the folk field will be made through the formation of new label to be known as Verve-Folkways. In a recent Billboard it was erroneously reported that the tie-up with Folkways would be made with DGG, disk line distributed here by MGM.

Folkways and MGM have concluded a deal whereby Verve-Folkways will distribute a select number of albums presently in the Folkways catalog and future folk-oriented masters to which MGM has first refusal rights. The new line will also include selections from the MGM and Verve catalogs. It's also expected that new artists and material will be added to the new folk label.

Arnold Maxin, president of MGM, has set Jerry Schoenbaum as general manager of Verve - Folkways. Additional personnel will be appointed in the near future.

Pete Seeger, the New Lost City Ramblers, Woody Guthrie and Dave Van Ronk are among the artists whose albums are in the first releases scheduled for mid-July.

Folkways will continue to sell records under its own name, primarily in the education field. Moses Asch, head of Folkways, will continue to produce recordings and maintain that label's activities.

The report says the wording may be revised to take care of any confusion. Broadcasters have also objected to failure to provide more protection for an "innocent" infringement of a record on a broadcast program, radio or TV, which broadcasters thought was covered under

(Continued on page 50)

BERT BERNIS — JULIE RIFKIND

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B - 501

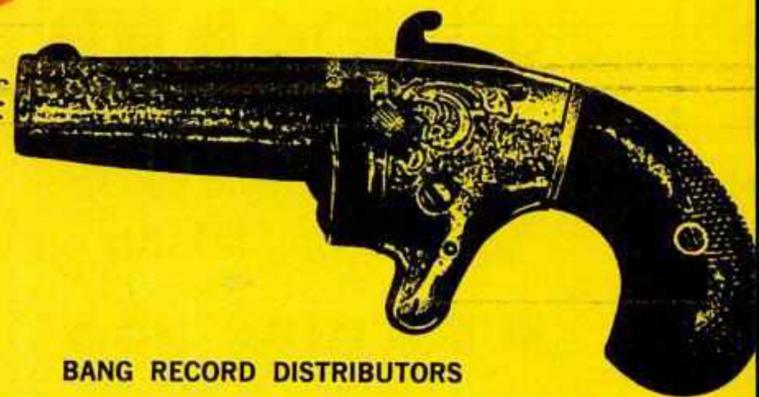
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THANK YOU, MARNEL
DISTRIBUTORS AND WIBG,
PHILADELPHIA, FOR
BREAKING IT FIRST.

Billy Lamont

**SHAKE &
JERK**

B - 502



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CHARLOTTE, N. C.

BAY STATE RECORD DIST. CORP.
BOSTON, MASS.

HARRY BECKERMAN
MILWAUKEE, WISC.

BEST RECORDS DIST., INC.
BUFFALO, N. Y.

BIG STATE DIST. CORP.
DALLAS, TEX.

CLEF RECORDS
LOS ANGELES, CALIF.

DELTA RECORDS DIST. CO.
NEW ORLEANS, LA.

EASTERN REC. DIST.
EAST HARTFORD, CONN.

FENWAY DIST. CO.
PITTSBURGH, PA.

INDEPENDENT MUSIC SALES
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JAY KAY
DETROIT, MICH.

HAROLD N. LIEBERMAN
MINNEAPOLIS, MINN.

MAIN LINE
CLEVELAND, OHIO

MARNEL DIST. CO.
PHILADELPHIA, PA.

MUSIC CITY RECORD DIST.
NASHVILLE, TENN.

RECORD MERCHANDISERS, INC.
ST. LOUIS, MO.

ROYAL DIST.
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ON SELLING NEW RELEASES

Fred Rice Gives Tips to Retailers

HOLLYWOOD—There are at least 12 ways for record retailers to gain extra profits through new releases, reports Fred Rice, Capitol Records' national merchandising manager.

"New releases offer the retailer the greatest opportunity to attract new customers and profits," Rice said. "A new release record is not a best seller. It needs exposure and selling to become a best seller. The new release today hopefully is tomorrow's best seller."

Rice claims that new releases account for 50 per cent of all disk sales and are the lifeblood of the industry, attracting customers of all ages.

12 Suggestions

For extra profits, Rice suggests dealers do the following:

1. Reappraise their store. If it is overloaded with albums that haven't moved in a year or more, clean them out. Have special price sales to clean up stock that has not sold. Start a new release campaign with a clean house.

2. Give prospective LP buyers a chance to see all new LP covers. Do not put new LP's in browser boxes. Provide full LP cover displays.

Capitol to Issue Its Straddler

HOLLYWOOD—Capitol will issue a standard model of its newly developed browser straddler for year-round use. The new self-service merchandising aid was developed by Fred Rice, the label's national merchandising development manager. He calls it the best item he's ever designed.

Leading feature is that the straddler fits into existing browsers and holds 25 LP's. Over 10,000 were shipped to dealers for the label's country special promotion. Two new Nat Cole LP's are also being used with the straddler.

The front of the straddler has space for an LP message. The unit stands above the browser bin on its own base, creating the effect of a shelf above the bin.

3. Give new release LP's at least four weeks full in-store display.

4. Use window displays to expose new releases of a like nature, i.e., surfing, hot rod, teen.

5. Insert folders and supplements supplied by manufacturers in record bags and billing envelopes whenever possible.

6. Set up a what's new wall display, featuring new product, artists and fads.

7. Use Billboard's LP and single reviews to assist in ordering.

8. Use co-op money to advertise the new product on radio

and in local and school newspapers.

9. Tie in with local radio stations so they can showcase the new releases.

10. Maintain weekly coffee klatches or informal meetings with their own employees and biggest customers. Playing new LP's for them in a group generates enthusiasm.

11. Offer incentives for the customer to buy the new products such as special prices, bonus products and trade-ins.

12. Promote new releases as gifts. Have them gift-wrapped for extra appeal.

Kapralik Sets Up Co.

NEW YORK—Dave Kapralik, for a long time a key executive at Columbia Records, has formed a combined production, publishing and management organization that would operate on an international level, "ferreting out and attracting fresh and innovating performing, writing and production talents."

Kapralik left Columbia recently after having served as director of a&r for the Columbia, Epic and Okeh labels and most recently as manager of CBS' publishing firms, April and Blackwood. He is credited with having brought to the labels such personalities as Andy Williams, Barbra Streisand, Major Lance, Steve Lawrence and Eydie Gorme and many others. The newly organized Kapralik organization has been retained by Columbia Records as talent consultant to bring new artists and independent productions to the attention of the a&r department. In addition, the company will also produce for a number of other labels.

Kapralik has named Artie Wayne professional manager of the organization's publishing activities; Bill Downs will handle the management activities and Barbara Baccus, Kapralik's long-time aid, has been named executive assistant. Kapralik is also negotiating with various



DAVID KAPRALIK

indie producers to represent them as a manager.

Kapralik has already signed a number of artists who are being produced by affiliated producers, including Van McCoy, Ed Silvers and Bill Randle. Kapralik will use his Virgin Islands night club as a testing ground for talent.

The organization will also have an affiliation in publishing an independent record production with Seven Arts Films.

Among the current projects are the Michel Magne score of the forthcoming film, "Symphony for a Massacre" and the film, "Stalk the Quiet Killers," for which Garry Sherman will compose and score a complete electronic musical track.

Rifkind Named Manager of Bang Records

NEW YORK—Julie Rifkind has taken over as general manager of Bang Records, newly formed subsidiary of Web IV Publishing Corp. Web IV was recently organized by Ahmet and Nesuhi Ertegun, Jerry Wexler and Bert Berns.

Bang Records' first release, "Shake and Jerk," by Billy Lamont, is out this week. Berns is currently in London recording material for the new label. He also is setting up foreign affiliations and licensing arrangements for Bang, and arranging for recording rights for European artists for the Atlantic and Bang labels.

For the past several years, Rifkind had been an independent producer of TV specials. He formerly was with MGM-Verve for five years as national promotion manager and also ran the company's r&b line, Cub Records.



PETER, PAUL & MARY, winners of the Billboard Top Artist on Campus Award in the folk group category for the second straight year, receive their trophy from Aaron Sternfield, Billboard editor. Left to right are Paul, Mary, Sternfield and Peter.

Smash-Fontana Projects \$6 Million Gross for '65

CHICAGO — Smash - Fontana Records grossed \$3 million in 1964 and will probably double that figure this year, company executive Charles Fach disclosed here last week.

Fach also announced that the new Smash album by five-Grammy winner Roger Miller will be entitled "Third Time Around" and is set for imminent release.

Basing his 1965 forecast on the company's first-quarter sales, Fach said: "We have a running start toward a \$6 million goal!"

Pacing first quarter, Fach reported, was Miller product, his "King of the Road" single and "The Return of Roger Miller" album. A late first-quarter boost came from Miller's newest single, "Engine, Engine #9," sales of which are reported strong.

Other releases contributing solidly to first-quarter sales, Fach reported, were Miller's "Dang Me-Chug-a-Lug" album; "The Greatest Live Show on Earth," by Jerry Lee Lewis; Wayne Fontana and the Mindbenders with the single, "The

Game of Love" (and an LP of same title); "Grits and Soul," by James Brown; "Soul Serenade," by Gloria Lynn and her "Watermelon Man" single.

Soon to be released, Fach said, is another Mindbender album on the Fontana label, "It's Just a Little Bit Too Late."

Founded in March 1961, Smash experienced early success with the singles "I'm a Fool to Care," by Joe Barry, and Joe Dowell's "Wooden Heart," which was released in January of 1962.

Subsidiary labels, Fontana and Cumberland, were formed by Smash in 1963, the former to emphasize foreign talent and the latter c&w artists. Fontana has since split emphasis between domestic and foreign talent. Cumberland was conceived as a popular-priced offering.

Heading national promotion for Smash is Alan Mink, promoted from the post of company Midwest regional manager in 1963. Fontana national promotion manager is Lou Dennis, former New England disk jockey and Mercury promotion man, who came to Fontana in 1963.

Vanguard Rolling for Fest

NEW YORK — Vanguard Records is getting ready for the 1965 Newport Folk Festival, to be held in the Rhode Island resort in early July.

This year Vanguard will have three trailer trucks, each one a mobile studio, to tape the entire three days of folk singing. With three acts performing at the same time, the three studios are necessary to catch all the action.

According to Herb Corsack, Vanguard sales manager, the task of editing the tapes to album length and of getting clearance from other labels to feature their artists, is a gargantuan one.

For example, the album of the 1964 Newport Festival has just been released, less than two months before the 1965 Festival gets under way. This will mark the fifth straight year that Vanguard will have recorded the affair live.

New Chi Company

CHICAGO — St. Lawrence Record Co. is a new company started here. Don Clay, general manager, says his first r&b release will be out soon.

Tapes of the festival are made available to the Voice of America for overseas use and to other labels. The Vanguard portable studios also allow the label to furnish the public address system for the festival.

BEATLES TO BE IN 'WHO'S WHO'

CHICAGO—The 1966-1967 edition of "Who's Who in America" will contain biographies of the Beatles. Kenneth N. Anglemire, president of the A. N. Marquis Co. which publishes "Who's Who," explained that the selection was made on the following basis: "The verve, freshness and rollicksome humor of their music and antics are refreshingly creative as well as commercially advantageous. Our new policy is to recognize the unusual in the arts—such as the theater of the absurd, optical illusion painting, avant-garde fiction, electronic and third stream music—as well as traditional styles and attitudes."

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Who was voted "most promising male vocalist" by NARM?
Who was voted "best new male vocalist" by the trades?
Who has recently received smash notices at the Copa?
Who has been on the album charts 10 straight months?
Who has had 4 smash singles and 3 hit LP's in a row?



Johnny Rivers

He's the one! He's the one!
The one they call the

"Seventh Son"

His newest smash single
#66112

His newest smash LP



Meanwhile Back at the Whisky à Go Go LP-12284 (stereo)/LP-9284 (mono)

A DUNHILL PRODUCTION



IMPERIAL ON THE GO GO!

THE JAZZ BEAT

By DEL SHIELDS

It comes to mind upon reading the accounts of the denial of a special citation to Duke Ellington by the Pulitzer Prize Committee, that we in jazz are remiss. The only time we pay tribute to members of our own academy is when they have passed away or are well on in age.

Some of the most colorful accounts have been the stories of the "jazzman's last session." Death generally signals a call for a convention of the jazz hierarchy to come play the last glorious notes over the departed.

This colorful assemblage is almost appalling when you realize the tribute has come much too late. The members of the music jury of the committee deserve our commendation for their recommendation of Duke. In addition, we would like to include the efforts of Leonard Feather, Ralph Gleason, Jazz magazine and others who have been championing Duke for the coveted "Medal of Freedom Award."

We do not think that Duke needs our few words of thanks for all that he has contributed over the years. We are more than sure that he will allow us to direct attention to an artist, still very much in her prime, who is making a lasting impression on the music world.

She is Nina Simone.
"Why Nina, you may ask?"

In a world plagued with pseudo jazz critics, record companies torn between their desires to promote jazz as an art and as a business, booking agents who handle artists as lifeless pieces of merchandise, she has risen above these obstacles and is today one of the truly great performers.

There may be disagreement in classifying her as a jazz singer. There is no disagreement that she sings with a great deal of jazz feeling. There may be more successful singers around, but there are few who can offer an evening of more pure, electrifying emotion than Nina.

She does not waste her time with trite material and does not clutch for a tune because it is the hit of the day.

In our search for a definition of jazz, we are generally aware that jazz is a personal emotional experience and this is the way Nina sings. Her current album on Philips, "I Cast a Spell on You," contains tunes of anguish, fire and much personal emotion.

Close associates describe Nina as a woman of "fierce integrity and extreme sensitivity toward any injustice or cruelty, a person of resolute convictions who feels compelled to 'do some-

thing' about what's wrong in the world. So a high degree of honesty can sometimes produce explosive consequences. People who know Nina well realize that her occasional outbursts stem more from pain than anger."

It is this fierce integrity that she will not abandon. She does not try to hide behind the show business facade to keep "the image."

In a recent concert, when the amplifier system went awry, she did not panic, but attempted to make the necessary adjustment herself. Finally, when the adjustment was made, she was concerned with whether her audience could hear her.

It is comforting to know that there is a Nina Simone around. It would be heartening to know if we could offer her a tribute as she continues to grow and contribute to the wonderful world of music . . . and jazz.

SOME RANDOM NOTES

. . . Norman Goodis, attached to the Far East Network in Japan, informs us that under the direction of T. Sakamoto, director of entertainment, Japan Broadcasting Corp., more than 40 hours a week of jazz is broadcast in stereo there . . . The North City Congress, a self-help unit working with the anti-poverty program in Philadelphia, will include a five-day program of jazz during its week-long celebration May 30 to June 5. Each day a local jazz group will be featured at the Church of the Advocate in North Philadelphia. . . There was a new Ahmad Jamal on display during his visit to Philadelphia where he completed a one-week engagement at Pep's. Enthused and excited over his new group that includes Jamil Sulliman on bass and the return of Vernel Fournier on drums, he made the rounds of the radio stations to promote his new album on Argo, "Roar of the Greasepaint, Smell of the Crowd." Deejays found his friendliness and outgoing manner a far cry from the rigid, well-disciplined Ahmad of a few years ago. Incidentally, his music has moved to a harder swing and contains little of the quiet restrained approach of the "Poinciana" era. . . Les McCann chatting between sets at the Showboat, looking forward to his forthcoming album on Limelight. He also had words of praise for his protege, Monty Alexander, whose session he produced on Pacific Jazz. The album, "Alexander the Great," is getting good air play around the country. . . Ramsey Lewis' week at the Showboat was so good for business the club is presenting him in a one-nighter at Town Hall June 26.

START THE

Two more reasons everybody loves the sound of

JACK JONES

"Seein' The Right Love Go Wrong"

and

"Travellin' On"

K-672 45 RPM single

A GREAT NEW RELEASE
TO FOLLOW-UP "THE RACE IS ON."



LEFT TO RIGHT ARE RICHIE SALVADOR, David Rosen Distributors, Phila.; Ahmad Jamal, Georgie Woods, WDAS; Del Shields, Billboard jazz editor.

SUMMER OFF WITH A BANG!

This will be the
summer's hottest novelty hit.
You've got to hear it
to believe it!

"I'm In Love With Mary"

K-678 45 RPM single

ANOTHER SMASH HIT FROM THE MAN
WHO GAVE YOU "POLKA DOT BIKINI"
AND "THE LEADER OF THE LAUNDROMAT."



Another great
Country & Western hit
goes pop!

"The Bridge Washed Out"

B/W

From a great new movie,
a wonderful new ballad.

"Nobody Waved Goodbye"

K-675 45 RPM single

The Greenwood County
Singers



RADIO-TV PROGRAMMING



SINGER GALE GARNETT joins KDKA-Radio personality Clark Race in the basket of a balloon which took both of them 200 feet in the air over Pittsburgh's Civic Arena in a promotion stunt. Race broadcast his daily show from the balloon for four days. A gaping hole in the balloon the day before had forced Race to crash land from a height of 30 feet, but a sewing job put the balloon back into operation.

Leave Choice of Format to Listener, Says KRLA Mgr.

NEW YORK—The choice of programming for a radio station should be left up to the listeners and DJ's should not be allowed to select records, John R. Barrett, manager of KRLA Radio, Pasadena, Calif., said Thursday (20). Barrett was one of the speakers at a radio program clinic held here Thursday and Friday by the National Association of Broadcasters.

The series of six clinics began Monday and Tuesday in Atlanta, Ga. Other clinics will be in New Orleans May 25-25; Chicago May 27-28; Denver June 7-8, and Los Angeles, June

10-11. Speakers in the clinics include Lawrence Webb, also of KRLA Radio; Elmo Ellis, general manager of WSB, Atlanta; John Hurlburt, WVMC, Mt. Carmel, Ill., and general manager Frank Steward, KTRH, Houston. Other speakers are added in each area. About 100 broadcasters were at the meeting Thursday.

Barrett, who formerly worked in program research at Tulane University, New Orleans, and has done comprehensive study of listening habits of the young adult audience, discussed programming of a modern music

station. He said the entire success of a modern music-Top 40-radio station is "dependent upon the station's ability to mirror in its communications the community it serves. We are charged with serving the wants and needs of the community." A survey of community's wants, which are subjective, shows the "wants" crisscross at a certain point. "This point is the happy beat of popular music," he said.

"Many critics who associate taste with culture and whose individual tastes are different overlook modern radio's vast service to the wants and needs of a community," Barrett said.

The secret of modern radio is consistency. "The sameness hour to hour, day to day and week to week gives the listeners a dependable friend in this vast changing society. There's another ingredient which when coupled with consistency will give you an edge over your competition and that is quality."

Stations should look for a solid foundation for its format, he said. The things that change the most are air personalities, news and music. Therefore the consistency must be in format—the feature material, the jingles, the breaks. "People listen for the music we offer. It is bright, happy . . . expressive of everyday life. Popular music has been an acceptable diversion almost since the dawn of civilization."

"Never has so much and such a variety of music been offered the interested listener. The question is how do you choose music. I don't. The choice is up to the listener."

KRLA Radio queries each week 100 selected retail outlets, along with rack jobbers and juke box operators. This survey is done Tuesday through Friday. Retailers tell which records are their top 15 sellers.

"This information is checked against national surveys such as Billboard magazine," Barrett told the broadcasters. Any variation is rechecked with retailers to find out why that particular record is doing so well in the local market.

An important factor in the success of KRLA Radio, Barrett indicated, was that the deejays do not pick the records to be played.

"Their function is that of en-

(Continued on page 16)

U.K. Moves to Sink Pirates

By CHRIS HUTCHINS

LONDON—The British Government has now definitely decided to put an end to pirate radio stations. The government's broadcasting and TV network, the BBC, is expected to begin taking advertisements for the first time in its 40-year history. But the pirates remain undaunted and one station has announced plans for round-the-clock transmission.

Ministers have drawn up a plan to stop illegal broadcasting from ships and old army forts off the British coast. It involves not only making the pirates illegal, but anyone supplying them with services will be liable to heavy penalties.

However, the present government already is battling to fulfill many of its plans before the summer recess and the bill is unlikely to be introduced until the fall. The stations have attracted large audiences and the bill will doubtless be an unpopular one for a government which is ruling by a small margin and whose immediate future is unsure.

To meet the demand for more pop on radio, Postmaster General Anthony Wedgwood Benn is trying to rush through plans for local radio stations and he has indicated that these would be supported by advertising to help boost the BBC's ailing finances.

But while the government hesitates on its plans, Radio London—the most powerful pirate—has promised that it intends extending its programming to 24 hours very soon.

The British record industry is against both the pirates and any plan to further extend the BBC's 'needle-time' in which it can play commercial disks.

Talent Show to Bow on CBS-TV

NEW YORK — "Hollywood Talent Scouts," a new hour musical and comedy variety TV series, premieres June 22 over the CBS-TV network. Art Linkletter will host the 12-week summer replacement for "The Red Skelton Hour." The 8:30 p.m. (EDT) program will showcase new talent, plus feature entertainment stars.

KLPR-TV to Go 99% Country

By CLAUDE HALL

OKLAHOMA CITY—KLPR-TV, a new u.h.f. station slated to begin broadcasting July 1, will have virtually a complete country music format, general manager and vice-president Omer Thompson said Wednesday (19). It will reportedly be the first TV station with such an extensive country format.

The station will broadcast 5 p.m.-midnight. Jack Beasley, the owner, also owns three full-time country music radio stations—KLPR, Oklahoma City; KTCS, Fort Smith, Ark., and KTOW, Tulsa, Okla. Beasley has been offered the co-operation of WSM, Nashville, and officials of the "Grand Ole Opry," Thompson said. "They said they were willing to help him in any way they could."

Music artists have also promised to help via live performances—the live-music-formatted TV station, which Thompson said would be programmed just like a radio station. These artists include Wanda Jackson, Conway Twitty, Bobby Barrett, and many local performers.

Coverage of the station will be an area of 25-30 miles, Thompson said, but discussions are under way with two community antenna systems to extend the reach of the station throughout Oklahoma. The CATV coverage would reach non-u.h.f. sets.

Programming calls for a teenage bandstand-type show featuring live performers 5-5:30 p.m., followed by taped live country music talent shows through 10:30 p.m. At 10:30 p.m. Beasley is slating a live program for country performers and local personalities patterned after NBC's "Tonight Show." Thompson said this country "Tonight" type show would alternate personal interviews and roundtable discussions with artists playing and singing live music. News is programmed five minutes every hour.

Equipment for the new station has been purchased and a new building to house the station is being constructed beside the site of KLPR-Radio. The broadcasting antenna will be on top of the Liberty National Bank Building in the downtown area.

DIP IN POP SALES IN U. K. LAID TO PIRATE STATIONS

LONDON—Pirate radio stations are being blamed by record industry officials here for falling sales of pop records. Bill Townsley, a director of Decca, said there is a big gap between sales this year and last. "The pirate radio ships pop records most of the time and this injures our sales." Decca, like other record companies, sponsors shows on a pirate station, but "only so long to whet people's appetite so they will buy them."

On the other side of the

fence, Ronan O'Rahilly, joint managing director at pirate ship Radio Caroline, admitted that pirate radio stations had helped the pop record boom, but "it couldn't go on forever." The surge in LP sales in Britain has been attributed to pirate radio stations. February production of singles was 4.7 million, according to the Board of Trade. This compares to 6.5 million in February 1964. However, LP sales are 200,000 up over last year in February.

AFTRA OK's 25% Dues Hike to Defray Strike

HOLLYWOOD—Local American Federation of TV and Radio Artists members have approved a 25 per cent dues increase to pay costs building up in the AFTRA-Electrical Workers

seven-week-old strike against KPOL.

The increase covers 350 members regularly employed or contract employees. The AFTRA (Continued on page 16)

Big problem the station will have, according to KLPR-Radio

(Continued on page 32)

Dean Shows SRO Plus

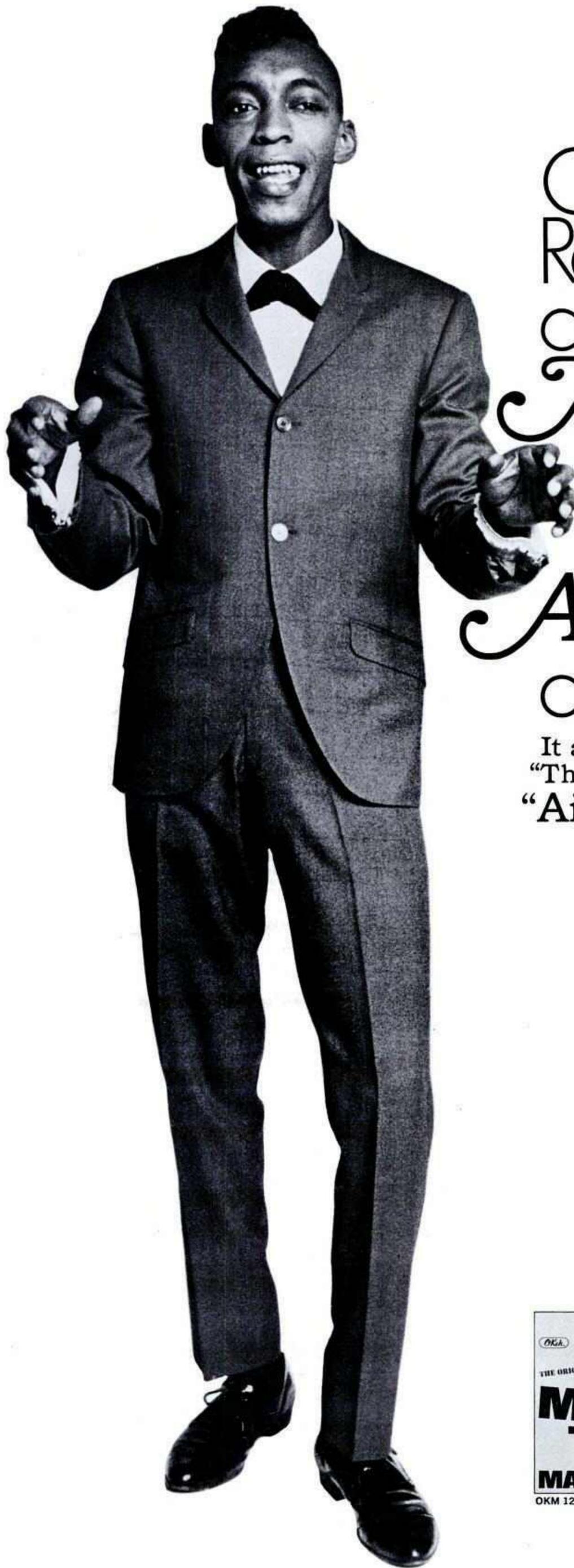
WICHITA, Kan. — Two country music shows featuring Jimmy Dean—both sponsored by radio stations—not only played to capacity crowds here and in Omaha, Neb., and thousands were turned away, according to president Mack Sanders of KOOO Radio, Omaha, and KSIR, Wichita. The shows were Friday (14) in Omaha and Saturday (15) in Wichita.

Midwest promoter Hap Peebles produced the two shows. Besides ABC-TV star Jimmy Dean, the shows featured country stars Carl Smith, Roy Clark, Jean Shepherd, Mac Wiseman, Wanda Jackson, Del Reeves, George Morgan, Moon Mullican, the Cato Sisters and the band of Mack Sanders.

A total of 11,000 saw the Wichita show, about 7,000 were turned away, while 10,000 were at the Omaha show and almost 5,000 had to be turned away. Sanders attributed success of the two shows to general managers Jim Treat, KOOO, and Crawford Clark, KSIR.

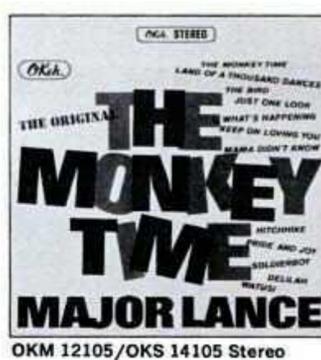


RECORD PROMOTION Managers Association members in Philadelphia will take time out from promoting records June 18 to promote the sale of the "happiness edition" of The Philadelphia Inquirer. The occasion is the Variety Club, Tent No. 13's annual Old Newsboys' Day to raise money for crippled children. From left are RPM president Ted Kellern of Columbia Records, secretary Larry Cohen of Marnel Distributors, Matt Singer of David Rosen, Inc., for ABC-Paramount, and RPM vice-president Ed Cotlar of Chips Distributors for Cameo-Parkway.



Okeh
Records
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Major
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2nd
Anniversary
of consecutive hits!

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"The Monkey Time," and now it's
"Ain't It a Shame" 4-7223



OKM 12105/OKS 14105 Stereo



OKM 12106/OKS 14106 Stereo

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100% Pure Folk Music Key To Success of WJRZ Fest

By HANK FOX

NEWARK, N. J.—Jerry White, WJRZ disk jockey who runs the "Folk Fest" show here, feels that a heavy diet of ethnic music is the best success formula for a folk program.

White, who originated the folk program three years ago, points out that the "commercial" folk music is generally integrated into other programming outlets. Therefore, White feels, a folk program can make the grade best by staying with the "pure" stuff.

Jerry White believes his audi-

ence is made up of a hard core of listeners, mainly between the ages of 15 and 25. Using the Pulse ratings, he estimates his listeners number up to 50,000 for his week-end shows alone.

The "Folk Fest" is also carried on WFME, WJRZ's FM counterpart, making it the only folk show in the greater New York area broadcast by both media.

Both Jac Holzman of Vanguard and Elektra's Maynard Solomon rate "Folk Fest" as one of the two folk shows on the air that sell records, White says, the other being heard on

KHRM-FM, Los Angeles.

Vanguard and Elektra will begin advertising campaigns, independently of each other, on the "Fest."

One show each week, during the spring and summer, is aired from Palisades Amusement Park, N. J. The last two seasons White featured local amateur talent. Any group could audition and be invited to perform later.

Important Start

White does not take sole credit for those singers who receive record contracts, but he feels that he was important in starting their careers moving in

the right direction.

Buffy Sainte Marie, Jesse Collin Young, Dale Stanley and Phil Ochs appeared on the "Folk Fest" prior to establishing themselves as recording artists. Jim and Jean are the latest "Folk Fest" singers to release an album.

In explaining how the show helped these folk singers, White points out that "noise in New York reverberates throughout the country."

In addition to the amateurs, White booked one or two professionals each week.

This year, however, the format of the live show has changed. Although there was no shortage of amateur talent, the caliber of performances was below the level of acceptance. Since the show was being broadcast over radio, White realized that something must be done. The decision: White shifted

the show to Wednesday night and now features only professional folk singers. Generally the artist sings new material that has not yet been recorded.

The show's ratings have risen. At the Banjo Palace, site of the broadcast, not even standing room is available. White finds that his audience at the Park is made up, not of the curious passerby, but of his regular listeners who come down especially for the show.

The rapport with the audience varies between intense concentration and silence to excitement.

In booking talent, White uses New York's Greenwich Village—long time haven for folk music. Also, three Village nightclubs, who advertise on the show, direct their performers to Folk Fest.

The benefit performance at the Village Gate, for the Committee for Miners at Hazard, Ky., is another illustration of the show's effectiveness. With only an advance sale of 10 tickets for the Sunday afternoon benefit, the Village Gate asked White to mention the drive. White plugged the benefit only twice on his Saturday 10:30 p.m.-12:30 a.m. show and the next day, brought some of the artists appearing at the benefit to his Palisades Park show.

One hour later, the time of the benefit, 500 persons showed at the Village Gate. For the next benefit, the 200-seat Bitter End Cafe also had to be used for two performances in addition to the Gate. Many would-be patrons had to be turned away.

RADIO RESPONSE RATING

ATLANTA . . . Second Cycle

MAY 29, 1965

TOP STATIONS

Call Rank Letters % of Total Points

★ POP Singles

1. WQXI 50%
 2. WPLO 37%
 - Others 13%
- (WFOM, Marietta, Ga.
WSMA, Smyrna, Ga.)

★ POP LP's

1. WSB 50%
 2. WGST 37%
 - Others 13%
- (WIIN, WAKE)

★ R&B

1. WAOK 60%
2. WERD 40%

★ COUNTRY

1. WGUN (Decatur, Ga.) 39%
2. WYZE 29%
3. WTJH (East Point, Ga.) 22%
4. WAIA 10%

★ CONSERVATIVE

1. WIIN 62%
 2. WSB-FM 18%
 3. WAKE 12%
 - Others 8%
- (WLTA-FM
WKLS-FM)

★ CLASSICAL

1. WGKA-AM-FM 60%
 2. WSB-FM 28%
 - Others 14%
- (WKLS-FM
WGST)

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.

TOP DISK JOCKEYS

Call Rank Disk Jockey Letters % of Total Points

★ POP Singles

1. Pat Hughes WQXI 43%
 2. Paul Drew WPLO 26%
 - Others 31%
- (Sam Hale, WQXI
Red Jones, WQXI
"Big Hugh Baby" Jarrett, WFOM
Allen King, WPLO
Steve Canyon, WPLO
John Fox, WPLO)

BY TIME SLOT

- Morning Red Jones, WQXI
Mid-Morning Sam Hale, WQXI
Early Afternoon Tony Taylor, WQXI
Traffic Man Pat Hughes, WQXI
Evening Man Paul Drew, WQXI
Late Evening Paul Drew, WQXI

★ PROGRAM DIRECTOR, MUSIC DIRECTOR OR LIBRARIAN

(Most Co-Operative in Exposing Records)

- Jim Davenport, WFOM V.-P. and Gen'l Mgr.
Allen King, WPLO Music Director
Bob Baker, WPLO Program Director
Pat Hughes, WQXI Music Director

★ TOP TV BANDSTAND SHOW

(Exposing Records & Artists)

*NOTE: NO LOCAL TV BANDSTAND SHOWS IN ATLANTA AREA.

★ POP LP's

1. Norm Brooks WGST 32%
2. Johnny Murray WSB 29%
3. Bob Van Camp WSB 20%
4. John Doyle WSB 19%

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. Burke Johnson WAOK 46%
2. Zilla Mays WAOK 15%
3. D. Robert Scott WERD 13%
4. Bob McKee (Tie) WAOK 10%
5. Cousin Herb Lance (Tie) WERD 10%
6. Jimmy Whittington WERD 6%

★ JAZZ

1. Herb Lance WERD 49%
2. Lee Nance WGKA-AM-FM 38%
3. Jerry Thompson WAOK 13%

★ COUNTRY

1. Ray Kinnamon WYZE 35%
 2. Bob Gallion WGUN 30%
 3. Johnny "K" (Koval) WTJH 14%
 - Others 21%
- (Ken Rogers, WAIA
"Buzz" Walker, WGUN
Van "Q" (Temple), WYZE)

★ FOLK

- Lee Nance WGKA-AM-FM (Sat. 3:30-4:30 p.m.)

STATIONS BY FORMAT

ATLANTA: Nation's 22d Radio Market (15 AM; 6 FM). 5 Contemporary, 3 Pop-Standard, 1 Standard, 2 Standard-Pop, 1 Conservative, 3 Conservative-Standard, 3 Country, 1 Country-Gospel, 2 Rhythm & Blues, 1 Classical.

WAIA: 1,000 watts. Independent. Music format: Country. Bobbie Mercier is in charge of news dept. News 6 times daily. Gen'l mgr. John R. Dorsey. Send 2 copies each of 45's and LP's to station mgr., Ken Rogers, P.O. Box 20698, Atlanta, Ga. 30320.

WAKE: 1,000 watts. CBS affiliate. Music format: Standard-Pop. Special programming: Atlanta Cracker baseball and Auburn Univ. football in season. Ed Shane is in charge of news dept. Airplane news for traffic. Regular 5-min. newscasts. Gen'l mgr., Bert Welland. Send 3 copies of 45's and 2 copies to operations mgr., Jim Robinson, Georgian Terrace Hotel, Atlanta, Ga. 30383.

WAOK: 5,000 watts. A Capitol station. Music format: Rhythm & Blues. Negro-oriented programming. Highly identifiable air personalities. Editorializes daily. Special programming: "Around Town," woman's show with discussion and interviews, 9-10:15 a.m. M-Sat. "For Your Information," discussion show, 4-5 p.m. Sun. Band remote (live) 11-11:30 p.m. Mon., Thurs. James Wood is in charge of 4-man news dept. Airplane news for traffic. 1 mobile unit. Regular 5-min. newscasts. "Special Report," 7:45-8 p.m. M-F. Gen'l mgr., Kenneth Goldblatt. Send 3 copies of 45's and 1 copy of LP's to prog. dir., Burke Johnson, 110 Edgewood Ave., N.E., Atlanta, Ga. 30303.

WAVO: 1,000 watts. Bob Jones Univ. Radio. Music format: Conservative-Standard. Editorializes occasionally. 5-min. news on the hour, 10-min. news at 12 noon, 1/2-hr. news at 5 p.m. Gen'l mgr., Elmer L. Rumminger. Send 2 copies of 45's and 1 mono and 1 stereo copy of LP's to music dir., Donna Dickson, Box 111, Decatur, Ga. 30031.

WAVQ-FM: 7,200 watts. Music format: Conservative-Standard. Simulcasts part of day with WAVO. Address and personnel same as WAVO.

WERD: 1,000 watts. Independent. Music format: Rhythm & Blues. Editorializes occasionally. Highly identifiable air personalities. Special programming: Local high school and college football in season. "Today in Atlanta," woman's show with Bernita Bennett, 9:30-10:30 a.m. M-F. "Memories of You," poetry by Preston Mobley, 1:15-2 p.m. Sun. "Brunch With Bernita," interview show, 9:30-10 a.m. Sat. "The Hungry Club," from Butler St. Y.M.C.A. featuring speaker and forum, 12:45-1 p.m. Wed. 2-man news dept. 5-min. news on the hour. "Washington Reports to the People," on tape from AFL-CIO, 5:45-6 p.m. daily. "News Round-Up," 2:25-3 p.m. Sun. Gen'l mgr., A. H. Sadler. Send 4 copies of 45's and 2 copies of LP's to prog. dir., Preston Mobley, 330 Auburn Ave. N. E., Atlanta, Ga. 30303.

WFOM: 1,000 watts. Independent. Music format: Contemporary. Joe Tucker is in charge of news dept. Associated News at 55, headlines on the half hour. V.P. and gen. mgr., J. A. Davenport III. Prog. dir., Jerry Crowe. Send 3 copies each of 45's and LP's to Jimmy Davenport, 165 S. Cobb Dr., Marietta, Ga.

WGKA: 1,000 watts. Market 1 affiliate. Music format: Classical. Special programming: "Tonight at the Met," discussion of operas performed during season. "Opera Interviews," before performance during season. "Salzburg Festival," taped live in Austria for airing later. Arthur Borgerson is in charge

of news dept. News on the hour, half hour during drive time. Pres. and gen'l mgr., Barton Isbell. Send 2 stereo copies of Broadway Show and Classical LP's to prog. dir., Jonathan Phelps, 1140 Peachtree St., N.E., Atlanta, Ga. 30309.

WGKA-FM: ERP 9,400 watts (permit for increase to 100,000 watts applied for). Simulcast with WGKA.

WGST: 5,000 watts. ABC affiliate. Owned by Georgia Institute of Technology. Music format: Standard. Special programming: Georgia Tech. football and basketball, Little League baseball, Atlanta International Raceway and local high school basketball tournament in season. "Metropolitan Opera," live in season, 2-4:30 p.m. Sat. Bernie Brown is in charge of 5-man news dept. 2 mobile units, 1 mobile studio. Originating station for Georgia News Network (20 stations) 15-min. news 7:30 a.m. M-F. Gen'l mgr., J. W. Collins. Prog. dir., Jim Garner. Send 2 copies each of 45's and LP's to music dir., Norm Brooks, 165 8th St., N.W., Atlanta, Ga. 30309.

WGUN: 50,000 watts. Mutual affiliate. A Dee Rivers station. Music format: Country-Gospel. Special programming: American Legion baseball in season. "Big GUN Barn Dance," with interviews, live music and games, 3-7:30 Sat. "Big GUN Day" celebration first Sat. of August, 15th year (drew 60,000 people last year). Dave Hill is in charge of 3-man news dept. 1 mobile unit. Mutual news on hour and half hour. Gen'l mgr., John Fulton. Send 4 copies of 45's and LP's to prog. dir., Dave Hill, 217 Ponce de Leon Ave., Decatur, Ga.

WIIN: 5,000 watts. Independent. Music format: Pop-Standard. Bob Brisendine is in charge of 3-man news dept. Airplane news for traffic. Regular newscasts. Gen'l mgr., Fred W. Wagenvoord. Send 2 copies of LP's to prog. dir., Jim Stevenson, 1421 Peachtree St. N.E., Atlanta, Ga. 30309.

WKLS-FM: ERP 19,000 watts (goes to 200,000 watts on June 15). Independent. Music format: Conservative-Standard. All stereo. Editorializes 3 times daily. Special programming: "Randy Jones Quartet" live from Yohannon's Supper Club, 12 mid-12:30 a.m. Fri. "Time and Temperature," every 3 min. 6-9 a.m. daily. No newscasts. Gen'l mgr. and prog. dir., Donald C. Kennedy. Send 1 stereo copy of LP's to Mr. Kennedy, Box 13242, Atlanta, Ga. 30324.

WLTA-FM: ERP 10,000 watts. Independent. Music format: Conservative. No newscasts. Gen'l mgr. and prog. dir., Ethel Holly. Send 1 stereo copy of LP's to Mr. Holly, P.O. Box 10536, Atlanta, Ga. 30310.

WOMN: 500 watts. Independent. Music format: Pop-Standard. Editorializes as needed covering local situations. Local play-by-play sports in season. Special programming: "Shopping With Shirie," woman's show, 9:30-11 a.m. M-F. "Public Servant's Report," 2 p.m. M-F. "Trading Post," 12:05 p.m. M-F. "Callow's Adventures," 5:15 p.m. M-F. Barron Keene is in charge of 5-man news dept. Helicopter news for traffic. 2 mobile units. Dekalb News on hour and half hour. M-Sat. Gen'l mgr., Ken Wallace. Send 3 copies of 45's and 2 copies of LP's to prog. dir., Bill Hill, 119 E. Court Sq., Decatur, Ga.

WPLO: 5,000 watts. A Plough Broadcasting, Inc., station. Music format: Contemporary. Highly identifiable air personalities. John Cleary is in charge of 4-man news dept. Airplane news for traffic. Mobile units. Regular news-

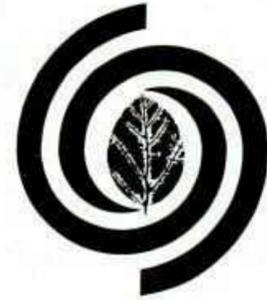
(Continued on page 16)

VOX JOX

Congratulations to Robert W. Dickey of KDKA Radio, Pittsburgh. He's a father for the 10th time. . . . A. L. Andersen has just been named general manager of KVOC Radio, Casper, Wyo. He was formerly with KMNS Radio in Sioux City, Iowa. . . . Everyone attending the Country Music Association presentation June 7 in Chicago should say hello to general managers Jim Treat, KOOO Radio, Omaha, Neb., and Crawford Clark, KSIR Radio, Wichita, Kan., who expect to be there. . . . Personality Jack Harris returned to WJR Radio, Detroit, for the 9:15-9:40 a.m. Open House show Monday through Friday. . . . WTVJ-TV, Miami, is planning to purchase complete equipment for origination and transmission of color. . . . General manager Gene Wilkey of KMOX-TV, St. Louis, has been named a member of the board of directors Mental Health Association. . . . WJRZ Radio, Newark, N. J., ran a contest recently featuring a medley of famous radio themes such as themes for the "Goldbergs," "Easy Aces," and "Mr. District Attorney." . . . Fifty WJRZ listeners were invited guests of Warner Bros. Records Saturday (22) at a taping of comedian Joan Rivers at the Bitter End Cafe, New York. . . . The National Music Council presented a citation for excellence in broadcasting to WBBF-FM Radio Tuesday (11) in Rochester, N. Y., for the station's "splendid presentation of the spectrum of serious American music." . . . Best of luck, Clark Reid, in your new job as program manager of WRCV and public affairs director at Radio, Phila. The same to Jack Rattigan, new music director WRCV. . . . Victor Borge was presented a Connecticut Broad-

(Continued on page 16)

WHO SAYS BUSINESS IS BAD?

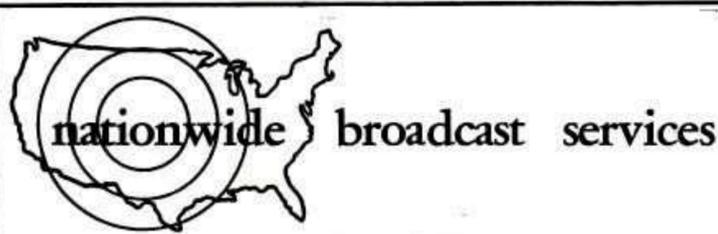


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STATIONS BY FORMAT

• Continued from page 14

casts. Gen'l mgr., Herb Goloembeck. Prog. dir., Bob Baker. Send 4 copies of 45's and 2 copies of LP's to music dir., Allen King, 805 Peachtree St., Atlanta, Ga. 30308.

WPLO-FM: ERP 36,000 watts. Music format: Contemporary. Simulcasts with WPLO from 6 a.m. till 2 p.m. and entire weekend. Same address and personnel as WPLO.

WQXI: 5,000 watts. Fox, Wells and Rogers station. Music format: Contemporary. Highly identifiable air personalities. Editorializes occasionally. Special programming: On-the-scene reports from local sporting events. "Jack Hurst On Sports," 8 1-min. shots a day. "Open Line," Audience call-in and forum show, 11 p.m.-mid. M-F. Ski and fishing reports hourly in season. Dick Moore is in charge of 7-man news dept., Helicopter news for traffic, 2 mobile units. Regular newscasts, 15-min. news 7:55 a.m. V.-P. and gen'l mgr., Kent Burkhardt, Assist. gen'l mgr. Red Jones. Send 3 copies of 45's and 1 copy of LP's to music dir., Pat Hughes, 3165 Mathieson Dr. N.E., Atlanta, Ga. 30305. WQXI-FM: Will sign-on about Sept. 1, 1965.

WSB: 50,000 watts. NBC affiliate. Cox Broadcasting Corp. Music format: Pop Standard. Editorializes daily. Special programming: Local high school football and basketball in season. "Contact," audience call-in giving views on topics of the day, 10-11 a.m. Sun-F. Station features a topic of the day with all station-breaks, newscasts and promos aimed at theme. "Sound-Off," audience call-in with any "gripe" 9-10 a.m. daily. "WSB-Metro," saluting local people, deserving praise, 1-4 p.m. daily. "Night Beat," with reporters covering sporting events, night clubs and interesting happenings. King Elliott is in charge of 12-man news dept. Helicopter news for traffic 4 hrs. a day, 7-9 a.m., 4-6 p.m. 3 mobile units for radio and 3 for television (WSB-TV). Gen'l mgr., Elmo Ellis. Send 4 copies each of 45's and LP's to prog. dir., Brent Hill, 1601 W. Peachtree St. N.E., Atlanta, Ga. 30309.

WSB-FM: ERP 100,000 watts. Music format: Standard-Pop. Multiplex-stereo. Special programming: "Frankly Speaking," with Frank Stiteler featuring interviews and commentary on sports. "Atlanta Symphony Orch." live in season and "Baird's Beat," featuring news on doings of people no longer in limelight. Same address and personnel as WSB.

WSMA: (station will be known as WYNX after June 4) 10,000 watts. Independent. Music format: Contemporary. Editorializes weekly. Special programming: Atlanta Cracker baseball in season. "Bill Dickey on Sports," 8:15 a.m. and 5:15 p.m. M-Sat. Rob Roberts is in charge of 4-man news dept. Helicopter news for traffic, 1 mobile news cruiser. Regular newscasts. Gen'l mgr., Victor W. Aderhold. Send 5 copies of 45's and 2 copies of LP's to prog. dir., Tommy Goodwin, P.O. Box 526, Smyrna, Ga. 30080.

WTJH: 5,000 watts. Independent. Music format: Country. Editorializes occasionally. Special programming: Little League Hardball and local softball in season. "The Moose Lodge" 5:45 p.m. Sat. John J. Koval is in charge of 4-man news dept. Helicopter news for traffic, 2 mobile units. Regular newscasts. Gen'l mgr., William B. Hill. Send 3 copies of 45's and 2 copies of LP's to prog. dir., John J. Koval, P.O. Box 72, East Point, Ga. 30044.

WYZE: 5,000 watts. Independent. Music format: Country. Editorializes

twice daily. Special programming: Sports-Car Racing, Little League baseball and local high school baseball in season. Jim McRee is in charge of news and sports dept.'s 5-min. news on the hour and half hour. 15-min. news at 8 a.m. and noon. Gen'l mgr., Warren Roberts. Send 2 copies each of 45's and LP's to prog. dir. Ray Kinnamon, 1430 Atlanta Merchandise Mart, Atlanta, Ga. 30303.

WXKW's New Format Hailed

TROY, N. Y. — WXKW-Radio launched a new format of rhythm and blues May 7 and the audience reaction the past weeks "has been nothing short of sensational," according to program director Ed McKee. Before the change, the station programmed good music and featured radio drama. "Our ratings were terrible."

Very little money was spent in promotion, McKee said, and very few accounts have been lost because of the change. In fact, "we picked up some new accounts which never would have considered us before."

The reason for the success of the new format, McKee attributes to the power of r&b in the tri-city market of Troy, Albany and Schenectady. He said the station had opened a new door in the area also for artist exposure and everything with potential is being given air play.

Vincent Lopez To Be Honored

NEW YORK—Vincent Lopez will be honored by the New York Chapter of the Broadcast Pioneers at a dinner here Tuesday (11). This will be the first industry salute to the orchestra leader and pianist whose broadcasting career dates back to 1921. He participated in the inaugural radio program of the National Broadcasting Co. in 1926.

Election and installation of officers of the Pioneer chapter will also take place at the dinner-meeting.

Cole Tribute

MANCHESTER, N. H.—"A Memorial Tribute to Nat King Cole" over WGIR Radio here was selected as the best program in the State by the New Hampshire Federation of Women's Clubs. The program was created and narrated by Donn Tibbets.

VOX JOX

• Continued from page 14

casters Association award for his contributions to education and the arts Thursday (13) by Connecticut Governor John Dempsey during a special meeting of the CBA. . . . The International Radio and TV Society offered a salute to Ed Sullivan Monday (17) at a noon luncheon. Comedian Alan King entertained. . . . Congratulations to Barry Gray, host of the Barry Gray Show over WMCA, New York, which has chalked up 15 years. . . . Operations director David R. Klemm, WXYZ Radio, Detroit, was recently a guest lecturer before radio and TV students of the University of Indiana.

CLAUDE HALL

RADIO-TV PROGRAMMING

NAB Favors FCC Control of CATV

SPRINGFIELD, Ill. — The National Association of Broadcasters is seeking prompt FCC control over community antenna TV systems, NAB President Vincent T. Wasilewski said Friday (14). The action is to insure that CATV systems remain a supplementary extension of free radio and TV—and not a replacement for them, he said.

Speaking before a meeting of the Illinois Association of Broadcasters, Wasilewski said the NAB favors the FCC's assumption of jurisdiction over CATV rather than congressional legislation because FCC control promises quicker action

in laying out ground rules for CATV operations.

"At the present time, nothing prevents a CATV operator from deleting your program and running one of his own — or from deleting your commercials and running his own. There is nothing to prevent a CATV operator from carrying via his system radio signals from major cities whose principal stations are better able to afford more luxurious music libraries, high-priced talent, perhaps some nationally-known, more-experienced announcers."

NAB's board of directors and its future of broadcasting committee plan to submit arguments on a series of questions to the FCC regarding whether CATV should be permitted to enter large markets, be permitted to bring in radio and TV stations from distant cities, and whether cross-ownership of CATV and broadcasting stations should be allowed.

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 May 30, 1960

1. Cathy's Clown, Everly Brothers, Warner Bros.
2. Stuck on You, Elvis Presley, RCA Victor
3. Good Timin', Jimmie Jones, Cub
4. He'll Have to Stay, Jeanne Black, Capitol
5. Greenfields, Brothers Four, Columbia
6. Night, Jackie Wilson, Brunswick
7. Paper Roses, Anita Bryant, Carlton
8. Sixteen Reasons, Connie Stevens, Warner Bros.
9. Burning Bridges, Jack Scott, Top Rank
10. Cradle of Love, Johnny Preston, Mercury

POP SINGLES—10 Years Ago May 28, 1955

1. Cherry Pink and Apple Blossom White, Perez Prado, RCA Victor
2. Unchained Melody, Les Baxter, Capitol
3. Dance With Me, Henry, Georgia Gibbs, Mercury
4. Ballad of Davy Crockett, Bill Hayes, Cadence
5. Unchained Melody, Al Hibbler, Decca
6. Ballad of Davy Crockett, Fess Parker, Columbia
7. Ballad of Davy Crockett, Tennessee Ernie Ford, Capitol
8. Blossom Fell, Nat King Cole, Capitol
9. Unchained Melody, Roy Hamilton, Epic
10. Rock Around the Clock, Bill Haley, Decca

R&B SINGLES—5 Years Ago May 30, 1960

1. Doggin' Around, Jackie Wilson, Brunswick
2. Cathy's Clown, Everly Brothers, Warner Bros.
3. All I Could Do Is Cry, Etta James, Argo
4. Ooh Poo Pah Doo (Part 2), Jessie Hill, Minit
5. White Silver Sands, Bill Black's Combo, Hi
6. Mack the Knife, Ella Fitzgerald, Verve
7. Stuck on You, Elvis Presley, RCA Victor
8. Madison Time, Ray Bryant, Columbia
9. Night, Jackie Wilson, Brunswick
10. Good Timin', Jimmie Jones, Cub

POP LP's—5 Years Ago May 30, 1960

1. Sold Out, Kingston Trio, Capitol
2. Theme From A Summer Place, Billy Vaughn, Dot
3. Elvis Is Back, Elvis Presley, RCA Victor
4. The Sound of Music, Original Cast, Columbia
5. Sixty Years of Music America Loves Best, Various Artists, RCA Victor
6. Mr. Lucky, Henry Mancini, RCA Victor
7. Button-Down Mind of Bob Newhart, Warner Bros.
8. Encores of Golden Hits, Platters, Mercury
9. Italian Favorites, Connie Francis, MGM
10. This Is Darin', Bobby Darin, Atco

POP-STANDARD 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	CRYING IN THE CHAPEL, Elvis Presley, RCA Victor 0643	6
2	—	I'LL NEVER FIND ANOTHER YOU, Seekers, Capitol 5383	10
3	3	BABY THE RAIN MUST FALL, Glenn Yarbrough, RCA Victor 8489	12
4	2	CAST YOUR FATE TO THE WIND, Sounds Orchestral, Parkway 942	11
5	4	QUEEN OF THE HOUSE, Jody Miller, Capitol 5402	6
6	6	ENGINE, ENGINE #9, Roger Miller, Smash 1983	4
7	5	DREAM ON LITTLE DREAMER, Perry Como, RCA Victor 8433	8
8	7	L-O-N-E-L-Y, Bobby Vinton, Epic 9791	4
9	9	YOU WERE ONLY FOOLING, Vic Damone, Warner Bros. 5616	6
10	8	HUSH, HUSH, SWEET CHARLOTTE, Patti Page, Columbia 43251	6
11	10	THREE O'CLOCK IN THE MORNING, Bert Kaempfert & His Ork, Decca 31778	5
12	12	A WALK IN THE BLACK FOREST, Horst Jankowski, Mercury 72395	4
13	18	(Remember Me) I'M THE ONE WHO LOVES YOU, Dean Martin, Reprise 0369	2
14	15	WISHING IT WAS YOU, Connie Francis, MGM 13331	5
15	17	CATCH THE WIND, Donovan, Hickory 1309	3
16	13	AL'S PLACE, Al Hirt, RCA Victor 8542	9
17	14	WHAT DO YOU WANT WITH ME, Chad & Jeremy, World Artists 1052	8
18	19	TELL HER (You Love Her Every Day), Frank Sinatra, Reprise 073	2
19	23	APPLE BLOSSOM TIME, Wayne Newton, Capitol 5419	2
20	21	WHAT'S HE DOING IN MY WORLD, Eddy Arnold, RCA Victor 9516	3
21	25	BRING A LITTLE SUNSHINE, Vic Dana, Dolton 305	2
22	—	WORLD OF OUR OWN, Seekers, Capitol 5430	1
23	24	WHEN THE SHIP COMES IN, Peter, Paul & Mary, Warner Bros. 5625	3
24	—	I LOVE YOU SO, Bobbi Martin, Coral 62452	1
25	—	NO ONE, Brenda Lee, Decca 31792	1

AFTRA Dues Hike

• Continued from page 12

local hopes to raise \$50,000 from the action. Top bracket members in the \$50,000 and above category will have their dues raised from \$150 to \$200.

The increase comes on top of an already voted levy of 1 per cent on gross salary to also help defray strike costs which runs about \$1,000 a day.

Union and management are waiting the outcome of a National Labor Relations Board election to ascertain whether AFTRA represents the striking announcers. Issues involve automation and a health and welfare plan. Since the strike the station has hired outside help, including engineers, which it claims it will keep on staff.

KRLA Mgr. Says

• Continued from page 12

maintaining or coordinating programming elements, not that of programming the radio station. Music is the best service we have to offer. I do not view it as something which should be trusted to anything less than an expert in the field." KRLA Radio has a man whose duty is choosing the records because "programming can win you a market or lose you a job. It requires detailed management supervision."



WCBS-RADIO's BILL RANDLE interviews singer Hank Williams Jr. at Columbia University, New York, where Williams lectured on folk music to students. Randle has programs 12:20-12:55 p.m. and 4:15-4:55 p.m. weekdays, and 3:05-6:50 p.m. Saturdays over the New York station, besides teaching American Folk Culture at the university.

Definitely
**THIS IS [^]THE
SIDE ON**



BRENDA LEE'S
new smash

Too Many Rivers

DECCA 31792
RECORDS

The 'Greasepaint' Has A Rub—Philosophy

NEW YORK—Anthony Newley never lets underdogs lie. In "Stop the World—I Want to Get Off," his previous musical effort, Newley took up the cudgels of "Littlechap," a sort of musicalized "Everyman." Now he's apparently fighting the same battle over familiar philosophic grounds as "Cocky," another of the world's downtrodden who fights a never-winning (until the climax, of course) game against The Establishment,

in his new musical "The Roar of the Greasepaint—The Smell of the Crowd," which opened at the Shubert Theater May 16.

It's Newley's show all the way. He's one of the two principal players, sharing credits with Cyril Ritchard, Newley collaborated on the score with Leslie Bricusse, and he directed, as well. Newley has a lot of theatricality going for him as a performer, songwriter and director, but all these attributes get bogged down in his elementary moralizing. It is slow, tedious and seldom stimulating.

The sparks come occasionally, though, and they're mainly due to the bright score. "Who Can I Turn To," already a recognizable item stemming from Tony Bennett's version on the Columbia label released several months ago, sets the mood from the first strains of the overture. There are such other bright entries as "A Wonderful Day Like Today," "My First Love Song," "The Joker," a rousing song-and-dance routine dueted by a stirring "Feeling Good," sung by Gilbert Price.

A smattering of little people dressed in the mode of Jackie Coogan as "The Kid," help keep the songs and dances lively. The music is lively enough and the only tune that needs changing is Newley's philosophic one.

MIKE GROSS

RCA'S CASTER MAKING ROAR

NEW YORK—As the opening curtain rose on the David Merrick production of the Anthony Newley-Leslie Bricusse Musical, "The Roar of the Greasepaint—The Smell of the Crowd," May 16, the sales of the RCA Victor original cast album had passed the 100,000 mark.

The Victor cast album, starring Newley and Cyril Ritchard, was recorded March 14 and released nationally March 22, two months before the show's Broadway bow. This week's issue of Billboard places the album on the 91st position in the Hot LP's chart.

Nancy Wilson At Grove Has 'Em Breathless

LOS ANGELES — Nancy Wilson's new bistro act, unveiled at the Coconut Grove Wednesday (19), was a rewarding blend of something old, something new and a decided tinge of emotional blue.

Making her second appearance at the Grove in less than a year, Miss Wilson enthralled opening night patrons with her sensual siren quality, never forgetting her emotional roots steeped in the blues.

Her repertoire included such titles as "On a Wonderful Day Like Today," "Beer Barrel Polka" (swung like a legit pop tune and not a fraternity picnic ditty) and a medley of "Emerging Songs" associated with the teenage mop-top school.

Miss Wilson's choice of old favorites in which she caressed each word, intensely interpreting each phrase, included "A Good Man Is Hard to Find," "Who Can I Turn To," "Bill Bailey" and "He's Not the Man for Me." Her backing was provided by Freddy Martin's orchestra and the Kenny Dennis Trio.

As indicated by this performance, Miss Wilson is at the peak of excellence, with superb phrasing, overpowering emotion and breath control which allows her to shift from a shouting passage into a gentle whisper with nary a beat missed. She was especially effective with slow readings on "More" and "I'm Nobody's Sweetheart."

ELIOT TIEGEL

New York PRESS BOX SCORE

"The Roar of the Greasepaint—The Smell of the Crowd"

"The Roar of the Greasepaint—The Smell of the Crowd," by Anthony Newley and Leslie Bricusse, opened at the Shubert Theater, New York, May 16, to mixed reviews. The musical, which stars Newley and Cyril Ritchard, has been released as an original Broadway cast album by RCA Victor. The Howie Richmond organization is publishing the score through its Music Theatre (BMI) firm.

Following is a breakdown of the critics' appraisal:

TIMES: SHOW—"... pretentious and corny ..."

SCORE—"... almost 20 songs ... several of them are turned to lively account in terms of amusing and exciting theater."

HERALD TRIBUNE: SHOW—"Everything that works ... is old hat. What hurts is the facade of freshness, greasepaint smeared on the wrong face."

SCORE—"They are music hall stuff, even race track stuff, but they are unabashedly what they are—and that's a little something in this day when music is so unabashedly what it isn't. They really have no business doing a junior league Walter Lippmann's work, and the lyrics go in for clowns whose painted hearts are breaking, but the effect is lively, or at least busy."

NEWS: SHOW—"... a whirligig of fun and fantasy."

SCORE—"There are good rousing songs and witty ones."

POST: SHOW—"... a musical of interesting originality."

SCORE—"... enchanting score ..."

JOURNAL-AMERICAN—SHOW—"... only a mild evening."

SCORE—"... the music is magical ..."

WORLD-TELEGRAM and SUN—SHOW—"... a triumph of showmanship over material."

SCORE—"... all of (the songs) have been available on records for some weeks, and a few have become hits on radio and TV and the juke boxes, which is bound to help. Newley sings many of them, but Gilbert Price ... owns his own ovations with 'Feeling Good'."

PEOPLE AND PLACES

United Artists' Jay and the Americans have recently completed a cameo role in the Universal-International film, "Snowball." The group will sing "Two of a Kind" in the film. . . . Stu Phillips, who directed the Lettermen's TV show, "Around New York," to be shown on NBC-TV June 4, in town for some quickie promotion. He was accompanied by the Lettermen's manager Jesse Rand. Phillips is readying to record an album with orchestra and chorus for Capitol Records. . . . Comedienne Joan Rivers will record her first album for Warner Bros. May 27 at Greenwich Village's Bitter End. . . . Woody Allen will tape a Mike Douglas TV session June 31, the day he opens at Mr. Kelly's in Chicago.

Vivienne de La Chiesa is now in New York doing promotional work in conjunction with her LP and single, "The New Vivienne de La Chiesa" and "When You Got a Guy in Some Other Town," respectively, on the 20th Century-Fox label. . . . Joe and Eddie, folk singing duo, currently in the East touring the college concert circuit for their latest Crescendo release, "Depend On Yourself." . . . Gary LeMel, Vee Jay recording artist, back in Hollywood to tape appearances on "Hollywood A Go-Go" and "The Lloyd Thaxton Show" following his extended national promotional trek. . . . Singer Johnny Tillotson makes his third appearance in three weeks on ABC-TV's "Nightlife" show May 26. . . . The Serendipity Singers will be showcased for a total of 55 minutes on the NBC-TV "Today Show" May 31.

Vi Velasco, singing with Vee Jay Records, set for TV guest shots on "The Merv Griffin Show," "The Clay Cole Show" and on Al Hirt's TVer this summer. . . . Bobby Goldsboro goes to London next month to make his debut on BBC-TV variety shows. . . . Singer Steve Alaimo, ABC-Paramount star, has been signed as one of the regulars on "Where the Action Is," the Dick Clark production for the ABC-TV network, debuting June 28.

MIKE GROSS

Grammy TV-er Wins Show Category; Loses in Format

NEW YORK—The National Academy of Recording Arts and Sciences (NARAS) and several of its 1964 "Grammy" award winners came to the TV forefront last week (18) with an hour-long TV special on NBC, "The Best on Record." A TV tie-in for NARAS' annual "Grammy" presentations, has been part of the organization's buildup to bring the awards to the stature of the "Oscar," the "Emmy" and the "Tony," but that goal has not yet been achieved.

By the time the official "Grammy" show gets on the air, the winners have long been known, the songs, for the most part, have had their day on the

charts, and many of the winning performers already been seen doing their specialties on countless number of other TV variety shows. Thus, in this reprise, the edge and the excitement has been worn off.

The NARAS message should be told, the "Grammy" should become an important entertainment industry award, but a roundup of assorted winners lip-syncing their disk hits of the previous year isn't the kind of format that the organization or Timex, the sponsor, which has stayed with show for the past several years, should remain content with.

As it stood, though, the May 18 showcasing was an agreeable stanza. Despite such unforeseen mishaps as the cancellation of Armstrong, Dean Martin, Jack Jones, Allan Sherman and Frank Sinatra, the show flowed smoothly and has an easygoing tasty flavor to it. It was only Armstrong's non-appearances that shook up the proceedings since he was scheduled to sing his "Hello, Dolly" winner, but this segment was expertly salvaged by Jimmy Durante.

All the performers came off quite well. The long list included Petula Clark singing "Downtown," Roger Miller singing "Dang Me" and "King of the Road," Henry Mancini playing "Pink Panther Theme," Gale Garnett singing "We'll Sing in the Sunshine," Bill Cosby doing a bit from his "I Was Born a Baby" comedy LP, Stan Getz and Astrud Gilberto doing "The Girl From Ipanema" and special tapes made overseas of the Beatles and the Swingle Sing-

Dick Clark Sets Fair for Young

NEW YORK—In a new pitch for the younger generation, Dick Clark has instituted plans for a "Young World's Fair." The "Fair" will premiere in Chicago Oct. 27-31 and will visit five other cities in 1965 and a minimum of 30 cities in 1966.

The "Fair" will be international in scope and encompass all industries which appeal to young people. It will be a traveling exhibit, much like the automobile show, and it will play in similar auditoriums and exhibition halls but will include the young styles in clothes, autos, cosmetics, records, movies, etc., that might appeal to the young folk.

Clark plans to have an entertainment program as an integral part of each show and that an organization is being established to devote full time to this project.

Other cities announced for the "Fair" include Louisville, Ky., Nov. 5-7; Cincinnati, Nov. 12-14; Detroit, Nov. 17-21; St. Paul, Nov. 24-28, and Los Angeles, Dec. 25-Jan. 3.

ers. Among the presenters who were verbally economical and helped sustain the flow were Carol Channing, Woody Allen, Eddy Arnold, Johnny Mercer, Godfrey Cambridge, Robert Goulet, Bill Dana and Arthur Fiedler.

The show presented an effective and reverent and respectful tone in a moving segment devoted to the memory of the late Nat King Cole. Here, Sammy Davis saluted the popular singer who died just a few months ago with a toned-down medley of some of the songs that Cole had made famous

Signings

The Denims, a recently formed vocal sextet, will debut on the Columbia label this week with "I'm Your Man" and "Ya-Ya." Members of the group are Steve Curry, Mike Taylor, Peter John, Ronnie Duff, Arnie Arnell and Doug Super. . . . RCA Victor has succumbed to the Liverpool Beat with the signing of the Liverpool Five—

over the years. It was the record industry paying tribute to one of its own and it did so in a memorable manner.

MIKE GROSS

Dave Burgess, Steve Laine, Ron Henley, Kenny Cox and Jimmy May. The group, one of the official singing representatives at the Japan Olympics, and has been touring the Pacific Northwest under the Sohan Production banner, was signed by Victor's a&r man Al Schmitt. . . . Sonny James has signed a new long-term contract with Capitol Records. James, who is currently riding the crest of two consecutive hit singles, "You're the Only World I Know" and "I'll Keep Holding On," is one of the key artists in Capitol's current country program and has just released a new album, "I'll Keep Holding On" as part of the two-month-long country campaign.

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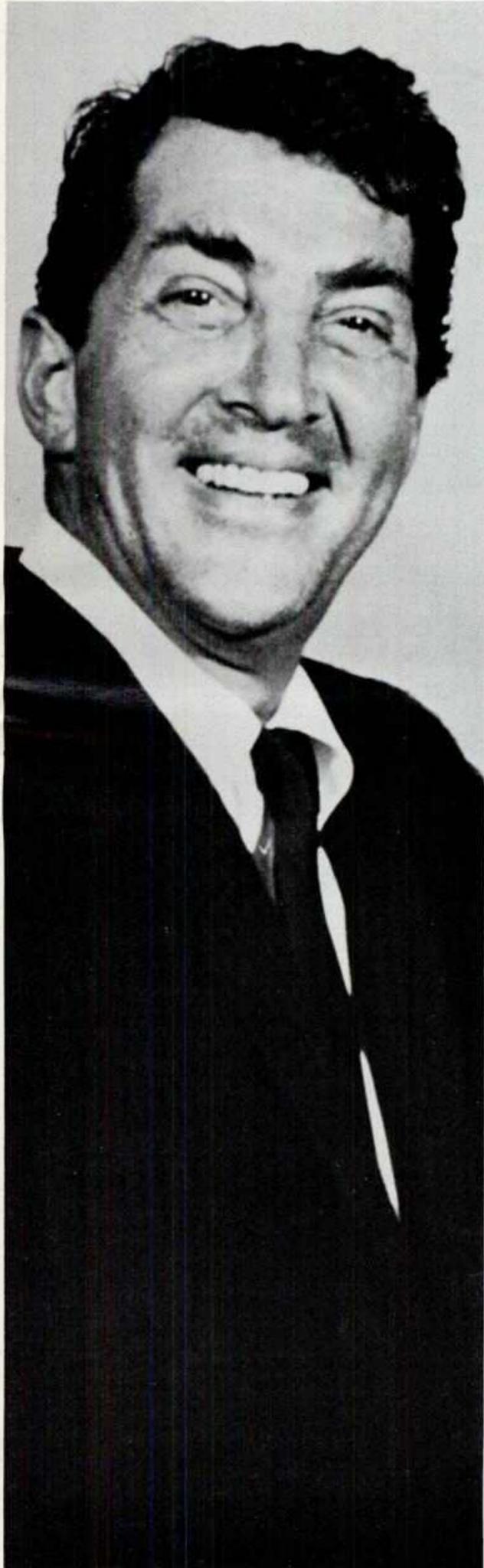
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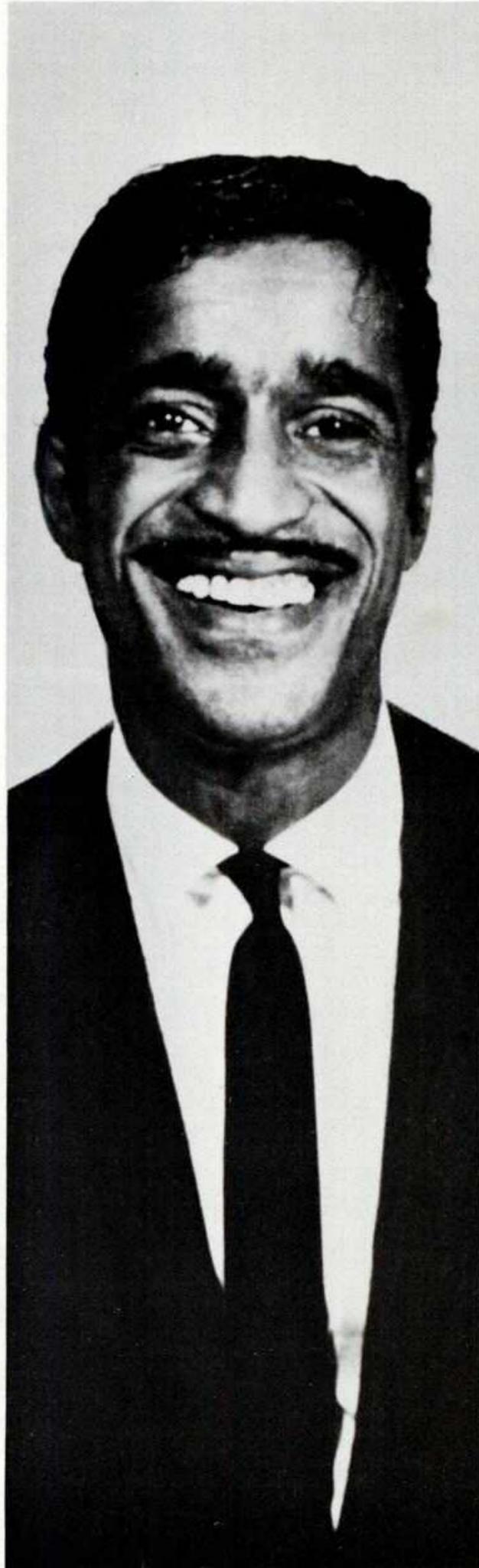
A SHINDIG STATE OF MIND

Three seasoned journeymen performers tailor their styles to the Shindig Metier in a simultaneously released Singles event which could easily become the most startling music idea of the year!



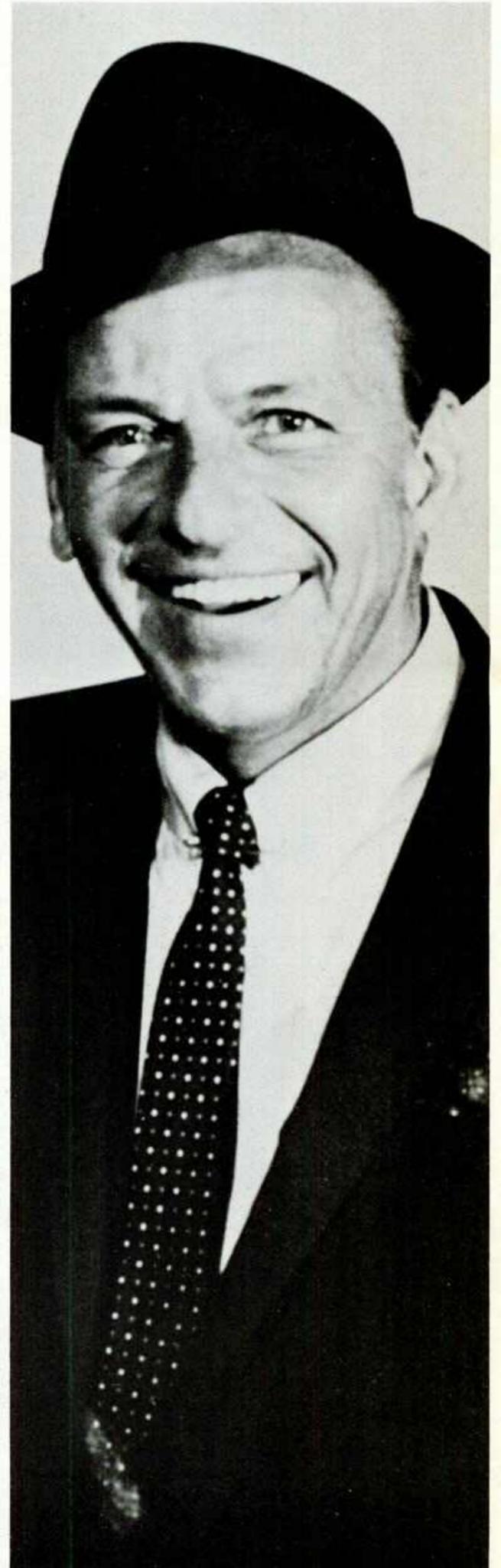
DEAN MARTIN
I'm The One Who Loves You

0369



SAMMY DAVIS
No One Can Live Forever

0370



FRANK SINATRA
Tell Her

0373

3 British Acts Map U.S. Tour -Work Quota Notwithstanding

LONDON—Despite the trans-Atlantic pop war which threatens a clampdown on both sides, plans are going ahead for more British stars to spend part of this summer working in America. Latest to be fixed are Tom Jones, Herman's Hermits and Wayne Fontana.

Jones pays his second visit to New York to appear again on the "Ed Sullivan Show" on June 13, but he will be in America for a much longer stay beginning July 12. He opens a week at Murray the K's show at Brooklyn Fox July 14 before moving to California for TV appearances—including "Shindig"—until the end of that month.

On Aug. 1 Jones begins a coast-to-coast tour on the Dick Clark package which terminates

Sept. 6. Herman's Hermits and Wayne Fontana and the Mind Benders headline a 14-day U. S. package between July 22-Aug. 8 replacing an original plan for Herman to return to the U. S. Aug. 31. This stint is also for Clark.

Following their tour Herman's Hermits will remain in the U. S. for a three-day engagement at the Steel Pier in Atlantic City from Aug. 12. Both Herman and Freddie Garrity (of the Dreamers) have been invited to act as hosts on U. S. TV's "Hullabaloo" in the fall and to appear with their groups in two further editions.

But even these latest plans are subject to agreement by both the British and American musician unions.

In London the M.U. an-

nounced that it was negotiating with the AFM with a view to clarifying the present position. The negotiations have two problems to sort out: can the exchange system which recently broke down over the Kenny Ball band visit be reinstated to the full? And can the two organizations agree on what qualifications they should recommend to their respective immigration departments when work permits are in the balance?

Latest body to join the fight here is the Variety Artists Federation, representing most of Britain's singing stars, which is threatening to impose a reciprocal blockade.

But in the House of Commons last week Minister of Labor Ray Gunter refused to set up any government retaliation.

MUSIC CAPITALS OF THE WORLD

AMSTERDAM

Artone, appointed Epic distributor in Benelux, has completed preparations for the release of several recordings by George Szell and the Cleveland Orchestra, including performances by pianists Leon Fleisher and John Browning, all of whom will appear at the forthcoming Holland Festival. . . . The Imperial label introduces Holland's new beat group the Cavaliers, doing their rendition of "Assepoes" (Cinderella) and "Claudette." The group taped a TV show for AVRO's Combo TV show. . . . Philips Phonographic Industries at Baarn, Holland, has added three more Riverside albums to its series, "Classic Jazz Masters." Interest for authentic jazz is steadily growing. The reissues of old recordings came mostly from private sources in Holland. The three new items are "King Oliver and His Creole Jazz Band" (featuring Louis Armstrong), "Scott Joplin Ragtime" (from old pianola rolls), and the "Clarence Williams Band, 1927-1928." . . . Herb Alpert, one of a California team that discovered Lucille Starr, has a recording on the Dutch market by his Tijuana Brass Band. The single could easily be a follow-up of the Mexico craze of two years ago. John Ross of Phonogram told us. Titles are "Las Mananitas" and "Whipped Cream." . . . The new Macbeth recording by English Decca with Giuseppe Taddei and Birgit Nilsson was put on the Dutch market both in mono and stereo versions. . . . Liberty's director of international sales Jerry Thomas paid a visit to Bovema, which just celebrated the 10,000 mark of Vic Dana's "Red Roses." Dana will tour Europe in October and also appear at the "Grand Gala du Disque 1965."

RAYMOND DOBBE

LONDON

Liberty's P. J. Proby returns to America for a brief stay early in June during which he will film three appearances for Jack Good's "Shindig" TV series. The British TV ban imposed on Proby because his act was considered distasteful is likely to be lifted for the release of his next single—a new Beatles' composition—early in June. . . . Independent producer Mickie Most is due in New York this week to record Herman's Hermits, touring the U. S. Most will also discuss offers he has had from MGM and CBS to produce disks by some of their established artists. . . . The Rolling Stones have canceled their proposed trip to Germany next month to concentrate on heavy radio and TV promotion of their new EP, "Got Love If You Want It," recorded during their performances on a recent home tour. . . . Gene Pitney arrives June 5 for one of the most intensive TV and radio schedules set up for such a brief visit. He will be here just a few

days to promote his new Stateside single, "Looking Through the Eyes of Love." . . . Freddie and the Dreamers have collected their third gold disk for million-plus sales of "You Were Made for Me" and Wayne Fontana one for "Game of Love," giving (with the four notched by Herman's Hermits) a total of eight gold disks won by agent Danny Betesh's artists this year. . . . Sandy Shaw plays one of the most important dates in her career as the sole cabaret attraction at the Gala Festival Night in Cannes July 27, following Marlene Dietrich and Pat Boone. . . . British impresarios seeking American artists for fall tours here: Mervyn Conn is bidding for the Righteous Brothers and Eric Easton for James Brown; there is something of a battle going on for Gene Pitney. . . . Decca's Tornados, who scored

(Continued on page 22)

Beatles Aim LP for U. S.

LONDON—The Beatles recorded here especially for the American market last week. They waxed two old Larry Williams hits—"Dizzy Miss Lizzie" and "Bad Boy"—the first non-Lennon-McCartney tunes the group has recorded for a long time.

The tracks will be used along with several others conserved from previous British albums for a Capitol LP release this summer.

Recording manager George Martin explained: "It's a long time since America had a Beatles LP. Certain numbers issued here have been left off the LP's there and with these two tracks we now have enough odd ones to make a complete LP."

Also due for release early in August on both sides of the Atlantic is the "Help!" album, comprising on one side the seven songs they sing in the film and on the other another set of songs by John and Paul. The "Help!" single will be issued in Britain in the third week of July and in America before July ends. (Billboard May 22).

On the night that "Help!" is premiered at the London Pavilion, United Artists will open it simultaneously in nine other cities. It will be pre-released in English seaside resorts throughout August.

The American opening date has yet to be set.

Songfest Relies on Radio Pull

By SAM'L STEINMAN

ST. VINCENT, Italy—Preparations are under way for declaring the winner in the preliminaries of "A Song for the Summer" at the Casino here June 17-19, but it is apparent that the 44 song entries, plugged regularly via radio, will not approach the popularity of the San Remo numbers.

While the event here will be televised, the entries are being heard on 18 radio programs

each week, each number receiving three plays a week. However, the event planned by the Italian radiotelevision and the Italian Phonograph Association is proving that radio cannot hold a candle to TV in selling pop songs. TV-plugged numbers via festivals, special musical shows or "The Dream Fair" have shown much more immediate progress on the Italian market than this group. The numbers, which appear to be unusually good, were selected by the respective labels subject

to RAI veto, and exercised in a number of cases.

RCA appears to have jumped into the early lead, with the first numbers to hit in top classifications being Nico Fidenco with "Wanting to Dance" and Jimmy Fontana with "The World." Fidenco was also one of the leaders a year ago. Prizes will be awarded both on the basis of sales and popularity. Listeners vote via postcard lured by three prizes of gold worth more than \$3,200 each which will be drawn among all of those who vote for the various numbers.

The rumor that Bobby Solo had been barred from RAI programs for six months was put to rest when his disk, "That Mistaken One," was admitted. Among the other top names in the running are CGD's Johnny Dorelli and Betty Curtis, Durium's "Little" Tony, Cetra-Fonit's Claudio Villa and Fred Bongusto, Carisch's Peppino di Capri, Ri-Fi's Tony Dallara and Iva Zanicchi, Voce's Pino Donaggio and Nicola Arigliano, SAAR's Peppino Gagliardi, Vis Radio's Mario Abbate and Curci's Domenico Modugno and Style's John Foster.

While the chances for a newcomer to win this event are slim, many of the smaller houses have brought in new names, and the event is introducing some interesting voices which include Combo's Noris DeStafani, Italmusica's Franca Siciliana, Decca's Lalla Casfellana, and Phonogram's Orietta Berti, who appears to be outstanding. The only groups are SAAR's The Girl Friends and Phonogram's Cetra Quartet.

Seven companies each have three disks, six have two each and 11 are represented by single entries. Some 20 rate as top artists, four are moderately known and 20 are relatively unknown. It is interesting to note that there are six former San Remo winners, past winners of the Cantagiorno, Naples Festival and other song events competing. Only six of the records actually have themes which deal with summer and the beach, love as usual being the dominant theme.

BBC-TV EXEC BLASTS POP GROUPS, PRODUCERS

LONDON—BBC-TV Light Entertainment chief Tom Sloan slammed the poor musical standards of Britain's pop groups and lashed at TV pop producers for "lacking imagination" in a speech at the recent Golden Rose Festival at Montreux.

After his speech TV producers from North America and the Continent said that British pop stars made for top viewing figures wherever they appeared.

Despite his bitter attack, Sloan assured reporters that the BBC did not intend to do away with pop shows on either of its two channels. He said he was merely making a protest about the lack of talent in the present pop scene.

Buena Vista Puts Heavy Push on Tracks at Fest

CANNES—Buena Vista is heavily promoting two of its soundtracks at the 18th International Film Festival here.

French distributor of the label is pushing the original score LP of "Mary Poppins," which was chosen as the special closing out of competition entry. Neither the film nor the music have been previously released in France. Another Buena Vista LP is that of "Pajama Party" featuring Annette Funicello and Dorothy Lamour which is being distributed on an international basis to film buyers and the press by American International Pictures.

Two John Barry scores for the British entries, "The Ip-

press File" and "The Knack," have drawn particular attention as have the scores of "The Collector" by Maurice Jarre and "The Mechanical Pianos" by Georges Delerue. CAM of Rome has issued the disk for "The Moment of Truth" by Piero Piccione and another disk with the same author's music from Joseph Lisbona's "Hooked" is being presented here by Barclay of Paris.

With music from five continents and various labels to be heard during the festival, a lazy summer-type tune for "Hot Noon" attracted considerable favorable comment. It is the work of Miltcho Leviev of Bulgaria.

Enrico Macias Given ORTF's Gold Medal

PARIS—Enrico Macias was awarded the Blason d'Or de la Chanson Francasie for 1964.

The Blason d'Or is awarded each year by the ORTF, according to votes cast by listeners of the weekly Sunday morning program, Marathon de la Chanson Francasie, on France Inter.

The gold medal was presented to Macias by Jacques Bernard Dupont, ORTF general director, at a ceremony at the Maison de la Radio.

The Blason d'Or awards,

which were started four years ago, also include silver medals for the best songs of the year.

Top song for 1964 was "Nathalie" by Gilbert Becaud and Pierre Delanoë; second was "Chant de Mallory" by Andre Popp and Pierre Cour; third was "Que C'est Triste Venise" by Charles Aznavour and Françoise Dorin.

Previous winners of the Blason d'Or singing awards include Edith Piaf, Gilbert Becaud, Les Compagnons de la Chanson and Charles Aznavour.

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Hines Honored; on Jazz Mission

ROME—Earl Hines, who came here to do two TV and two radio shows in one day, was honored with a special night at "Ar Purgatorio," Trastevere jazz cellar, where he will appear for two weeks beginning May 30. He believes his experiences in playing small places throughout Europe will convince other top jazz musicians to do the same.

Expressing the opinion that it is easy to book concerts, which the managers prefer because the take is larger, Hines stated that "it has been the thrill of a lifetime" to play for knowing audiences in jazz spots in Denmark, Sweden, England and France on his current tour. From here he will go to Switzerland for one concert and similar small engagements before returning.

Hines pulled the biggest crowd in the local jazz cellar's history when he appeared briefly, going through a piano



EARL HINES greets Billboard's Sam'l Steinman, left, and Remington Olmstead, owner of the Ar Purgatorio Jazz Cellar.

session, accompanied by Carlo Lo Freddo on the bass and Bill Blakkestad on the drums. Later he did another session with the

five-piece Roman New Orleans Jazz Band with RAI's pop program director Adriano Mazzeletti on drums.

Record sales increase more with small appearances than they do with big concerts, Hines feels, because the people in the jazz specialty clubs are true followers of his music. He found that no matter what the language everyone in the little clubs knew his top tunes and his music. The large enthusiastic concert crowds were not as completely "in the know."

The current European tour, which included playing to the biggest audience in the history of the San Remo Casino, is the fourth Hines has made but the second he has made on his own. He intends to make it a special mission on his return in June—Newport Festival, Village Vanguard, Pittsburgh Festival and home to Oakland—to convince other top jazzmen to follow.



JEAN-CLAUDE ANNOUX, left, and Raymond Devos, right, receive diplomas in the 1965 Grand Prix International du Disque by the Academie Charles Cros. Annoux was voted the Revelation of 1965 for his first disk and Devos won his award for the best comic disk. Looking on is M. Rouzies, director general of Industries Musicales et Electriques in France.



THE EVERLY BROTHERS, Warner Bros.-Reprise artists, stopped over in Helsinki during their European tour to perform on a Finnish dance time TV show.

Court Clears Rascel Song

ROME—Five years of litigation which charged plagiarism against Renato Rascel's "Romantica," winner of the 1960 San Remo Festival, finally ended. The singing author of "Arrivederci Roma," as well as this tune, was completely absolved by the Rome Tribunal.

The charge was made by maestro Nicola Festa, author of "Angiuletta" (Little Angel). It was not sustained as a result of findings presented by the court's specially appointed examiner, Ildebrando Pizzetti, 81-year-old composer of a dozen grand operas.

As a result of the decision, the Italian Society of Authors and Publishers is now free to distribute the song's profits. The number was originally published by Titanus of Rome. During the five-year period, Rascel switched his disk label twice—from Titanus, distributed by Durium, to RCA to Carosello, distributed by Curci.

Muniz Expanding To U. S., Europe

SAO PAULO, Brazil—Cassio Muniz, head of Chantecleer and Rosicler labels here, has begun an expansion program into the United States and Europe. Negotiations for licensing are being handled by Paradiso, Inc., an international management

EES Expands Its Delivery To Air Force

NUREMBERG — The European Exchange System has expanded its direct delivery program of 45 rpm hit tunes to 54 U. S. Air Force stores.

Beginning in June, the Air Force stores will receive phonograph records under the same system that is already operating in 119 Army stores.

The 45's are prepacked and preticketed and air freighted from the U. S. direct to 173 individual stores each week. The result is that the pipeline between the U. S. and EES stores has been shortened by six weeks.

With direct delivery, hit tunes go on sale in all Army and Air Force stores in Europe, North Africa and the Middle East that sell phonograph records at virtually the same time they go on sale in stores in the U. S.

Selection of hit tunes is based on both U. S. and local popularity while quantities are determined weekly on the basis of customer demand. Prices are 40 per cent below those advertised nationally in the U. S.

consulting firm headquartered in Norwalk, Conn.

The mainstay of the Muniz catalog is Latin music, however, it includes German folk songs and modern jazz. Top performers on the two labels are Luis Bordon on Paraguayan harp, Miranda on guitar, and Poly on Hawaiian guitar.

Romania Hails Satchmo, Jazz

BONN — A department of jazz is being recommended in Romania as a result of the triumphant Eastern European tour of Louis Armstrong.

An article in the official Romanian Community Party daily newspaper, Scinteia, which has just been received here, endorses such a radical departure.

The article, signed by "H. Malineanu," praised jazz in general and Armstrong in particular.

The article took pains to emphasize that jazz has nothing to do with the twist, rock 'n' roll or other "degenerate" forms of dance music frowned on by the Communist regimes.

The article urged radio and TV programs on the history and evolution of jazz and magazine articles about it.

French Artists Act on Ban

PARIS — Following the 24-day ban recently imposed by the ORF on singer-composer Jean Ferrat after he refused to appear free in a regional TV program, a number of top-line French artists have sent a petition to the French radio and TV authority stating they will refuse unpaid TV appearances.

Among the signatories: Bourvil, Marcel Amont, Charles Aznavour, Raymond Devos, Juliette Greco and Yves Montand.

AURIC AGAIN NAMED HEAD OF SACEM

PARIS — The administrative council of the French Society of Authors, Composers & Publishers of Music (SACEM) has re-elected Georges Auric as president. Other officers elected: Henri Poussigue, Louis Poterat, J. Andre Rambeaud (vice-presidents); Henry Lemarchand (general secretary); Pierre Ribert (assistant general secretary); Maurice Vandair (treasurer) and Raymond Asso (assistant treasurer).

MUSIC CAPITALS OF THE WORLD

• Continued from page 20

a three million seller with "Telstar" three years ago, have reformed and recorded "Early Bird"—a song written by "Telstar" composer Joe Meek and inspired by jet communications satellite. . . . Composer Ken Lewis and John Carter (of the Ivy League) begin a 17-day promotional visit to the U. S. on June 13, mainly to push their songs. Third member Perry Ford may join them later. . . . After being screened for five years by the BBC, the presentation of this year's Ivor Novello Awards will be televised by an independent company, Rediffusion. The BBC dropped the event last year. Rediffusion will build a show around it. . . . Cliff Richard's next single "On My Word" is one of the tracks he recorded in New York last summer. CHRIS HUTCHINS

MEXICO CITY

Andre Midani has been appointed manager of the new EMI company, Capitol de Mexico. Provisional offices and recording studios are being accommodated at the XEW radio station and are expected to be ready in about three months. During the last five years, Midani has been manager of Imperial do Brazil a subsidiary of Brazil's Odeon (EMI), a company which sells successfully a small catalog of disk on a door-to-door basis and in monthly installments. . . . Peerless Records will press and distribute locally the catalog of World Pacific. . . . The catalog of RCA Victor Mexicana will be enriched by Disneyland, Vista, Motown and Elenco (Brazil).

Grevor, International publishers, will be also active in the field of management and will exploit pre-recorded U. S. tapes with new Mexican voices. . . . The spectacular success in Argentina of the "Missa Criolla," written by Ariel Ramirez and recorded by Philips in Buenos Aires, is followed in Mexico by a flood of compositions of Masses in which folkloric elements are used. The first to reach the public is a "Mexican Popular Mass," by Delfino Madrigal, organist of the Cathedral of Mexico City. Recorded by Musart, the Mass uses mariachi, marimbas and huapango groups from Veracruz. . . . Before leaving for a Mexico tour, Perez Prado recorded for Orfeon and for the first time in stereo many of his great hits which made him famous about 15 years ago. . . . Debbie Reynolds and a group of singers and dancers are expected the first days of June. Her latest pictures, "How the West

Was Born" and "The Unsinkable Molly Brown," are being shown in several theaters and the soundtrack of both of them has been just released by MGM-Dusa. . . . Also at the beginning of June, the Klaus Doldinger Quartet, one of the most famous jazz groups of Germany, will give concerts at the Fine Arts Palace.

OTTO MAYER-SERRA

MUNICH

The SABA label started a new jazz series edited by German jazz authority Joachim E. Berendt. The first three LP albums feature Nathan Davis, the Original Tuxedo Jazz Band and the Gunter Hampel Quintet. . . . The Twen-Philips label released an LP album "Western Nach Noten," featuring bluegrass music from Southwestern U. S. The stars are Lester Flatt and Earl Scruggs. . . . The Theonious Monk quartet will guest star in a jazz show at Radio Bremen. . . . Munich's Max Greger and his big band will guest star at the huge Vienna Stadthalle with Ella Fitzgerald and Oscar Peterson. . . . Based on the newest issue of Billboard, Munich deejay Werner Goetze broadcast one hour of Grammy Award songs and records at the Bavarian Radio Network.

JIMMY JUNGERMANN

PARIS

Johnny Mathis was called back for five encores when he played a one-night stand at the Paris Olympia theater. The show, recorded for transmission by commercial station Europe No. 1, also featured the debut as a singer of Valerie Lagrange, the French cinemactress, who made a big impression. . . . Decca recorded best-selling jazz pianist Jacques Loussier during his last "Play Bach" concert in Paris for an album to be issued in June. It will be the fifth "Play Bach" album by Loussier, the first recorded "live." . . . Veteran French song star Charles Trenet has composed four new songs for the film "The Duke's Gold," starring Claude Rich and Noel Roquevert. The songs, which are published by the Societe des Nouvelles Editions Eddie Barclay, are: "Quell Plaisir d'Avoir Une Maison," "Un General, Un Vrai Guerrier," "L'Amour Sourit" and "Soyez Sages, Les Enfants." . . . Latest French actress to enter the pop field is Sophie Daumier, who has asked "Parapluies de Cherbourg" scorewriter Michel Legrand to write her 10 songs. . . . Vogue

(Continued on page 26)



DINO, DESI & BILLY

On Shindig last Saturday night (May 12) you witnessed the electrifying debut of the nation's newest, youngest R & R group¹ for which an all-engulfing groundswell demand was demonstrated weeks before its initial performance². The Reprise rush release of its first single³ will tap a built-in pre-sold reservoir of clamorous teen response seldom paralleled in all the years of Rock & Roll.

1 DINO MARTIN
DESI ARNAZ JR.
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2 A picture and story spread in SIXTEEN magazine, intimating their formation as a singing group, triggered the most voluminous fan mail deluge ever recorded at Warner Bros. and Desilu studios.

3 I'M A FOOL
B/W
SO MANY WAYS
0367

R & R VOLATILITY FROM

reprise
RECORDS



ARGENTINA

*Denotes local origin

This Week	Last Week	Title	Artist
1	2	A MOVER EL ESQUELETO	*Charanga del Caribe (CBS)—Melograf
2	1	MA VIE	Alain Barriere (RCA); Eric Richard (Disc Jockey)—Relay
3	3	ES UNA MUJER ME SIENTO BIEN	Beatles (Odeon); *Juan Ramon (RCA)—Fermata
4	5	LETKIS (YENKA)	Piero Sancho (Odeon); *Mister Trombon (CBS); Rauno Kranckin (RCA); So Walldoff (Tonodisc)—Fermata
5	15	EL CALHAMBEQUE	Roberto Carlos (CBS); Piero (Philips)—Korn
6	6	UNO POR UNO	Willy y sus Gigantes (Tonodisc)
7	10	VIVA LA PAPA POL POMODORO	Rita Pavone (RCA)—Relay
8	7	SUSANA LLAMAME	*Leo Dan (CBS)—Melograf
9	19	RED ROSES FOR A BLUE LADY	Bert Kaempfert (Polydor); Wayne Newton (Odeon); Marito Gonzales (Music Hall)—Fermata
10	4	CABALGATA	*Mister Trombon (CBS)—Melograf
11	9	EIGHT DAYS A WEEK	Beatles (Odeon); *Los Pick Ups (Music Hall); *Los Buhos (CBS)—Fermata
12	8	QUE TE PASA GAUCHO	*Palito Ortega (RCA)—Korn
13	17	AMORE, PERDONAME	Tito Rodriguez (CBS); *Juan Ramon (RCA); John Foster (Style); Dalida (Barclay); *Marito Gonzalez (Music Hall)—Fermata
14	14	SE PIANGI SE RIDI	Bobby Solo (CBS); Mina (Ri Fi); Los Iracundos (RCA)—Melograf
15	13	THE HOUSE OF THE RISING SUN	Johnny Hallyday (Philips); Animals (Odeon); Los 5 Latinos (Music Hall); Cousins (Palette)—Fermata
16	11	BAILA COMO TU SABES	Tito Puente (Roulette)
17	16	TRINIDAD	Cuarteto Imperial (CBS)—Melograf
18	—	LEMON TREE	Trini Lopez (Reprise)
19	18	DO RE MI	Cousins (Palette); Millie Small (Philips); *Simonette (RCA)—Korn
20	20	ELLOS-QUE SEAS FELIZ	Dalida (Barclay)

AUSTRALIA

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	TICKET TO RIDE	Beatles (Parlophone)—Leeds
2	11	A WORLD OF OUR OWN	*Seekers (W. & G.)—Chappell's
3	3	MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER	Herman's Hermits (Columbia)—Belinda
4	6	PRIDE	*Ray Brown and the Whispers (Festival)—Wall
5	2	I'LL NEVER FIND ANOTHER YOU	*Seekers (W. & G.)—Chappell's
6	5	GOLDFINGER	Shirley Bassey (Columbia)—Boosey & Hawkes
7	4	CATCH THE WIND	Donovan (Astor)—Southern
8	8	HAWAIIAN WEDDING SONG	Julie Rogers (Philips)—Leeds
9	9	SYDNEY TOWN	*Rolf Harris (Columbia)—April Music
10	7	ROCK AND ROLL MUSIC	Beatles (Parlophone)—Boosey & Hawkes
11	10	RED ROSES FOR A BLUE LADY	Wayne Newton (Capitol)—Alberts
12	—	DO THE CLAM	Elvis Presley (RCA)—Belinda
13	12	TWENTY MILES	*Ray Brown and the Whispers (Festival)—Belinda
14	13	THE LAST TIME	Rolling Stones (Decca)—Castle
15	14	COME AND STAY WITH ME	Marianne Faithfull (Decca)

BRITAIN

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	TICKET TO RIDE	*Beatles (Parlophone)—Northern Songs Ltd.
2	3	A WORLD OF OUR OWN	*Seekers (Columbia)—Springfield Music

This Week	Last Week	Title	Artist
3	2	KING OF THE ROAD	Roger Miller (Philips)—Burlington Music
4	7	WHERE ARE YOU NOW	*Jackie Trent (Pye)—Welbeck Music
5	10	TRUE LOVE WAYS	*Peter and Gordon (Columbia)—Southern Music
6	6	SUBTERRANEAN HOMESICK BLUES	Bob Dylan (CBS)—Blossom Music
7	4	BRING IT ON HOME TO ME	*Animals (Columbia)—Kags Music
8	11	OH NO, NOT MY BABY	*Manfred Mann (HMV)—Screen Gems
9	5	HERE COMES THE NIGHT	*Them (Decca)—Mellin Music
10	14	WONDERFUL WORLD	*Herman's Hermits (Columbia)—Ardmore & Beechwood
11	23	THIS LITTLE BIRD	*Marianne Faithfull (Decca)—Acuff Rose
12	—	LONG LIVE LOVE	*Sandie Shaw (Pye)—Glissando Music
12	8	POP GO THE WORKERS	*Barron Knights (Columbia)—Jewel/Belinda/Glissando/142 Music/Shapiro-Bernstein/Ardmore & Beechwood
14	9	THE MINUTE YOU'RE GONE	*Cliff Richard (Columbia)—Jewel Music
15	12	LITTLE THINGS	*Dave Berry (Decca)—United Artists
16	15	NOT UNTIL THE NEXT TIME	Jim Reeves (RCA)—Burlington Music
17	—	THE CLAPPING SONG	Shirley Ellis (London)—Gallico Music
18	28	POOR MAN'S SON	*Rockin' Berries (Piccadilly)—Essex Music
19	13	CATCH THE WIND	*Donovan (Pye)—Southern Music
20	15	STOP! IN THE NAME OF LOVE	Supremes (Tamla Motown)—Belinda Music
21	26	I'VE BEEN WRONG BEFORE	*Cilla Black (Parlophone)—Schroeder Music
22	30	THAT'S WHY I'M CRYING	*Ivy League (Piccadilly)—Southern Music
23	25	ALL OVER THE WORLD	Francoise Hardy (Pye)—Rogers/Biem
24	—	THAT'S HOW STRONG MY LOVE IS	*In Crowd (Parlophone)—Bourne Music
25	22	ONCE UPON A TIME	*Tom Jones (Decca)—Leeds Music
26	—	WE SHALL OVERCOME	Joan Baez (Fontana)—Essex Music
27	18	YOU'RE BREAKING MY HEART	Keely Smith (Reprise)—Mellin Music
28	17	CONCRETE AND CLAY	Unit 4 + 2 (Decca)—Apollo Music
29	29	I'LL NEVER FIND ANOTHER YOU	*Seekers (Columbia)—Belinda Music
30	24	SOMETHING BETTER BEGINNING	*Honeycombs (Pye)—Kassner Music

CANADA

This Week	Last Week	Title	Artist
1	1	TICKET TO RIDE	Beatles (Capitol)
2	2	SILHOUETTES	Herman's Hermits (MGM)
3	3	COUNT ME IN	Gary Lewis & the Playboys (Liberty)
4	6	HELP ME RHONDA	Beach Boys (Capitol)
5	—	CRYING IN THE CHAPEL	Elvis Presley (RCA Victor)
6	7	IT'S NOT UNUSUAL	Tom Jones (Parrot)
7	4	I KNOW A PLACE	Petula Clark (Warner Bros.)
8	10	SHE'S ABOUT A MOVER	Sir Douglas Quintet (Tribe)
9	9	TRUE LOVE WAYS	Peter & Gordon (Capitol)
10	5	MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER	Herman's Hermits (MGM)

CANADIAN RECORDS

This Week	Last Week	Title	Artist
1	4	TOSSIN' & TURNIN'	Chad Allan & the Expressions (Quality)
2	2	I'M NOT SAYIN'	Gordon Lightfoot (Warner Bros.)
3	5	MY GUY	Dianne James (Arc)
4	—	WALKIN' WITH MY ANGEL	Bobby Curtola (Tartan)
5	1	SHAKIN' ALL OVER	Guess Who's (Quality)

FRENCH-CANADIAN RECORDS

This Week	Last Week	Title	Artist
1	3	SI JE POUVAIS VIVRE AVEC TOI	GINETTE RENO (Apex)
2	2	POUR TOUTE LA VIE	LES HOULOPS (Apex)
3	4	N'OUBLIE PAS QUE JE T'AIME	DENISE BROUSSEAU (Apex)
4	—	MON COEUR EST EN PRISON	ROSITA SALVADOR (Trans-Canada)
5	—	A LA FIN DE LA SOIREE	MICHELE RICHARD (Trans-Canada)

EIRE

This Week	Last Week	Title	Artist
1	1	TICKET TO RIDE	Beatles (Parlophone)—Northern Songs
2	2	THE MINUTE YOU'RE GONE	Cliff Richard (Columbia)—Jewel
3	3	HERE COMES THE NIGHT	Them (Decca)—Mellin
4	—	NOT UNTIL THE NEXT TIME	Jim Reeves (RCA)—Burlington
5	—	KING OF THE ROAD	Roger Miller (Philips)—Burlington
6	6	BRING IT ON HOME TO ME	Animals (Columbia)—Kags
7	—	LITTLE THINGS	Dave Berry (Decca)—United Artists
8	4	WALKING THE STREETS IN THE RAIN	Butch Moore (Pye)—Belgravia Music
9	—	TRUE LOVE WAYS	Peter and Gordon (Columbia)—Southern
10	—	SO SAD	Greenbeats (Pye)—Acuff-Rose

FRANCE

This Week	Last Week	Title	Artist
1	2	N'AVOUE JAMAIS	Guy Mardel (A.Z.)—Tutti
2	5	LA NUIT	Adamo (Voix de son Maitre)—Pathe
3	7	TOUJOURS LES BEAUX JOURS	Sheila (Philips)—Salvet
4	8	LES FILLES DU BORD DE MER	Adamo (Voix de son Maitre)
5	3	LES CHOSES DE LA MAISON	Claude Francois (Philips)—Salvet
6	3	VOUS PERMETTEZ MONSIEUR	Adamo (Voix de son Maitre)—Pathe
7	—	CHERCHONS DU TRAVAIL	Daniel Gerard (A.Z.)—Alpha
8	1	POUPEE DE CIRE POUPEE DE SON	France Gall (Philips)—Bagatelle
9	—	LE PRINTEMPS SUR LA COLLINE	Les Surfs (Festival)—French Music
10	13	ZORBA LE GREC	soundtrack (20th Century-Fox)—France Melodie
11	9	GRANADA	Mario Lattre (Barclay)—Semi
12	4	SACRE CHARLEMAGNE	France Gall (Philips)—Bagatelle
13	12	MON AMIE LA ROSE	Francoise Hardy (Vogue)—Bagatelle
14	11	THE LAST TIME	Rolling Stones (Decca)—Essex
15	14	GOLDFINGER	Shirley Bassey (Columbia)—Mecolico

HOLLAND

This Week	Last Week	Title	Artist
1	10	TICKET TO RIDE	Beatles (Parlophone)
2	1	HET SPEL KAARTEN	Deck of Cards—Cowboy Gerard & the Rodeo Riders (Delta)
3	3	THE LAST TIME	Rolling Stones (Decca)
4	2	ROCK AND ROLL MUSIC	Beatles (Parlophone)
5	7	POUPEE DE CIRE POUPEE DE SON	France Gall (Philips)
6	4	COLINDA	Lucille Starr (London)
7	6	HEART OF STONE (EP)	Rolling Stones (Decca)
8	9	GO NOW	Moody Blues (Decca)
9	8	DAYS A WEEK	Beatles (Parlophone)
10	5	LETKIS	several artists
11	15	BIRDS AND THE BEES	Jewel Akens (London)
12	13	GOODBYE MY LOVE	Searchers (Pye)
13	16	HELLO JOSEPHINE	Scorpions (CNR)
14	11	PLOEM PLOEM JENKA	Trea Dobbs (Decca)

This Week	Last Week	Title	Artist
15	14	IK HEB MIJN HART OP KATENDRECHT VERLOREN	Slome Japie (Ojee)
16	12	GOODNIGHT	Roy Orbison (London)
17	27	VLOOIENCIRCUS	Het Cocktail Trio (Imperial)
18	17	PATSY	Rein de Vries (Fontana)
19	36	GOLDFINGER	Shirley Bassey (Columbia)
20	24	LA NUIT	Adamo (HMV)

HONG KONG

This Week	Last Week	Title	Artist
1	3	TICKET TO RIDE	Beatles (Parlophone)
2	1	ROCK AND ROLL MUSIC	Beatles (Parlophone)
3	10	DO THE CLAM	Elvis Presley (RCA)
4	—	THE MINUTE YOU'RE GONE	Cliff Richard (Columbia)
5	—	GOLDFINGER	Marty Gold (RCA)
6	4	EIGHT DAYS A WEEK	Beatles (Parlophone)
7	6	I'LL FOLLOW THE SUN	Beatles (Parlophone)
8	2	THIS DIAMOND RING	Gary Lewis (Liberty)
9	—	GOLDFINGER	John Barry (United Artists)
10	—	THE LAST TIME	Rolling Stones (British Decca)

ITALY

*Denotes local origin

This Week	Last Week	Title	Artist
1	2	UN ANNO D'AMORE	*Mina (Ri Fi)
2	1	PIANGI	Richard Anthony (Columbia)
3	3	GOLDFINGER	Shirley Bassey (Columbia)
4	4	IL SILENZIO	*Nini Rosso (Sprint)
5	5	L'UOMO CHE NON SAPEVA AMARE	*Nico Fidenco (RCA)
6	8	PER UN PUGNO DI DOLLARI	*Ennio Morricone (RCA)
7	6	IO CHE NON VIVO SENZA TE	*Pino Donaggio (Columbia)
8	11	CIAO CIAO	Petula Clark (Vogue)
9	12	LUI	*Rita Pavone (RCA)
10	7	NON MI DIR	*Adriano Celentano (Decca)
11	13	IL BALLO DELLA BUSSOLA	*Dino (Arc)
12	9	SE PIANGI SE RIDI	*Bobby Solo (Ricordi)
13	14	LA NOTTE E' PICCOLA	A. & H. Kessler (Derby)
14	10	LE COLLINE SONO IN FIORE	New Christy Minstrels (CBS)
15	—	THE HOUSE OF THE RISING SUN	Animals (VdP)

JAPAN

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	MATSUNOKI KOUTA	*Ninomiya Yukiko (King); Mishima Toshio (Columbia)—Jasrac
2	2	ABASHIRI BANGAICHI	*Takakura Ken (Teichiku); Shirane Kazuo (Toshiba)—Jasrac
3	3	DIAMOND HEAD	Ventures (Liberty)
4	7	ARYUSHAN KOUTA	*Kumi Etsuko (Teichiku); Nagai Eriko (Crown)—Jasrac
5	5	ONNA GOKORO NO UTA	*Bob Satake (King)—Jasrac
6	4	SLAUGHTER ON 10th AVENUE	Ventures (Liberty)—Chappell (Foster)
7	6	ONE RAINY NIGHT IN TOKYO	*Mahina Stars (Victor); Koshiji Fubuki (Toshiba); Hino Teruko (Polydor); Los Paraguayos (Philips); Brenda Lee (Decca)—Jasrac
8	—	OHSHO-MYOTOGOMA	Ishihara Yujiro (Teichiku)—Jasrac
9	8	ROCK AND ROLL MUSIC	Beatles (Odeon)
10	10	SANS TOI MAMIE	Koshiji Fubuki (Toshiba); Adamo (Odeon)

MALAYSIA

This Week	Last Week	Title	Artist
1	8	DO THE CLAM	Elvis Presley (RCA)
2	10	ROCK AND ROLL MUSIC	Beatles (Parlophone)
3	1	UNDER THE BOARDWALK	Rolling Stones (Decca)

This Week	Last Week	Title	Artist
4	—	THE MINUTE YOU'RE GONE	Cliff Richard (Columbia)
5	—	I UNDERSTAND	Freddie & the Dreamers (Columbia)
6	5	ONLY FRIENDS	Francoise Hardy (Vogue)
7	—	THE TWELFTH OF NEVER	Cliff Richard (Columbia)
8	—	DO YOU WANNA DANCE	Beach Boys (Capitol)
9	—	ZAMBEZI	Shadows (Columbia)
10	3	KEEP SEARCHING	Del Shannon (Stateside)

MEXICO

*Denotes local origin

This Week	Last Week	Title	Artist
1	2	SOMBRAS	*Javier Solis (CBS)—Sadaic
2	1	EL MUDO	*Sonora Santanera (CBS)—Mundo Musical
3	4	CUANDO CALIENTA EL SOL	Trini Lopez (Reprise)—Emmi
4	3	AND I LOVE HER	Santo and Johnny (Gamma)—Pending
5	5	COSECHA DE MUJERES	*Mike Laurie (Musart)—Brambila
6	6	POLLERA COLORA	*Carmen Rivero (CBS)—Pending
7	—	ME CONFORMO	Bob Conrad (Orfeon)—Brambila
8	7	AHORA TE PUEDES MARCHAR	Les Surfs (Gamma)—Pending
9	9	PRETTY WOMAN	Roy Orbison (London)—Mundo Musical
10	10	I WANT TO HOLD YOUR HAND	Beatles (Musart)—Musicmex

NORWAY

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	TICKET TO RIDE	Beatles (Parlophone)—Edition Lyche
2	2	POUPEE DE CIRE POUPEE DE SON	France Gall (Philips)—Manu
3	3	DAR BJORKORNA SUSA	Jailbird Singers (Metronome)—Norsk Musikforlag
4	4	THE LAST TIME	Rolling Stones (Decca)
5	9	KING OF THE ROAD	Roger Miller (Philips)—Palace Music/Stig Anderson
6	5	DET VAR I VAR UNGDOMS FAGRASTE VAR	Sven-Ingvars (Philips)—Edition Lyche
7	10	THE MINUTE YOU'RE GONE	Cliff Richard (Columbia)—Stockholms Musikproduktion
8	6	ROCK AND ROLL MUSIC	Beatles (Parlophone)—Stockholms Musikproduktion
9	8	KARUSELL	*Kirsti Sparboe (Triola)—Arne Bendiksen
10	—	THIS IS IT	Jim Reeves (RCA Victor)—Palace Music/Stig Anderson

SINGAPORE

This Week	Last Week	Title	Artist
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new
**MUSICAL
EXPRESS**

1 IN ENGLAND

WORLD'S LARGEST CIRCULATION OF ANY MUSIC PAPER-WEEKLY SALES EXCEED 275,000 (MEMBERS OF ABC)

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RECORDS



MUSIC CAPITALS OF THE WORLD

• Continued from page 22

will release **Sandie Shaw's** French version of "I'd Be Far Better Off Without You" in June.

Disk debuts this week on the A-Z label include **Les Pollux** (a group discovered by singer **Dick Rivers**), **Anne Izola** and **Olivier Roy**. . . . **Ronnie Bird** has recorded French versions of the **Rolling Stones'** hit numbers "The Last Time" and "Down Home Girl" for Decca. . . . Singer-composer **Jean-Jacques Debout**, who has written hits for **Sylvie Vartan**, **Johnny Hallyday**, **Enrico Macias**, **Sheila** and **Frank Alamo**, is quitting France to work in Britain for a year. . . . Le Prix Douce France de la Chanson has been awarded this year to **Gilbert Beaud** for his hit song, "Nathalie." . . . **Sophie** has recorded the French version of the **Tom Jones** hit "It's Not Unusual" for Decca. . . . **Pierre Saka** wrote the French lyrics for the **Dalida** recording of the **Giani Morandi** Italian hit, "Non Son Degno di Te." The French version, on Barclay, is "Tu n'as Pas Merite." . . . Following their visit to France, the **Everly Brothers** are to record some numbers in French in New York for release here by Vogue.

MIKE HENNESSEY

ROME

The **Beatles** could play to as many as 150,000 in one day in the Eternal City if they sell out the Flaminio Stadium twice. . . . **Mina** has received a pearl disk from Japan for her disk sales. . . . RAI has censored the Italian lyrics of **France Gall's** Eurovision song success, "I Yes, You No" as it translates. The cutoff has nipped its ascent in the ratings. . . . Opening evenings of the Cantagiro, Singing Tour, in late June will feature the **Supremes** as the top attraction. . . . **Johnny Dorelli** begins third summer season of his musical TV show in July. Last year's edition is leading in the race for Philips' trophy for best musical show of year on Italian TV. . . . **Claudio Villa** and **Edoardo Vianello** are back from a U. S. tour which took them to 12 cities. . . . Latest label transfers find MRC picking up **Piero Cotto** from Phonogram and **Gianna** from Trevisan Combo while Ducale Italdisc has signed **Joe Fedeli**, formerly with Phonogram. . . . **Sergio Endrigo's** first disk since joining Fonit-Cetra consists of two of his own compositions, "Burned Fingers" and "Tell Me the Truth." . . . **Ri-Fi's Tony Dallara** has had the unusual distinction of being represented by two new records at the same time, one of which is entered in "The Summer Record" competition while the latter, his number, was turned down by San Remo this year.

Fred Bongusto will tour South America with **Vittorio Gassman** as an actor as well as a singer. . . . **Kessler Twins** have been signed for their fourth "Studio One" series for Jan. 1966 by RAI-TV. . . . RCA's new singer, **Paolo Paolo** is using a pseudonym and won't allow himself to be seen in public or photographed for the present. If he registers with the public he may reconsider. . . . **New Christy Minstrels** are competing in Festival-albar event with "Tonight the Angels Aren't Flying" and "Silly Ol' Summertime." . . . **Ornella Vanoni** off for appearances on French and Spanish TV. . . . **Guido Arduzone** is new press chief for Ariston records. . . . Brazil's singing songwriter, **Sergio Ricardo**, is here to work out an Italian-Brazilian film co-production for which he is arranging the Brazilian end. . . . The 20th anniversary of the end of World War II and 50th of beginning of World War I has brought a long list of records featuring war songs as well as TV shows of same vein. . . . Newest TV show emceed by **Milva** will be called "Milva Club." . . . As Beatle fever grows prior to their personal appearance in Italy, Carisch is trying to get as many new numbers into the stores as possible.

SAM'L STEINMAN

TOKYO

King Records is merchandising a single, "Farewell" b-w "Island Girl," etched in Japanese version by **Noleen Batley**, singer of Festival Records of Australia. The recording was made at King's studio when she came to Japan on a concert tour last March. . . . **Leopold Stokowski** signed a contract with the Japan Philharmonic Orchestra to direct the orchestra for a couple of times in July. . . . **Irma Seefried**, soprano, and her husband **Wolfgang Schneiderhan**, violinist from Vienna, are appearing on stage and in TV shows in Tokyo. . . . **Sylvie Vartan**, French singer and actress, arrived from Paris for a two-week concert tour accompanied by the **Eddie Vartan Sextet**. She is scheduled to give four performances at Sankei Hall in Tokyo prior to her appearances in local cities. . . . **Odetta**, the First Lady of Folk Song had a press interview at the Hotel New Otani. She will sing at Kosei Nenkin Hall in Tokyo (26). Performances are also set for Nagoya, Osaka, Sapporo and Muroran. . . . **Mills Brothers** will give a series of shows at various night spots throughout the country starting at Copacabana May 10. This is their second visit to Japan. . . . The musical "King and I" in Japanese version is having a one-month run at the Umeda Koma Theater in Osaka with **Fubuki Koshiji** as Ann and **Someboro Ichikawa** as the King of Siam. The show will be presented at the Takarazuka Theater in Tokyo later this autumn.

J. FUKUNISHI

CINCINNATI

Pianist-comedian **Larry Vincent**, long a favorite in these parts, is at the Bahia Cabana, Fort Lauderdale, Fla., for a six-week stand. Vincent heads up his own record label, Pearl Records, with headquarters in Covington, Ky., across the Ohio River from here. . . . **Chuck Chellman**, new vice-president and director of marketing for Monument Records, Hendersonville, Tenn., accompanied by **B. J. McElwee**, Midwest promotion man for the same label, made the local scene for two days last week to huddle with **Sam** and **Al Klayman** at Supreme Distributing and to do a bit of kibitzing with the local and neighboring deejays. On his first road trip for Monument, Chuck covered Louisville, Cincy, Cleveland and Pittsburgh.

Tom Moore, formerly for your years on promotion with the Decca Records here and for the last four years in the traffic department of King Records here, is back on the promotion pitch, this time with the local Capitol Records office. He covers a 200-mile radius out of here and answers to **Jim Blackwood**, Decca territorial manager, Detroit, and **John Josse**, Decca division manager, Chicago. . . . The **Three D's** (**Dick Davis**, **Denis Sorenson** and **Duane Hiatt**, Capitol Records artists, in town last week for a promotion pitch on their new Capitol album product. They were spotted in three WLW-TV segs during their stay here—the **Ruth Lyons** show and "Jamboree" Tuesday (18), and via tape on the **Bob Braun** "Bandstand" show Sunday (23). They resumed with college dates at Princetown, Ind., Thursday (20). . . . **Syd Nathan**, King Records chief, is back in harness at his headquarters here, looking fit as a fiddle (bass) following a siege of illness. He plans to divide his time henceforth between Cincy and his Florida abode. Assisting Syd in his duties here is his brother-in-law, **Sol Halper**, music business vet.

BILL SACHS

HOLLYWOOD

Show business personalities lose a key radio exposure outlet when **Bob Crane** axes his 45-minute interview segment from his KNX morning show in June. Crane has been interviewing personalities for the past nine years and has been

BREAKOUT SINGLES

★ NATIONAL BREAKOUTS

WONDERFUL WORLD

Herman Hermits, MGM 13354

★ 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.

WELCOME HOME

Walter Jackson, Okeh 7219 (Blackwood, BMI) (Detroit, Baltimore)

IT HURTS ME TOO

Elmore James, Enjoy 2015 (Bob Dan, BMI) (New Orleans, Memphis, Nashville)

SEARCHIN' FOR MY BABY

Manhattans, Carnival 509 (Sanavan, BMI) (Pittsburgh, Baltimore)

CARA MIA

Jay and the Americans, United Artists 881 (Feist, ASCAP) (New York)

ARE YOU SINCERE

Trini Lopez, Reprise 0376 (Cedarwood, BMI) (Dallas, Fort Worth)

BABY I'M YOURS

Barbara Lewis, Atlantic 2283 (Blackwood, BMI) (Detroit)

THE FIRST THING EV'RY MORNING

Jimmy Dean, Columbia 43263 (Plainview, BMI) (Houston)

(He's Gonna Be) FINE, FINE, FINE

Ikettes, Modern 1008 (Screen Gems-Columbia, BMI) (Memphis, Nashville)

the area's only a.m. interview show. Reason given is his starring involvement in the new TV series "Hogan's Heroes" for CBS-TV.

Four Star TV's musical director **Alfred Perry** is on a month's tour of European publishing houses. He was followed by actor **Gene Barry**, who flew to London for appearances at the Talk of the Town club and to bow his first RCA LP. Barry will also cut singles material in England. He claims his success with "Burke's Law" halted his active participation as a recording artist in the U. S. but hopes to get more involved with the disk industry.

California Records in Mendota, Calif., has been formed, with **Ray Camacho** president. First release features the label head and the **Teardrops** on "She Say Yea." Named Southwestern sales rep is **B. R. Reyes**, with **Joe Cruz** general manager. . . . TV actor **Randy Boone's** second Decca LP is "Ramblin' Randy." Vocalist uses the **Gosdin Brothers** as his backup group. Boone's first LP was released last February.

Nine new publishing companies here are Arden Music, directors **Joan Wolfe**, **Helen Montrose** and **Beatrice Shapiro**; **Jadale Music**, **Geraldine Rosenfeld**, **Jane Josey** and **Mary Bush**; **P. J. Proby Music**, **Charles Birke**, **Stanley Sklute** and **Inez Cameron**; **Quarter Music**, **Henry Sanicola**, **Eddie Shaw** and **Joe Abeledo**; **Major Music**, **Max Fink**, **Jerome Janger** and **Harry Sax**; **San Joaquin Music**, **Fred Allen**, **Everson Simonson** and **William Schafer**; **Frantone Music**, **Frankie and Kathryn Avalon** and **Burt Delbel**; **Ray Music**, **Joyce Fujinaka**, **Nelma Graves** and **Barbara Portofee**, and **Mandate Music**, **Jerry Livingston**, **Leonard Adelson** and **Stanley Bushnell**.

The Harmony Park Ballroom in Anaheim, Calif., has renewed **Dick Dale** and the **Del-Tones** for an indefinite period as the group celebrates its second year of appearances there. Ballroom claims it has grossed \$100,000, with 175,000 teen-agers attending Dale's appearances. Dale formerly worked the **Rendezvous Ballroom** in Balboa, Calif., regularly.

Shelly Davis has departed the L.A. Whisky A Go Go operation to concentrate on opening discotheques in several new locations in the West. His partner will be

I'VE BEEN WRONG BEFORE

Cilla Black, Capitol 5414 (Schroder, ASCAP) (Miami)

I'LL STILL LOVE YOU

Jeff Barry, Red Bird 10-026 (Trio, BMI) (Detroit)

IN PARADISE

Showmen, Swan 4213 (Palmina-Zig Zag, BMI) (Philadelphia)

IT'S ALRIGHT

Bobby Bare, RCA Victor 8571 (Warmwood, BMI) (Chicago)

BUSTER BROWNE

Willie Mitchell, Hi 2091 (Jeck, BMI) (Dallas, Fort Worth)

LET ME DOWN EASY

Betty Lavette, Calla 102 (Premier-Dan Dee, BMI) (Seattle)

MUSTANG SALLY

Sir Mack Rice, Blue Rock 4014 (Fourteenth Hour, BMI) (Baltimore)

THE REAL THING

Tina Britt, Eastern 604 (Flo-Mar, BMI) (Chicago)

YOU TURNED MY BITTER INTO SWEET

Mary Love, Modern 1006 (Jobete, BMI) (Los Angeles)

THIS LITTLE BIRD

Marianne Faithful, London 9759 (Acuff-Rose, BMI) (Miami)

THERE'S SOMETHING ON YOUR MIND

Jolly Jacks, Landa 233 (Mercedes, BMI) (Baltimore)

SWING ME

Nino Tempo & April Stevens, Atco 6350 (Leigh, ASCAP) (Houston)

WELCOME, WELCOME

Nancy Wilson, Capitol 5408 (Roosevelt, BMI) (Dallas, Fort Worth)

Mel Weiss. Go Go Club here and in Atlanta will be run by **Elmer Valentine**, **Ted Flier** and **Phil Tanzani**, with **Davis** handling the San Francisco location already in operation and future openings.

Local 47, AFM, members have voted to increase the salaries of officers and board members. President **John Tranchitella** upped from \$300 to \$400 a week, with secretary and treasurer upped from \$225 to \$300. . . . **Fred Rice**, Capitol's national merchandising creator, has sold his single "Gee to Tiger" to Colpix. Rice is an active producer as a sideline job.

ELIOT TIEGEL

NEW YORK

In recognition of the first New York Folk Festival to be held at Carnegie Hall June 17 through June 20, Mayor **Robert F. Wagner** has declared the week of June 14-20 to be "Folk Festival Week." . . . MGM Records gave a surprise luncheon to **Arnold Maxin**, president of MGM Records at Sardi's East recently on his appointment as executive head of Robbins, Feist and Miller Music Publishing Co.'s. He was presented with a gold record inscribed to a "One in a Million Guy" signed by those in attendance. . . . **Stan Catron**, general professional manager of South Mountain Music, plans to further expand his West Coast operation later this month with the addition of a songwriter relations man. . . . **Ivan Mogull** secured the foreign rights from **Sonny Curtis** of Skol Music on the song "Cut Me In." by **Glen D. Hardin**, recorded by **Gary Lewis** and the **Playboys** on Liberty Records. Mogull, also acquired from the Curtom catalog the **Impressions** recording of "Woman's Got Soul." . . . Columbia Music Co. of San Francisco and salesman **Denny Vaughan** of Eric Distributors there were awarded first prize for the most striking window display in the United Artists Records "The Greatest Story Ever Told" contest. . . . **Maurice Feldman** has been appointed national public relations director of the Cincinnati Symphony Orchestra. . . . Musicor Records has been on a 12-week drive promoting **Claude Clare's** "La Playa." . . . Producer **Eberto Landi** is on a tour of Milan and Rome. He'll be attending the

various song festivals there which he intends to bring to the U. S. and will look for Italian singers in the pop field for his various concert activities in the forthcoming 1965-1966 season.

The annual Music Men's party at **Fred Waring's Shawnee Inn** will be held this year June 24. . . . A Western-styled night club called the **Stampede** will open May 25 at Second Ave., near 80th Street. The **Country Capers**, under the leadership of **Ray King**, will headline the bill. . . . **Marvin Drager** has taken over the publicity chores for **Jimmy Roselli**, new United Artists pactee. . . . **Bobby Goldsboro** will head a Midwest ballroom package which will be booked by **Bob Ehlert**, **William Morris Agency** executive based in Chicago. . . . **Gene Pitney** will produce his own teenage road "spectacular" for the fall season under the **William Morris Agency** banner. . . . **Gertrude Berg** has recorded the popular **Dan Greenberg** book "How to Be a Jewish Mother" for **Amy-Mala Records**. Also in the cast are **David Ross**, **Roger DeKoven** and **Jill Kraft**. **Marc Daniels** directed. . . .

MIKE GROSS

SAN FRANCISCO

During his appearance the Circle Star Theater, **Jack Jones** inserted a parody into his famous hit—"Husbands and Lovers." The line the audience loves best is the one concerning "Vic Tanny rejects." . . . Radio station **KPEN** now mails to dealers elegant copies of the feature records of the week. These are being posted for customer convenience. Reports say sales have increased. . . . **KEWB**, one of the favorite teen-age radio stations, is coming out with a weekly four-page newsletter for counter distribution. The kids are already clamoring for them in advance, due to **KEWB's** air announcements. . . . **Vince Guaraldi** here is amazed at the spurt on the charts of "Cast Your Fate to the Wind," by the **Sounds Orchestral**. As the composer-performer of the original, he receives royalties he never expected. . . . **RCA Frank Fanelli** is appearing at the **Mapes Hotel** in Reno. "Laurie Don't Worry" hit just in time for a club date.

BILLBOARD, May 29, 1965

RCA to Accent Contemporary; Move Is Leinsdorf Inspired

MIKE GROSS

NEW YORK—A long-range program for making more works of contemporary composers available to the record consumer is in the works at RCA Victor. The move to enrich Victor's repertoire with more contemporary material, was mainly inspired by Erich Leinsdorf, conductor of the Boston Symphony Orchestra, and is being brought to fruition by Roger Hall, manager of Victor's Red Seal artists and repertoire.

Hall pointed out at the outset, however, that Red Seal's contemporary music pitch will not be made at the expense of

the label's continual cutting of standard repertoire. He emphasized that the label will always be ready to re-record standard material when it feels that the old recording has been superseded by needs for a superior sound or different quality.

Hall also conceded that other factors were instrumental in turning Red Seal's programming eyes toward contemporary music. One was the growing demand coming in from the field during recent years, and the move-in this year of RCA Victor with its own record club operation which requires a broad product base.

To begin its stockpile of contemporary music recordings, Red Seal already has scheduled several albums for release this fall. Among them are Prokofiev's Symphony No. 6 and Prokofiev's Piano Concerti 1 and 2, Bartok's Violin Concerto and Stravinsky's Violin Concerto. All will be performed by Erich Leinsdorf and the Boston Symphony. Also on schedule for the fall of 1965 will be Morton Gould's "World War I Suite"; Gould's Spirituals for Orchestra; Aaron Copland's "Dance Symphony" with the Chicago Symphony; Andre Previn playing Vaughn Williams Symphony No. 6 and the Bach-Walter "Wise Virgin Suite" with the London Symphony; Leonard Pennaro will play Bartok's Concerto No. 5 with the London Symphony, and violinist Hyman Bress will play Bartok's Violin Sonatas 1 and 2.

In the planning stage, but still to be recorded, the Boston Symphony Orchestra's workovers of Kodaly's "Hary Janos" and "Peacock Variations," Stravinsky's "Agon," Schuller's "Seven Studies on Themes of Paul Klee," Berg's "Le Vin," and works by Prokofiev, Shos-

takovich and Hindemith.

Victor also plans to launch the Boston Symphony Chamber Players group in 1966. The group will debut with Copland's "Vitesk," Fine's "Fantasia for String Trio," Carter's "Woodwind Quintet" and Piston's "Divertimento for Nine Instruments."

And, to expand its movement in the avant garde sphere, RCA Victor will, in co-operation with the Abbey Whiteside Foundation, this fall will undertake a project to record recent compositions for piano, performed by Robert Helps, of the following composers: Samuel Adler, Joseph Alexander, Milton Babbitt, Ernest Bacon, Arthur Berger, Sol Horowitz, Mark Brunswick, Norman Cazden, Ingolf Dahl, Vivian Fine, Morton Gould, Miriam-Gideon, Robert Helps, Peggy Glanville-Hicks, Alan Hovhaness, Kent Kennan, Earl Kim, Lee Kraft, Hall Overton, George Perle, Paul A. Pisk, Mel Powell, Joseph Prestakoff and Ben Weber.

'Boheme' Taped At La Scala

MILAN — A full-dress performance of "La Boheme," as staged by Franco Zeffirelli with his settings and directed by Herbert Von Karajan at Teatro Alla Scala, has been taped for TV presentation. Program has already been contracted for American, German and Japanese TV.

Though La Scala has allowed radio programs to be taped or broadcast directly and films of scene to be made (Mike Todd did it in early Cinerama films) this is the first time a complete opera has been made available for a viewing audience outside the famed theater. La Scala has had a long-time deal with EMI for complete operas.

OPERA BEING PREPARED ON KAFKA'S LIFE

PRAGUE—An opera based on life of Franz Kafka, who lived in this Czechoslovakian capital, is being composed by Jan Seidl, director of the Czech National Theater here. The libretto has been prepared by Ludek Mandaus. The authors hope to have the work ready for a world premiere early in 1966.

Khatchaturian to Conduct in Rome

ROME—Soviet Union's composer Aram Khatchaturian will make one of his rare appearances in the West when he conducts "Concerto for Piano and Orchestra" from RAI auditorium here on TV. Soloist will be Sergio Perticaroli.

'Rugantino' Ends Run

ROME—Italy's longest running musical, "Rugantino," which was seen in Toronto, New York and Buenos Aires, as well as throughout Italy during its three-year engagement, closed May 3 at the Sistina Theater with a record 627 performances.

Among other records set by "Rugantino" was that of being the largest selling original cast LP ever issued in Italy. Disk bore CAM label of the original cast only Aldo Fabrizi played every performance. All the former members of the cast, author-producers Pietro Garinei and Sandro Giovannini, composer Armando Trovajoli and co-authors Massimo Franciosa and Pasquale Festa Campanile were all present on final night.

Everest Berth To Carl Post

HOLLYWOOD — Carl Post, formerly classical sales chief for Deutsche Grammophon Gesellschaft in New York, has joined Everest Records as national classical sales manager.

The position is on a trial three-month period, however, reason for Post's joining the company is a proposed expansion move in the classical field, President Bernie Solomon revealed. Solomon previously handled all classical sales. Post has been in classical music 15 years. He will work out of the company's Hollywood office.

As part of the classical expansion, Everest has signed a contract with 3M to provide the tape company with its product. Besides Everest, the company's other classical lines are Concert Disc and Counterpoint, with the Teleman Society in Manhattan releasing material through the company.

The company is also looking into the possibility of acquiring several other classical lines.

BEST SELLING CLASSICAL LP'S

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

This Week

- PUCCHINI**—Tosca; Callas, Bergonzi, Ercolani, Trama, Paris (Conserv. Orch., The. Nat'l Op. Cho. (Pretre): Angel (3-12") S 3655 (S), 3655 (M).
- BIZET**—Carmen; Callas, Gedda, Massard, Guiot, Paris Opera Orch. (Pretre): Angel (3-12") SCLX 3650 (S), CLX 3650 (M).
- TCHAIKOVSKY**—Concerto No. 1 in B Flat for Piano and Orch.; Cliburn, Sym. Orch. (Kondrashin): RCA Victor LSC 2252 (S), LM 2252 (M).
- HOROWITZ PLAYS SCARLATTI**: Columbia MS 6658 (S), ML 6058 (M).
- GOUNOD**—St. Cecilia Mass; Lorengar, Hoppe, Crass, Duclos Cho., Consv. Orch. (Hartemann): Angel S 36214 (S), 36214 (M).
- BEETHOVEN**—Symphonies (9) (Complete); Berlin Phil. (Karajan): D.G.G. (8-12") SKL-101/8 (S), KL-1/8 (M).
- STRAUSS**—Daphne; Gueden, Little, Streich, King, Wunderlich, Schoeffler, Vienna Sym. & St. Op. Cho. (Bohm): D.G.G. (2-12") 138956/7 (S), 18956/7 (M).
- VERDI**—La Forza Del Destino; Price, Tucker, Merrill, Tozzi, Verett, RCA Ital. Op. Orch. & Cho. (Schippers): RCA Victor (4-12") LSC 6413 (S), LM 6413 (M).
- WAGNER**—Parsifal; Thomas, London, Dalis, Hotter, Neidlinger, Tavela, Bayreuth Fest. Orch. and Cho. (Knappertsbusch): Philips (5-12") PHS 5-950 (S), PHM 5-550 (M).
- FOUR FAVORITE VIOLIN CONCERTOS**; Stern: Columbia (3-12") D 35 721 (S), D 3L 321 (M).
- THE AGE OF BEL CANTO**—Sutherland, Horne, Conrad, London Sym. Orch. & Cho., New Sym. Orch of London (Bonyng): London (2-12") OSA 1257 (S), A 4257 (M).
- NONE BUT THE LONELY HEART**; Stern, Col. Sym. Orch. (Katims): Columbia MS 6496 (S), ML 5896 (M).
- BELLINI**—Norma; Sutherland, Horne, Alexander, Cross, London Sym. Orch. & Cho. (Bonyng): RCA Victor (3-12") LSC 6166 (S), LM 6166 (M).
- BEETHOVEN**—Concerto No. 5 for Piano and Orch. (Emperor); Rubinstein, Boston Sym. (Leinsdorf): RCA Victor LSC 2733 (S), LM 2733 (M).
- MOZART**—Magic Flute; Gedda, Janowitz, Berry, Putz, Frick, Popp, Unger, Schwarzkopf, Ludwig, Hoffgen, Philharmonia Orch. (Klemperer): Angel (3-12") SCL 3651 (S), CL 3651 (M).
- PRESENTING MARILYN HORNE**: London 25910 (S), 5910 (M).
- CHOPIN**—Waltzes; Rubinstein; RCA Victor LSC 2726 (S), LM 2726 (M).
- BELOVED BJOERLING**: Angel COLH 148, 149 & 150 (M). (No Stereo)
- ORFF**—Carmina Burana; Harsanyi, Petrak, Presnell, Phila. Orch. (Ormandy): Columbia MC 6163 (S), ML 5498 (M).
- MY FAVORITE CHOPIN**; Cliburn: RCA Victor LSC 2576 (S), LM 2576 (M).

Amadeus Quartet Will Perform In U. S., Canada

HAMBURG — Deutsche Grammophon's Amadeus Quartet will tour the United States and Canada for six months beginning the end of June.

From June 30 until Aug. 28, the quartet will play at the Aspen, Colo., music festival, interrupted by two weeks at Stanford University.

From Sept. 20 to Oct. 15, the quartet will take part in the Bethoven cycle at the University of Arizona at Tempe. For the remainder of October, the Grammophon group has appearances scheduled at Vancouver, B. C. (19); Reno, Nevada (22); Davis, Calif. (24); Berkeley (25); Los Angeles (26); San Diego (29 and 30), and Pasadena.

In November the quartet will head east, appearing in Austin, Texas (1); Denver (3); San Antonio (4); Austin (5); New Orleans (6); St. Petersburg, Fla. (7); Louisville (13); New York City (17); New Haven (18); New York City (19); Towson, Md. (21); Ottawa (24); Mont-

real (25); Quebec (26); Montreal (28); Winnipeg (29, 30 and Dec. 2). The tour will close Dec. 5 in New York.

Three of the artists of the Amadeus Quartet, now residing in London, were born in Austria—the leader, Norbert Brainin; the second violinist, Siegmund Nissel; and the violist, Peter Schidlöf. All three emigrated to England in 1938. With the young English cellist Martin Lovitt, whom they met in 1942 during their student years, they founded the string quartet which made its debut in January 1948.

NEWSSTAND 'TRAVIATA' A SUCCESS

ROME—"La Traviata" on 45 r.p.m.'s, one of which is made available on newsstands each week for 14 weeks is a sales success. Priced well below the 45's available in stores, the idea as conceived by Corrado Tedeschi will be extended to other operas for which tapes are available.



CONDUCTOR OTTO KLEMPERER, right, chats with EMI chairman, Sir Joseph Lockwood, in London. Angel Records is devoting its entire promotional effort this month to "A Tribute to Klemperer" on the occasion of his 80th birthday. May releases include the last six symphonies of Mozart, Dvorak's "New World," a Stravinsky coupling, and the Fourth Symphony of Bruckner. A recording of the Bruckner Sixth will be made available here in July.

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: THIS WEEK, Wk. Ago, TITLE, Artist, Label & Number, Weeks On Chart. Includes songs like 'HELP ME RHONDA', 'TICKET TO RIDE', 'BACK IN MY ARMS AGAIN'.

Table with columns: Wk. Ago, TITLE, Artist, Label & Number, Weeks On Chart. Includes songs like 'GAME OF LOVE', 'HUSH, HUSH, SWEET CHARLOTTE', 'THREE O'CLOCK IN THE MORNING'.

Table with columns: Wk. Ago, TITLE, Artist, Label & Number, Weeks On Chart. Includes songs like 'YOU CAN HAVE HER', 'GEORGIE PORGIE', 'YES, I'M READY'.

HOT 100—A TO Z—(Publisher-Licensee)

BUBBLING UNDER THE HOT 100

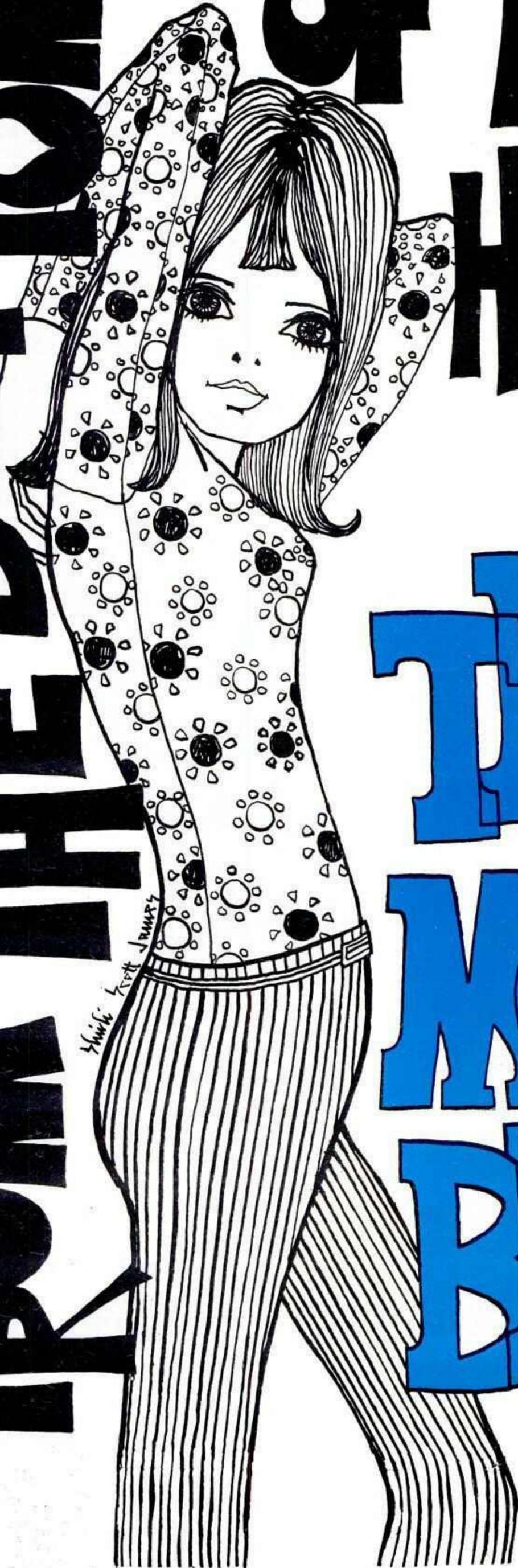
Table listing songs and artists under 'HOT 100—A TO Z' starting with 'Al's Place'.

Table listing songs and artists under 'HOT 100—A TO Z' starting with 'I Know a Place'.

Table listing songs and artists under 'HOT 100—A TO Z' starting with 'Peanuts'.

Table listing songs and artists under 'BUBBLING UNDER THE HOT 100' starting with '101. SEVENTH SON'.

FROM THE BOY OF MY HEART



THE MOODY BLUES

#9764

LONDON
RECORDS Copyrighted material



SOUNDTRACK SPOTLIGHT
THE YELLOW ROLLS-ROYCE
 Soundtrack. MGM E 4292 (M); SE 4292 (S)

Composer Riz Ortolani has developed an important niche in the movie scoring field and this effort will further enhance his stature. His main title and "Forget Domani," done in both fast and slow tempo, are strong programming fodder. The picture should do well and so should this soundtrack counterpart.



COUNTRY SPOTLIGHT
FALLING IN LOVE
 Faron Young. Capitol T 2307 (M); DT 2307 (S)

An outstanding package of Faron Young hits. The album includes some of his great oldies, such as "Until I Met You" and "All Right," that have been reprocessed for stereo and others recorded in stereo such as "Safely in Love Again." The result is excellent entertainment.



POP SPOTLIGHT
DANCETIME
 Sammy Kaye. Decca DL 4655 (M); DL 74655 (S)

Sammy Kaye stays right on top of the new dance beats, which is one of the main reasons he's been able to sustain his appeal through the years. He accents the dance tempo and he plays with such current hits as "Red Roses for a Blue Lady," "Dear Heart" and "Goldfinger" to keep right in touch with the times.



CLASSICAL SPOTLIGHT
MOZART: SYMPHONIES NOS. 35 & 36
 Otto Klemperer/Philharmonia Orch. Angel 36128 (M); S 36128 (S)

Certainly one of the finest interpreters of the music of Mozart, Otto Klemperer's readings of these two symphonies are all of a piece, incisive, warm, tightly controlled and completely realized by his superb orchestra. A bonus to the recording is the inclusion of the overture from "The Abduction From the Seraglio."



POP SPOTLIGHT
THE TONICS' HIT PARADE
 Polydor 184003 (S)

The "Beatles of Germany" consist of four lads in their 20's, full of excitement and pop music know-how, and known as the Tonics. Manfred, Erich, Volker and Helmut in this, their debut LP for Polydor, display strong feeling and drive on such as "Rip It Up," "House of the Rising Sun" and "Do Wah Diddy Diddy." The group has the sound and material to make them hot sales contenders in the U. S.



CLASSICAL SPOTLIGHT
STRAVINSKY: SYMPHONY IN THREE MOVEMENTS/PULCINELLA SUITE
 Otto Klemperer/Philharmonia Orch. Angel 36248 (M); S 36248 (S)

Here are two highly contrasting compositions both in musical texture and time of composition by one of the giants of the 20th Century. The pulsating, driving energy of the Symphony (1945) and the gentle melodies of the "Pulcinella Suite" (1920), scored for chamber orchestra, are captured by Otto Klemperer in a really first-rate recording.



COUNTRY SPOTLIGHT
BLUES IN MY HEART
 Wanda Jackson. Capitol T 2306 (M); ST 2306 (S)

Wanda Jackson has returned to the country field in grand style and with a great selection of some country standards. Best on this album are "Oh Lonesome Me" and "I'm So Lonesome I Could Cry." Listeners will appreciate her version, backed by a lonely harmonica, of "Just for You." This album is a must.



CLASSICAL SPOTLIGHT
ROSSINI-RESPIGHI: A BOUTIQUE FANTASQUE & ROSSINIANA
 Orchestra of the Vienna Festival (Janigro). Vanguard VRS 1127 (M); VSD 71127 (S)

The Fantasque is given some wonderfully satirical treatment that makes the work marvelous. The dolls' scene with the children is vivid and their dance of victory is recreated with fun. This ballet work, although done much before, is fresh here. "Rossiniana" is delightful. The young conductor is outstanding.

BREAKOUT ALBUMS

★ NATIONAL BREAKOUTS

NO NATIONAL BREAKOUTS THIS WEEK

★ 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.

THE RETURN OF ROCK!
 Jerry Lee Lewis, Smash MGS 27063 (M); SRS 67073 (S)

LIFE & LOVE ITALIAN STYLE
 Jimmy Roselli, United Artists, UAL 3429 (M); UAS 6429 (S)

GLENN MILLER TIME—1965
 Glenn Miller Ork, Epic LN 24133 (M); BN 26133 (S)

JOE'S BLUES
 Johnny Hodges/Wild Bill Davis, Verve V 8617 (M); V6-8617 (S)

AESOP'S FABLES THE SMOTHERS BROTHERS WAY
 Mercury MG 20989 (M); SR 60989 (S)

CAROL CHANNING ENTERTAINS
 Command RS 880 (M); RS 880 SD (S)

MUSIC OF A PEOPLE
 Stanley Black Conducting the London Festival Orchestra & Chorus, London LL 3409 (M); SP 44060 (S)

SOUL SERENADE
 Gloria Lynne, Fontana MGF 27541 (M); SRF 67541 (S)

MARIANNE FAITHFULL
 London LL 3423 (M); PS 423 (S)

THE MAGIC MUSIC OF FAR AWAY PLACES
 Bert Kaempfert & His Ork, Decca DL 4616 (M); DL 74616 (S)

THE RACE IS ON
 George Jones, United Artists UAL 3422 (M); UAS 6422 (S)

MUSIC FROM MARY POPPINS, THE SOUND OF MUSIC, MY FAIR LADY, ETC
 Ray Conniff & the Singers, Columbia CL 2366 (M); CS 9166 (S)

WOOLY BULLY
 Sam the Sham & the Pharaohs, MGM E 4297 (M); SE 4297 (S)

BEGIN TO LOVE
 Robert Goulet, Columbia CL 2342 (M); CS 9142 (S)

UP WITH DONALD BYRD
 Verve V 8609 (M); V6-8609 (S)

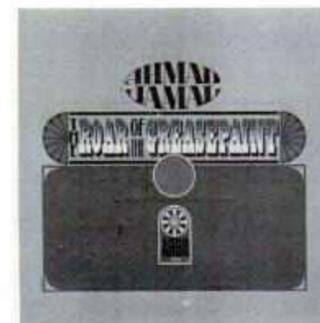
THE MOST EXCITING ORGAN EVER
 Billy Preston, Vee Jay VJ 1123 (M); VJS 1123 (S)

THE SEEKERS
 Marvel 2060 (M); 3060 (S)



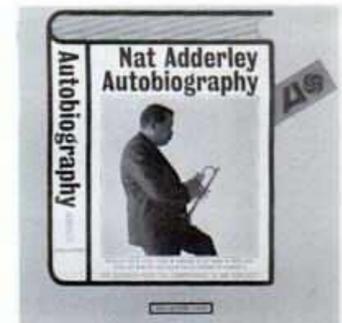
CLASSICAL SPOTLIGHT
BRUCKNER: SYMPHONY NO. 4
 Otto Klemperer/Philharmonia Orch. Angel 36245 (M); S 36245 (S)

Klemperer keeps this unhurried, melodic work on its toes and gives it sharp and detailed emphasis. The Philharmonia responds with dedication. Phrasing is complete and most of the themes are beautifully captured. Especially noteworthy is the finale, which attains brilliance.



JAZZ SPOTLIGHT
THE ROAR OF THE GREASEPAINT—THE SMELL OF THE CROWD
 Ahmad Jamal. Argo 751 (M)

It seems everybody is recording music from this Broadway score. Jamal's treatment of it is original and exciting; expressing in jazz terms the lucid melodies which have captured the public fancy so much lately. This album is an outstanding tribute to the show. An excellent bet in a quality jazz album.



JAZZ SPOTLIGHT
AUTOBIOGRAPHY
 Nat Adderley. Atlantic 1439 (M)

The modern traditionalist approach of Nat Adderley is most appealing. It is new and yet reflects the best of the older jazz roots. All the cuts are his originals and all are outstanding. Excellent ensemble arrangements and solo work. Nat enjoys a very good reputation and this album can only help it!



CLASSICAL SPOTLIGHT
MOZART: SYMPHONIES NOS. 40 & 41
 Otto Klemperer/Philharmonia Orch. Angel 36183 (M); S 36183 (S)

Klemperer's rendition of Symphony No. 40 flows along beautifully, assimilating tone and color into absolute grandeur. The composer's ideas in Symphony No. 41 are developed in graceful and off-time stirring terms. An excellent blending of excellent musicians and a great conductor.



JAZZ SPOTLIGHT
BAHIA
 John Coltrane. Prestige PR 7353 (M)

"Trane" is wailin' again. He's nicely assisted by Wilbur Hardin (trumpet) on three of the five cuts. Some of the improvisations here are fierce and hard—some are more lyrical—all are typically Coltrane. His sax playing has been subject of many a controversy, but his fans seem to stick by him regardless. There's no question about it . . . he's a commanding musician with something definite to say.



JAZZ SPOTLIGHT
THE REAL EARL HINES RECORDED LIVE! IN CONCERT
 Earl Hines. Focus 335 (M)

Who can argue with years of popularity in the jazz field . . . who wants to? This is a welcome album from Earl Hines. One of the "old masters," Hines seems to improve with age—he mellows without losing the "bite" that keeps his style fresh and alive! He's solo here with rhythm (except for one cut with Budd Johnson on tenor sax) and he's full of the expertness, fun and pleasant surprises that have kept him where he is—on top!

(Continued on page 36)

The VENTURES: The world's #1 instrumental group!

**WILL MAKE THIS THE WORLD'S
#1 SUMMER IN SALES!**

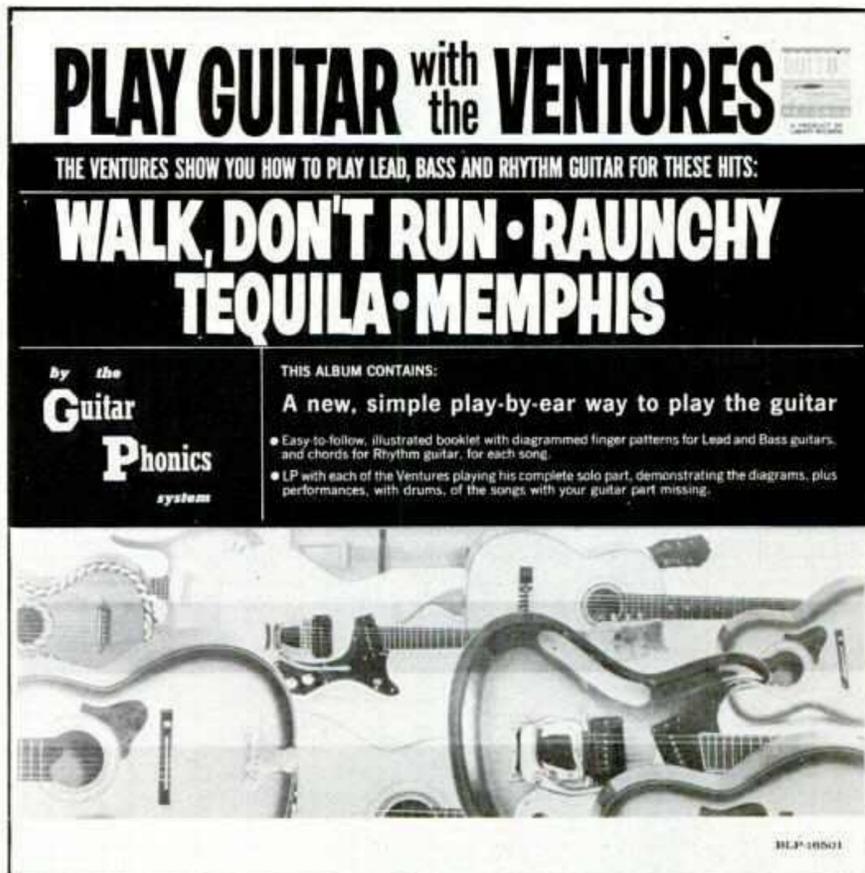
WITH THESE HOT NEW LP'S



THE VENTURES ON STAGE
Features performances from different parts of the world, made during their sensational tour. Their most exciting album ever! (BST-8035/BLP-2035)

WITH THIS BIG PROGRAM!

- Extensive promotion, publicity coverage, and tie-ins
- Spot radio advertising campaign on "Play Guitar With The Ventures," and co-op advertising funds for all Ventures product
- Sensational display pieces illustrating all Ventures LP's
- Liberal discount and terms on the entire Ventures catalog



PLAY GUITAR WITH THE VENTURES
A brand new way to play hit songs. Album includes 16-page booklet with easy instructions and diagrams. Record features slow-speed and normal-speed solo parts plus complete recordings with solo part missing. (BLP-16501, mono only)

**AND WITH THIS HIT SINGLE!!
"THE SWINGIN' CREEPER"**

(#306)

DOLTON RECORDS



Jack Roberts TV Seg Wins Nat'l Award

SEATTLE, Wash.—KOMO-TV, Seattle's ABC network affiliate, has been named winner of the 1964-'65 TV-Radio Mirror Award for the outstanding locally produced television show on the West Coast, it was announced last week by Claire Safran, editor of TV-Radio Mirror magazine.

KOMO-TV received the award for the popular country music show "Evergreen Jubilee." The country music series is produced and stars Jack Roberts, popular Northwest Western music personality. A representative of the national magazine made the presentation to Roberts on his Saturday (22) "Jubilee" show.

The TV-Radio Mirror awards were established 16 years ago to help promote continued excellence in radio and television programming. "Evergreen Jubilee" is the first country music show to win this award. The award-winning show will be the subject of a photo-feature story in an upcoming issue of the magazine. Roberts is a member of the Country Music Association.

Swampwater Jake New NCM Prexy

GLENS FALLS, N. Y.—The Northeast Country Music Association, in its recent convention at the Chateau de Louis here, elected Swampwater Jake, country music deejay at WGHM, Skowhegan, Me., president of the organization, succeeding Dusty Miller of WAFS, Amsterdam, N. Y.

Other officers elected were Smokey Greene of WSET, Glens Falls, vice-president, and Buster Doss, Nashville, chairman of the board of directors. Barry Frank of WEEE, Albany, N. Y., continues as secretary-treasurer.

The convention voted to drop the word association from the organization's name, and the group will henceforth be known simply as the Northeast Country Music. The NCM's next board meeting will be held in Nashville Oct. 21.



JIM WHITTAKER presents the TV-Radio Mirror Award to Jack Roberts (right), producer and star of "Evergreen Jubilee," for the outstanding locally produced television show on the West Coast.

KLPR-TV Goes 99% Country

• Continued from page 12

DJ. Johnny Bond, is getting TV set owners to install converter units for u.h.f. reception. He said there were a couple of u.h.f. stations in the area several years ago that went out of business, so some of the area's TV sets already have converters. Thompson confirmed that the TV station—Channel 19—would also run promotion giveaways of converters.

A contributing factor for going country format, besides Beasley's known experience in the field, could be that Oklahoma City presently has three commercial TV stations representing the three major networks.

Hank-Hank Jr. Duet

NASHVILLE — Through the miracle of electronics, Hank Williams Jr. has recorded an album with his late father, Hank Sr. Produced by MGM Records, the album features father and son on such Williams' standards as "Lovesick Blues," "Move It On Over," "Wedding Bells," "Why Don't You Love Me" and others.

Beavers in Thule

THULE, Greenland — Clyde Beavers and the Eager Beavers, with Sudie Callaway, arrived here recently to kick off a four-week tour of U. S. military installations in Greenland and Newfoundland. Tour ends June 7, when the group returns to its Nashville base.



HERE AT LAST
A RECORD EVERY
ONE IS TALKING
ABOUT IN NASHVILLE
ON
MUSICOR RECORD
BY
MONTY LEE

LOVE IS WHERE THE HEART IS

B/W
TEENAGE MEMORIES

Produced by Pappy Dailey

HOT COUNTRY SINGLES

Billboard SPECIAL SURVEY for Week Ending 5/29/65

This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart
1	2	THIS IS IT Jim Reeves, RCA Victor 8508 (Acclaim, BMI)	13	26	26	LOVING YOU THEN LOSING YOU Webb Pierce, Decca 31737 (Cedarwood, BMI)	11
2	1	GIRL ON THE BILLBOARD Del Reeves, United Artists 824 (Moss Rose, BMI)	12	27	23	BACK IN CIRCULATION Jimmy Newman, Decca 31745 (New Keys, BMI)	6
3	3	WHAT'S HE DOING IN MY WORLD Eddy Arnold, RCA Victor 8516 (4 Star, BMI)	10	28	21	(From Now on All My Friends Are Gonna Be) STRANGERS Roy Drusky, Mercury 72376 (Yonah-Owen, BMI)	20
4	4	I'LL KEEP HOLDING ON Sonny James, Capitol 5375 (Marson, BMI)	9	29	32	BECAUSE I CARE Ernest Ashworth, Hickory 1304 (Acuff-Rose, BMI)	3
5	5	YOU DON'T HEAR Kitty Wells, Decca 31749 (Cash, BMI)	7	30	30	ORANGE BLOSSOM SPECIAL Johnny Cash, Columbia 43206 (Leeds, ASCAP)	15
6	7	RIBBON OF DARKNESS Marty Robbins, Columbia 43258 (Witmark, ASCAP)	7	31	33	THE OTHER WOMAN Ray Price, Columbia 43264 (Pamper, BMI)	4
7	8	SEE THE BIG MAN CRY Charlie Louvin, Capitol 5369 (Tuneville & Lyn-Lou, BMI)	10	32	34	HE STANDS REAL TALL "Little" Jimmy Dickens, Columbia 43243 (Yonah-Champion, BMI)	8
8	6	A TOMBSTONE EVERY MILE Dick Curless, Tower 124 (Aroostook, BMI)	12	33	36	SIX LONELY HOURS Kitty Wells, Decca 31749 (Cedarwood, BMI)	11
9	9	MATAMOROS Billy Walker, Columbia 43223 (Doss-Matamoros, BMI)	8	34	39	BLAME IT ON THE MOONLIGHT Johnny Wright, Decca 31740 (Acuff-Rose, BMI)	4
10	10	10 LITTLE BOTTLES Johnny Bond, Starday 704 (Red River, BMI)	17	35	28	A DEAR JOHN LETTER Skeeter Davis & Bobby Bare, RCA Victor 8496 (American, BMI)	12
11	12	THINGS HAVE GONE TO PIECES George Jones, Musicor 1067 (Glad, BMI)	12	36	31	(My Friends Are Gonna Be) STRANGERS Merle Haggard, Tally 179 (Yonah-Owen, BMI)	22
12	13	CERTAIN Bill Anderson, Decca 31743 (Moss Rose, BMI)	9	37	44	ENGINE, ENGINE #9 Roger Miller, Smash 1983 (Tree, BMI)	2
13	14	THEN AND ONLY THEN Connie Smith, RCA Victor 8489 (Moss Rose, BMI)	19	38	—	YES, MR. PETERS Roy Drusky & Priscilla Mitchell, Mercury 72416 (Screen Gems-Columbia, BMI)	1
14	11	KING OF THE ROAD Roger Miller, Smash 1965 (Tree, BMI)	16	39	41	FORTY NINE, FIFTY ONE Hank Locklin, RCA Victor 8560 (Ringneck-Coldwater, BMI)	3
15	15	I WASHED MY HANDS IN MUDDY WATER Stonewall Jackson, Columbia 43197 (Maricana, BMI)	14	40	29	I CRIED ALL THE WAY TO THE BANK Norma Jean, RCA Victor 8518 (Wilderness, BMI)	8
15	17	I'VE GOT FIVE DOLLARS AND IT'S SATURDAY NIGHT George & Gene, Musicor 1066 (Peer Int'l, BMI)	6	41	35	WALK TALL Faron Young, Mercury 72375 (Painted Desert, BMI)	18
17	27	BEFORE YOU GO Buck Owens, Capitol 5410 (Bluebook, BMI)	3	42	42	TINY BLUE TRANSISTOR RADIO Connie Smith, RCA Victor 8489 (Moss Rose, BMI)	17
18	20	TWO SIX PACKS AWAY Dave Dudley, Mercury 72384 (Champion-Raleigh, BMI)	12	43	45	SHE'S NOT FOR YOU Willie Nelson, RCA Victor 8519 (Pamper, BMI)	4
19	19	MY OLD FADED ROSE Johnny Sea, Philips 40267 (Southwind, BMI)	8	44	37	DO WHAT YOU DO DO WELL Ned Miller, Fabor 137 (Central Songs, BMI)	20
20	16	THE WISHING WELL Hank Snow, RCA Victor 8488 (Jasper-Silver Star, BMI)	16	45	—	QUEEN OF THE HOUSE Jody Miller, Capitol 5402 (Tree, BMI)	1
21	24	I'M GONNA FEED YOU NOW Porter Wagoner, RCA Victor 8524 (4 Star, BMI)	5	46	47	FREIGHT TRAIN BLUES Roy Acuff, Hickory 1291 (Acuff-Rose, BMI)	3
22	22	JUST THOUGHT I'D LET YOU KNOW Carl Butler & Pearl, Columbia 43210 (Cedarwood, BMI)	10	47	50	GETTIN' MARRIED HAS MADE US STRANGERS Dottie West, RCA Victor 8525 (Geld-Udell, ASCAP)	2
23	18	I'VE GOT A TIGER BY THE TAIL Buck Owens, Capitol 5336 (Bluebook, BMI)	19	48	—	I HAD ONE TOO MANY Wilburn Brothers, Decca 31764 (Sure-Fire, BMI)	1
24	25	SHE'S GONE GONE GONE Lefty Frizzell, Columbia 43256 (Wilderness, BMI)	5	49	—	THE BRIDGE WASHED OUT Warner Mack, Decca 31774 (Peach, SESAC)	1
25	40	BLUE KENTUCKY GIRL Loretta Lynn, Decca 31769 (Sure-Fire, BMI)	2	50	—	TOO MANY TIGERS Tex Williams, Boone 1028 (Screen Gems-Columbia, 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'VE GOT A TIGER BY THE TAIL Buck Owens, Capitol T 2283 (M); ST 2283 (S)	12	12	10	I DON'T CARE Buck Owens & His Buckeroos, Capitol T 2186 (M); ST 2186 (S)	27
2	2	THE JIM REEVES WAY RCA Victor LPM 2968 (M); LSP 2968 (S)	13	13	17	THE RACE IS ON George Jones, United Artists UAL 3422 (M); UAS 6422 (S)	2
3	3	THE RETURN OF ROGER MILLER Smash MGS 27061 (M); SRS 67061 (S)	14	14	15	10 LITTLE BOTTLES Johnny Bond, Starday S 333 (M); (No Stereo)	4
4	4	ORANGE BLOSSOM SPECIAL Johnny Cash, Columbia CL 2309 (M); CS 9109 (S)	11	15	16	BURNING MEMORIES Kitty Wells, Decca DL 4612 (M); DL 74612 (S)	7
5	5	YOUR CHEATIN' HEART Soundtrack/Hank Williams Jr., MGM E 4260 (M); SE 4260 (S)	14	16	12	ODE TO THE LITTLE BROWN SHACK OUT BACK Billy Edd Wheeler, Kapp KL 1425 (M); KS 3425 (S)	12
6	11	THE FABULOUS SOUND OF FLATT & SCRUGGS Lester Flatt & Earl Scruggs, Columbia CL 2255 (M); CS 9055 (S)	22	17	14	THE BEST OF JIM REEVES RCA Victor LPM 2890 (M); LSP 2890 (S)	43
7	7	CONNIE SMITH RCA Victor LPM 3341 (M); LSP 3341 (S)	5	18	19	HITS FROM THE COUNTRY HALL OF FAME Floyd Cramer, RCA Victor LPM 3318 (M); LSP 3318 (S)	6
8	6	YOU'RE THE ONLY WORLD I KNOW Sonny James, Capitol T 2209 (M); ST 2209 (S)	18	19	18	BREAKIN' IN ANOTHER HEART Hank Thompson, Capitol T 2274 (M); ST 2274 (S)	3
9	9	GEORGE JONES & GENE PITNEY Musicor MM 2044 (M); MS 3044 (S)	9	20	20	TOGETHER AGAIN/MY HEART SKIPS A BEAT Buck Owens & His Buckeroos, Capitol T 2135 (M); ST 2135 (S)	39
10	8	TUNES FOR TWO Skeeter Davis & Bobby Bare, RCA Victor LPM 3336 (M); LSP 3336 (S)	8				
11	13	LESS AND LESS AND I DON'T LOVE YOU ANYMORE Charlie Louvin, Capitol T 2208 (M); ST 2208 (S)	17				

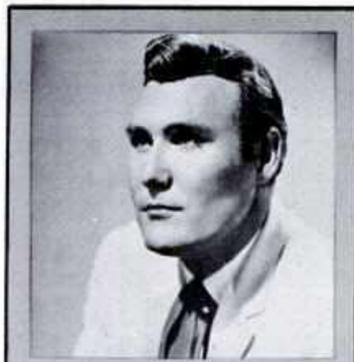
NASHVILLE SCENE

By ROGER SCUTT

When Tex Ritter and Grant Turner take over WSM-Radio's 10:15 p.m. to 3 a.m. "Opry Star Spotlight" show June 21, current host, Bill Claiborne, will move to a 3 a.m. to 11 a.m. shift. He'll follow Tex and Grant with a c&w record show. . . . WSM also plans to air its own syndicated 55-minute "Grand Ole Opry" radio shows after Tex and Grant sign off.

Kelso Herston, United Artists' man in Music City, has unveiled another new c&w find with the release of "Green, Green Grass of Home" by newcomer Johnny Darrell. Herston, whose first c&w signee was Del Reeves, who hit the top of the c&w charts with "Girl on the Billboard," found Darrell managing a local motel. . . . Tom-pall and the Glaser Brothers recorded here last week, and that means the threesome should have a new Decca single on the market soon. . . . Hank Cochran is working hard on his "artist" image. The hit songwriter ("Little Bitty Tear," "I Fall to Pieces," etc.) wrapped up his second RCA Victor album last week and hit the promotion trail.

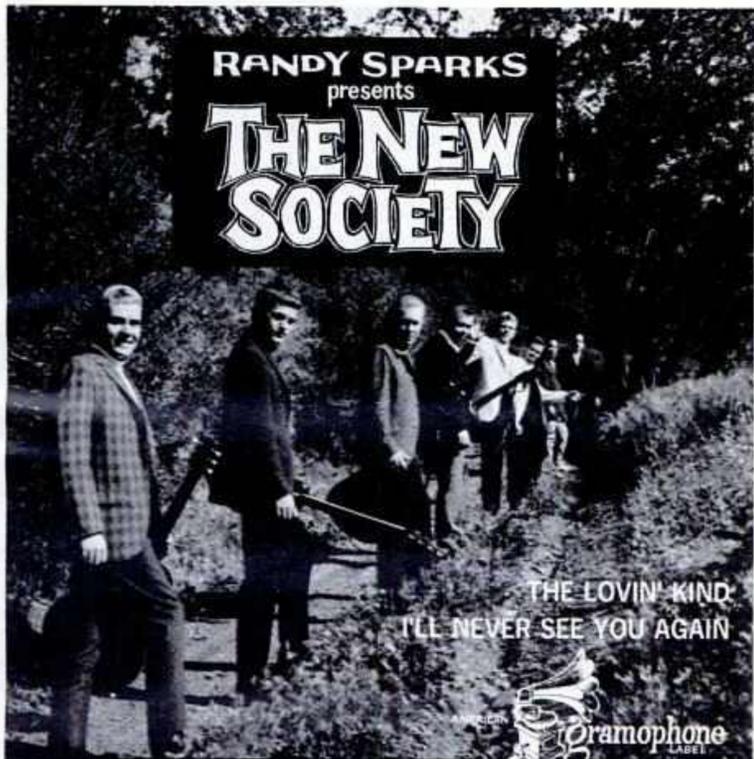
Gordon Terry reports boom business for his just-opened c&w park Terry Town, located at Loretta, Tenn., on the Tennessee-Alabama border. Gordon pulled more



BILLY WALKER, Columbia recording artist and "Grand Ole Opry" star, is currently riding the charts with "MATAMOROS." Walker also has a new Columbia album entitled "CROSS THE BRAZOS AT WACO," which includes both hits. Billy is booked by Moeller Talent, Inc., Nashville. (Advertisement)

than 9,000 persons recently when he featured Johnny Cash. . . . Tree Music Vice-President Buddy Killen and his wife are enjoying an extended second honeymoon in Hawaii, thanks to Tree chief Jack Stapp. Pointing to a long string of BMI awards and the recent Roger Miller Grammy trophies, all Tree properties, Stapp declares that Killen more than deserves the plush vacation.

The Casuals, known primarily as Brenda Lee's roadshow band, cut their first session for Monument Records last week, with Ray



From the man who gave you the Big Sound in folk music, here's a New Sound so fresh and exciting it demands a place at the top of the charts.

This is the Big One—
THE NEW SOCIETY

GR- #3

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 May 30, 1960

1. Please Help Me, I'm Falling, Hank Locklin, RCA Victor
2. He'll Have to Go, Jim Reeves, RCA Victor
3. Just One Time, Don Gibson, RCA Victor
4. One More Time, Ray Price, Columbia
5. Above and Beyond, Buck Owens, Capitol
6. Why I'm Walkin', Stonewall Jackson, Columbia
7. He'll Have to Stay, Jeanne Black, Capitol
8. Another, Roy Drusky, Decca
9. Big Iron, Marty Robbins, Columbia
10. Left to Right, Kitty Wells, Decca

COUNTRY SINGLES 10 Years Ago May 28, 1955

1. In the Jailhouse Now, Webb Pierce, Decca
2. Making Believe, Kitty Wells, Decca
3. Yellow Roses, Hank Snow, RCA Victor
4. Ballad of Davy Crockett, Tennessee Ernie, Capitol
5. Live Fast, Love Hard and Die Young, Faron Young, Capitol
6. I've Been Thinking, Eddy Arnold, RCA Victor
7. Make Believe, Red Foley & Kitty Wells, Decca
8. In Time, Eddy Arnold, RCA Victor
9. Loose Talk, Carl Smith, Columbia
10. There She Goes, Carl Smith, Columbia

Stevens producing. . . . Bob Johnston, Columbia a&r man, plans to bring Aretha Franklin to Music City with the hope of duplicating his Patti Page "Hush, Hush, Sweet Charlotte" success. . . . R&b star Loyd Price checked into Nashville recently to go over material with Monument President Fred Foster. . . . Deejays needing copies of Hank Locklin's RCA Victor chart item, "Forty-Nine, Fifty-One," may write Doyle Cook, Colwater Publishing Co., Milton, Fla. . . . Big Bill Johnson, c&w deejay for WBRT, Bardstown, Ky., is in dire need of current c&w releases.

This column tumbled titles last week and inadvertently stated the locally filmed "Forty-Acre Feud" had been relabeled "Second Fiddle (To a Steel Guitar)." Actually, the Marathon Production's locally filmed flick, "Country Music Goes to the Opera," has the new "Second Fiddle," etc., title. Producers of both films indicate they are shooting for midsummer releases.

Jerry Wallace is in Nashville for a recording date Monday (24) for Mercury Records. . . . Decca has a new c&w pairing coming up in June—Bill Anderson and Jan Howard. Tunes for the session, writer-wise, might be considered "family" matters. Harlan Howard, Jan's husband, clefled one side with his brother-in-law, Dick Johnson. The other side was written by Anderson and his secretary, Moneen Carpenter.

Roy Acuff Opens Nashville Exhibit

NASHVILLE—Country music fans have another tourist shrine to visit here with the opening of the Roy Acuff Hobby Exhibit at 412 Broadway, just around the corner from the "Grand Ole Opry" House.

Acuff has incorporated his personal lifetime collection of souvenirs, curios, gifts, museum pieces and personal effects of both living and dead "Grand Ole Opry" stars and other c&w figures in the exhibit which was, for the most part, moved here from Gatlinburg, Tenn.

A SMASH!

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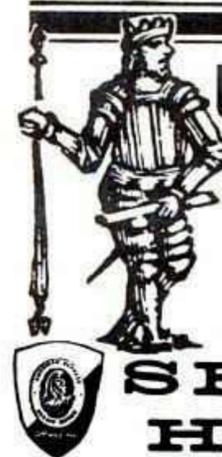
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Billboard Award

This Week	Last Week	Title, Artist, Label	Wks. on Chart	This Week	Last Week	Title, Artist, Label	Wks. on Chart	This Week	Last Week	Title, Artist, Label	Wks. on Chart
1	1	MARY POPPINS Soundtrack, Vista BV 4026 (M); STER 4026 (S)	35	53	44	THE ZOMBIES Parrot PAL 61001 (M); PAR 71001 (S)	14	101	95	WEST SIDE STORY Soundtrack, Columbia OL 5470 (M); OS 3070 (S)	188
2	2	THE SOUND OF MUSIC Soundtrack, RCA Victor LDCD 2005 (M); LSD 2005 (S)	11	54	58	THE EARLY BEATLES Capitol T 2309 (M); ST 2309 (S)	6	102	102	SPY WITH A PIE Soupy Sales, ABC-Paramount ABC 503 (M); ABCS 503 (S)	6
3	3	INTRODUCING HERMAN'S HERMITS MGM E 4282 (M); SE 4282 (S)	15	55	61	HELLO, DOLLY! Louis Armstrong, Kapp KL 1364 (M); KB 3364 (S)	55	103	83	DAYS OF WINE AND ROSES Andy Williams, Columbia CL 2015 (M); CS 8015 (S)	106
4	5	DEAR HEART Andy Williams, Columbia CL 2330 (M); CS 9130 (S)	8	56	38	HAVE YOU LOOKED INTO YOUR HEART Jerry Vale, Columbia CL 3313 (M); CS 9113 (S)	13	104	104	ZORBA THE GREEK Soundtrack, 20th Century-Fox TFM 3147 (M); TFS 4147 (S)	5
5	4	THE BEACH BOYS TODAY! Capitol T 2269 (M); ST 2269 (S)	10	57	56	PETER, PAUL & MARY IN CONCERT Warner Bros. W 1555 (M); WB 1555 (S)	42	105	109	DANG ME/CHUG-A-LUG Roger Miller, Smash MGS 37049 (M); SRS 47049 (S)	39
6	6	GOLDFINGER Soundtrack, United Artists UAL 4117 (M); UAS 5117 (S)	25	58	60	JOAN BAEZ/5 Vanguard VRS 9160 (M); VRS 79160 (S)	28	106	131	I GO TO PIECES Peter & Gordon, Capitol T 2324 (M); ST 2324 (S)	2
7	7	MY FAIR LADY Soundtrack, Columbia KOL 8000 (M); KOS 3600 (S)	34	59	40	COMMAND PERFORMANCE Jan & Dean, Liberty LRP 3403 (M); LST 7403 (S)	14	107	77	STANDING OVATION! Jerry Vale, Columbia CL 2373 (M); CS 9073 (S)	18
8	8	A SONG WILL RISE Peter, Paul & Mary, Warner Bros. W 1589 (M); WS 1589 (S)	8	60	59	HELLO, DOLLY! Original Cast, RCA Victor LDCD 1087 (M); LSD 1087 (S)	67	108	67	THE JIM REEVES WAY RCA Victor LPM 2948 (M); LSP 2948 (S)	13
9	10	GIRL HAPPY Elvis Presley, RCA Victor LPM 3338 (M); LSP 3338 (S)	7	61	63	SHAKE Sam Cooke, RCA Victor LPM 3367 (M); LSP 3367 (S)	16	109	111	I'M TELLING YOU NOW Freddie & the Dreamers, Tower T 3003 (M); DT 3003 (S)	4
10	11	BRINGING IT ALL BACK HOME Bob Dylan, Columbia CL 2328 (M); CS 9128 (S)	5	62	50	20 ORIGINAL WINNERS OF 1964 Various Artists, Roulette R 23293 (M); SR 23293 (S)	11	110	62	LOVE IS EVERYTHING Johnny Mathis, Mercury MD 30991 (M); SR 40991 (S)	11
11	9	THE RETURN OF ROGER MILLER Smash MGS 27061 (M); SRS 47061 (S)	17	63	51	THE FOLK ALBUM Trini Lopez, Reprise R 6147 (M); RS 6147 (S)	18	111	127	CONNIE FRANCIS SINGS FOR MAMA MGM E 4294 (M); SE 4294 (S)	5
12	12	THE ROLLING STONES, NOW! London LL 3430 (M); PS 420 (S)	11	64	68	I'VE GOT A TIGER BY THE TAIL Buck Owens, Capitol T 2283 (M); ST 2283 (S)	9	112	119	GERRY AND THE PACEMAKERS GREATEST HITS Laurie LLP 2031 (M); SLP 2031 (S)	3
13	14	RED ROSES FOR A BLUE LADY Vic Dana, Delton DLP 2034 (M); DST 8034 (S)	8	65	76	MEXICAN PEARLS Billy Vaughn, Dot DLP 3628 (M); DLP 25628 (S)	6	113	107	THE BEST OF JIM REEVES RCA Victor LPM 2890 (M); LSP 2890 (S)	43
14	15	KINKS-SIZE Reprise R 6158 (M); RS 6158 (S)	9	66	57	DEAR HEART AND OTHER SONGS ABOUT LOVE Ork & Chorus of Henry Mancini, RCA Victor LPM 2990 (M); LSP 2990 (S)	18	114	114	MEET THE BEATLES Capitol T 2047 (M); ST 2047 (S)	70
15	16	BLUE MIDNIGHT Bert Kaempfert & His Ork, Decca DL 4569 (M); DL 74569 (S)	19	67	65	PEARLY SHELLS Billy Vaughn, Dot DLP 3605 (M); DLP 25605 (S)	22	115	89	SOME BLUE-EYED SOUL Righteous Brothers, Monogram MLP 1002 (M); SLP 1002 (S)	20
16	20	RAMBLIN' ROSE Nat King Cole, Capitol T 1793 (M); ST 1793 (S)	104	68	71	LOUIE LOUIE Kingsmen, Wand 657 (M); (No Stereo)	72	116	123	MY FIRST OF 1965 Lawrence Welk, Dot DLP 3414 (M); DLP 25414 (S)	9
17	13	BEATLES '65 Capitol T 2228 (M); ST 2228 (S)	22	69	73	ALL SUMMER LONG Beach Boys, Capitol T 2110 (M); ST 2110 (S)	44	117	124	CALL ME IRRESPONSIBLE AND OTHER HIT SONGS Andy Williams, Columbia CL 2171 (M); CS 8971 (S)	56
18	18	WHERE DID OUR LOVE GO Supremes, Motown MT 621 (M); S 621 (S)	37	70	70	SOFTLY, AS I LEAVE YOU Frank Sinatra, Reprise R 1013 (M); RS 1013 (S)	24	118	139	CONNIE SMITH RCA Victor LPM 3341 (M); LSP 3341 (S)	2
19	21	FIDDLER ON THE ROOF Original Cast, RCA Victor LOC 1093 (M); LSD 1093 (S)	31	71	85	WHIPPED CREAM & OTHER DELIGHTS Herb Alpert's Tijuana Brass, AAM LP 110 (M); SP 4110 (S)	3	119	136	THE GENIUS OF JANKOWSKI! Hoot Jankowski, Mercury MG 30993 (M); SR 60993 (S)	2
20	19	L-O-V-E Nat King Cole, Capitol T 2193 (M); ST 2193 (S)	17	72	72	MUSIC TO READ JAMES BOND BY Various Artists, United Artists UAL 3415 (M); UAS 6415 (S)	12	120	120	MOON RIVER & OTHER GREAT MOVIE THEMES Andy Williams, Columbia CL 1809 (M); CS 8609 (S)	160
21	17	FERRY CROSS THE MERSEY Soundtrack, United Artists UAL 3387 (M); UAS 6387 (S)	14	73	79	THE GAME OF LOVE Wayne Fontana & the Mindbenders, Fontana MGF 27542 (M); SRP 67542 (S)	5	121	145	SOUL SAUCE Cal Tjader, Verve V 8614 (M); V6-8614 (S)	4
22	34	PEOPLE Barbra Streisand, Columbia CL 2315 (M); CS 9015 (S)	35	74	72	INTRODUCING THE BEAU BRUMMELS Autumn LP 103 (M); ST 103 (S)	4	122	125	NAT KING COLE SINGS MY FAIR LADY Capitol W 3117 (M); SW 3117 (S)	22
23	23	PEOPLE GET READY Impressions, ABC-Paramount ABC 908 (M); ABCS 908 (S)	13	75	64	YOU REALLY GOT ME Kinks, Reprise R 6148 (M); RS 6148 (S)	25	123	143	COME SHARE MY LIFE Glenn Yarbro, RCA Victor LPM 3301 (M); LSP 3301 (S)	4
24	22	YOU'VE LOST THAT LOVIN' FEELIN' Righteous Brothers, Philips PHL 4007 (M); PHLP 4007 (S)	19	76	74	A LITTLE BIT OF HEAVEN John Gary, RCA Victor LPM 2994 (M); LSP 2994 (S)	19	124	140	DO I HEAR A WALTZ? Original Cast, Columbia KOL 6370 (M); KOS 2770 (S)	4
25	31	THE BEST OF AL HIRT RCA Victor LPM 3309 (M); LSP 3309 (S)	18	77	92	APPLES AND BANANAS Lawrence Welk, Dot DLP 3629 (M); DLP 25629 (S)	7	125	126	THE PINK PANTHER Henry Mancini & His Ork, RCA Victor LPM 2795 (M); LSP 2795 (S)	60
26	27	THIS DIAMOND RING Gary Lewis & the Playboys, Liberty LRP 3408 (M); LST 7408 (S)	10	78	81	LICORICE STICK Pete Fountain, Coral CRL 37460 (M); CRL 737460 (S)	41	126	142	HUSH, HUSH, SWEET CHARLOTTE Patti Page, Columbia CL 2333 (M); CS 9133 (S)	2
27	32	WEEKEND IN LONDON Dave Clark Five, Epic LH 24139 (M); BH 26139 (S)	9	79	75	SAM COOKE AT THE COPA RCA Victor LPM 2970 (M); LSP 2970 (S)	31	127	133	SONGS FOR THE JET SET Tony Bennett, Columbia CL 2343 (M); CS 9143 (S)	2
28	35	FREDDIE & THE DREAMERS Mercury MG 21017 (M); SR 61017 (S)	7	80	87	RAY CHARLES LIVE IN CONCERT ABC-Paramount ABC 500 (M); ABCS 500 (S)	15	128	115	KINGSMEN, VOL. 2 Wand LP 459 (M); LP 459 S (S)	36
29	28	THAT HONEY HORN SOUND Al Hirt, RCA Victor LPM 3337 (M); LSP 3337 (S)	11	81	78	CHAD & JEREMY SING FOR YOU Chad Stuart & Jeremy Clyde, World Artists WAM 2002 (M); WAS 3002 (S)	10	129	112	EL PUSSY CAT Mingo Sauter, Columbia CL 2328 (M); CS 9028 (S)	10
30	29	DOWNTOWN Petula Clark, Warner Bros. W 1590 (M); WS 1590 (S)	16	82	88	THE INCOMPARABLE MANTOVANI London LL 3392 (M); PS 392 (S)	30	130	137	GRITS & SOUL James Brown, Smash MGS 27057 (M); SRS 47057 (S)	8
31	26	THE MANTOVANI SOUND Mantovani & His Ork, London LL 3419 (M); PS 419 (S)	11	83	80	LOVE IS THE THING Nat King Cole, Capitol W 824 (M); SW 824 (S)	72	131	128	BOBBY VINTON'S GREATEST HITS Epic LN 24098 (M); BN 34098 (S)	35
32	24	THE BEACH BOYS CONCERT Capitol TAO 2190 (M); STAO 2190 (S)	30	84	93	THE 4 SEASONS ENTERTAIN YOU Phillips PHM 200-144 (M); PHS 400-144 (S)	8	132	150	HAWAIIAN WEDDING SONG Andy Williams, Columbia CL 2323 (M); CS 9123 (S)	2
33	25	THE NANCY WILSON SHOW! Capitol KAO 2136 (M); SKAO 2136 (S)	17	85	100	THE MONSTER Jimmy Smith, Verve V 8618 (M); V6-8618 (S)	4	133	99	THE DOOR IS STILL OPEN TO MY HEART Dean Martin, Reprise R 6140 (M); RS 6140 (S)	29
34	30	YOUR CHEATIN' HEART Soundtrack/Hank Williams Jr., MGM E 4360 (M); SE 4360 (S)	22	86	90	WE REMEMBER SAM COOKE Supremes, Motown 629 (M); SR 629 (S)	4	134	—	CAST YOUR FATE TO THE WIND Sounds Orchestral, Parkway P 7046 (M); SP 7046 (S)	1
35	36	UNFORGETTABLE Nat King Cole, Capitol T 2327 (M); (No Stereo)	11	87	86	SHIRLEY BASSEY BELTS THE BEST! United Artists UAL 3419 (M); UAS 6419 (S)	6	135	—	JUST ONCE IN MY LIFE Righteous Brothers, Philips PHL 4008 (M); PHLP 4008 (S)	1
36	45	HONEY IN THE HORN Al Hirt, RCA Victor LPM 2793 (M); LSP 2793 (S)	89	88	88	THE INCOMPARABLE MANTOVANI London LL 3392 (M); PS 392 (S)	30	136	—	THE SCENE CHANGES Perry Como, RCA Victor LPM 3396 (M); 3396 (S)	1
37	46	GETZ/GILBERTO Stan Getz & Joao Gilberto, Verve V 8543 (M); V6-8543 (S)	52	89	66	TRINI LOPEZ AT PJ'S Reprise R 4093 (M); RS-4093 (S)	93	137	—	BLUES FOR MISTER JIMMY Jimmy McGriff, Sue LP 1039 (M); ST 1039 (S)	1
38	42	THE TEMPTATIONS SING SMOKEY Gordy G 912 (M); GS 912 (S)	9	90	98	THE GREATEST STORY EVER TOLD Soundtrack, United Artists UAL 4120 (M); UAS 5120 (S)	7	138	141	MY FUNNY VALENTINE Miles Davis, Columbia CL 2306 (M); CS 9106 (S)	6
39	129	MY NAME IS BARBRA Barbra Streisand, Columbia CL 2336 (M); CS 9136 (S)	2	91	101	THE ROAR OF THE GREASEPAINT—THE SMELL OF THE CROWD Original Cast, RCA Victor LOC 1109 (M); LSD 1109 (S)	8	139	—	I KNOW A PLACE Petula Clark, Warner Bros. W 1598 (M); WS 1598 (S)	1
40	52	THE MIRACLES GREATEST HITS FROM THE BEGINNING Tamla T 254 (M); ST 254 (S)	7	92	82	SUGAR LIPS Al Hirt, RCA Victor LPM 2968 (M); LSP 2968 (S)	41	140	—	DANCE PARTY Martha & the Vandellas, Gordy G 915 (M); GS 915 (S)	1
41	69	RED ROSES FOR A BLUE LADY Wayne Newton, Capitol T 2335 (M); ST 2335 (S)	5	93	103	SOUPY SALES SEZ DO THE MOUSE ABC-Paramount ABC 517 (M); ABCS 517 (S)	3	141	138	BAKER STREET Original Cast, MGM E 7000 OC (M); SE 7000 OC (S)	4
42	43	KNOCK ME OUT! Ventures, Delton DLP 2033 (M); DST 8033 (S)	16	94	91	I DON'T WANT TO BE HURT ANYMORE Nat King Cole, Capitol T 2118 (M); ST 2118 (S)	44	142	146	PETER, PAUL AND MARY Warner Bros. W 1449 (M); WS 1449 (S)	162
43	39	MY LOVE FORGIVE ME Robert Boulet, Columbia CL 2396 (M); CS 9096 (S)	23	95	106	THE SOUND OF MUSIC Original Cast, Columbia KOL 5450 (M); KOS 2020 (S)	253	143	148	TRADE WINDS Earl Grant, Decca DL 4623 (M); DL 74623 (S)	3
44	47	DEAN MARTIN HITS AGAIN Reprise R 6146 (M); RS 6146 (S)	16	96	96	EVERYBODY LOVES SOMEBODY Dean Martin, Reprise R 6130 (M); RS 6130 (S)	42	144	144	LAND OF 1000 DANCES Cannibal & the Headhunters, Rampart RM 3302 (M); RS 3302 (S)	4
45	54	THEMES FROM THE JAMES BOND THRILLERS Roland Shaw & His Ork, London LL 3412 (M); PS 412 (S)	14	97	97	SERENADE FOR ELISABETH Gunter Kallmann German Chorus With Ork & Belis, 4 Corners FCL 4309 (M); FCS 4309 (S)	5	145	149	PASS ME BY Peggy Lee, Capitol T 2320 (M); ST 2320 (S)	2
46	33	MY FAIR LADY Original Cast, Columbia OL 5090 (M); OS 3010 (S)	447	98	122	MY KIND OF TOWN Jack Jones, Kapp KL 1433 (M); KS 3433 (S)	4	146	118	THE HONEY WIND BLOWS Brothers Four, Columbia CL 2305 (M); CS 9105 (S)	5
47	37	KINGSMEN, VOL. III Wand 442 (M); 442 S (S)	15	99	94	CHAD & JEREMY YESTERDAY'S GONE Chad Stuart & Jeremy Clyde, World Artists WAM 2002 (M); WAS 3002 (S)	36	147	132	SPRINGTIME Ferrante & Teicher, United Artists UAL 3406 (M); UAS 6406 (S)	6
48	41	PORTRAIT OF MY LOVE Luffman, Capitol T 2270 (M); ST 2270 (S)	12	100	130	MR. STICK MAN Pete Fountain, Coral CRL 57473 (M); CRL 737473 (S)	4	148	—	TO LITTLE BOTTLES Johnny Bond, Starday S 332 (M); (No Stereo)	1
49	49	ORANGE BLOSSOM SPECIAL Johnny Cash, Columbia CL 2309 (M); CS 9109 (S)	11					149	—	CAREER GIRLS Peter Nero, RCA Victor LPM 3313 (M); LSP 3313 (S)	1
50	48	THE BEATLES—A HARD DAY'S NIGHT Soundtrack, United Artists UAL 3364 (M); UAS 6364 (S)	46					150	—		
51	55	GETZ AU GO GO Stan Getz, Verve V 8600 (M); V6-8600 (S)	24								
52	53	DEAR HEART AND OTHER GREAT SONGS OF LOVE Jack Jones, Kapp KL 1415 (M); KS 3415 (S)	21								

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LOW PRICE GOSPEL

SPOTLIGHT

GOSPEL SONGS BLUEGRASS STYLE

Barrier Brothers. Cumberland SRC 69522 (S); MGC 29522 (M)

Bluegrass music is a fine medium for any gospel song and the Barrier Brothers prove the point in this album featuring such superb old standards as "He Will Set Your Fields on Fire," "Gathering Flowers for the Master's Bouquet," and "I'll Fly Away"—any of which should be lure enough for a gospel or a bluegrass fan to buy the album.

SEE ALBUM REVIEWS ON BACK COVER

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.



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.

Continued from page 30



POP SPECIAL MERIT

THE ROBERT SHAW CHORALE AND ORK ON BROADWAY

RCA Victor LM 2799 (M); LSC 2799 (S)

The Robert Shaw Chorale has lots of musicianship but perhaps a little too much for his roundup of songs from the Broadway theater. For example, much of the spirit and bounce of "Hello, Dolly!" is lost, is dissipated in their harmony technique. There are enough numbers that come out on the plus side though, to keep the show buffs content.



POP SPECIAL MERIT

SOMETHING SPECIAL FOR MOVIE LOVERS

Marty Gold & His Ork. RCA Victor LPM 3342 (M); LSP 3342 (S)

Music from the movies has been taking on new importance during the past several years and its growing potency is brought to fore once again by Marty Gold's vivid interpretations here. His repertoire runs the gamut from the pulsating "Goldfinger" to the inspirational "Climb Ev'ry Mountain," but the set has delights for all.



POP SPECIAL MERIT

SWEETHEARTS ON PARADE

Lenny Dee. Decca DL 4632 (M); DL 74632 (S)

The seemingly indefatigable organist Lenny Dee keeps rolling along and keeps selling albums and there's no reason why the pattern should change now. This package is set up along romantic lines saluting "song sweethearts" like "Tammy," "Hi-Lili, Hi-Lo," "Coquette" and "Sweet Sue," among others, for charming results.



POP SPECIAL MERIT

SHOWSTOPPERS

New York Philharmonic (Kostelanetz). Columbia ML 6129 (M); MS 6729 (S)

A delightful recap of Andre Kostelanetz's summer promenade concerts is given here, featuring medleys from such Broadway scores as "Kiss Me Kate," "South Pacific," "My Fair Lady," "Music Man," "West Side Story" and "Show Boat." It will bring programming pleasure for a long time to come.



POP SPECIAL MERIT

SELECTIONS FROM "THE ROAR OF THE GREASEPAINT — THE SMELL OF THE CROWD"

Dick Schory. RCA Victor LPM 3394 (M); LSP 3394 (S)

There are enough melodic highlights and variations in the Leslie Bricusse-Anthony Newley score for "Roar of Greasepaint" to allow for movement and inventiveness. Dick Schory does just that in this instrumental package that develops all the exciting nuances of the music to their fullest extent and makes them highly enjoyable.



POP SPECIAL MERIT

OUR LANGUAGE OF LOVE

Wayne King. Decca DL 4630 (M); DL 74630 (S)

There's a basic reason for Wayne King's lasting popularity. It's simply that he plays music with an easy, enjoyable beat that can appeal to all. In addition, he can, as he does here, take such current items as "Dear Heart," "Emily" and "People," and give them a beat that's in tune with times.



COUNTRY SPECIAL MERIT

HOMER & JETHRO SING "TENDERLY" AND OTHER GREAT LOVE BALLADS

RCA Victor LPM 3357 (M); LSP 3357 (S)

A dozen standards out of the pop catalogs become fair game for Homer and Jethro's uninhibited spoofing. They tinker with the likes of "Tenderly," "I Got Rhythm," "Donkey Serenade" and "You Made Me Love You" and hit the funny-bone mark often.



LOW PRICE COUNTRY

SPECIAL MERIT

12-STRING GUITAR PLAYS MOVIN' COUNTRY HITS

Shady Oak Boys. Cumberland MGC 29523 (M); SRC 69523 (S)

A beautiful album featuring the warm, rich sounds of a 12-string guitar expressively enjoyable on several country classics such as "I'm Movin' On," "Candy Kisses" and "I Walk the Line." There's no vocal on this—and none needed. It's music intended for pleasant listening.



LOW PRICE COUNTRY

SPECIAL MERIT

OLD 'N GOOD COUNTRY HITS

Various Artists. Cumberland MGC 269521 (M); SRC 69521 (S)

"Little Maggie" by the Stanley Brothers is the most impressive number on this album collection of songs by various artists. Everybody will also like Cowboy Copas' famous "Alabam" and "Black Land Farmer" by Frankie Miller, a tune that is both folk and country. Some of these numbers are collector's items.



CLASSICAL SPECIAL MERIT

DVORAK: SYMPHONY NO. 9

Otto Klemperer/Philharmonia Orch. Angel 36246 (M); S 36246 (S)

A composition that has captured the imagination of musicians and public alike, Dvorak's "Ninth" has 27 listings in catalog, 20 of which are in stereo. The spirit and musical heritage of the "New World," the inspiration for the symphony, are revealed in such depth by Otto Klemperer and the Philharmonia as to make this, without reservation, a welcomed addition.



CLASSICAL SPECIAL MERIT

MOZART: SYMPHONIES NOS. 38 & 39

Otto Klemperer/Philharmonia Orch. Angel 36129 (M); S 36129 (S)

Two acknowledged greats in Mozart's prodigious outpouring of symphonic music, the "Prague" and the "Symphony in E flat" are here conducted by one of the finest conductors on the musical scene today. Otto Klemperer is represented in catalog by both works but in mono only. Each has a heavy recorded history, but this fine stereo recording should find a substantial audience either as an introduction or as a replacement.



LOW PRICE CLASSICAL

SPECIAL MERIT

MUSIC FROM THE CHAPEL OF CHARLES V

Roger Blanchard Vocal Ensemble/Pierre Froidebise, Organ. Nonesuch H 1051 (M); H 71051 (S)

Religious music of the 16th century by three composers new to catalog. The intricate counterpoint of the lovely melodies of Nicolas Gombert and Thomas Cricquillon are handled by an exceptionally articulate vocal ensemble. Pierre Froidebise is heard to advantage in two interesting works for solo organ by Arnold Schlick.



JAZZ SPECIAL MERIT

THE GRASS ROOTS

Grassella Oliphant Quartette. Atlantic 1438 (M)

The mainstay of this quartet is Harold Ousley (tenor sax) and a strong force he is. Oliphant is the guiding spirit. His innate good taste and intelligent restraint make him a subtle mover rather than just another "flashy drum soloist." The blend is great and the music very well executed.



JAZZ SPECIAL MERIT

COOL

Rune Ofverman's Piano With Voices. Argo 752 (M)

A noteworthy album. An excellent pianist, Ofverman ought to gain popularity fast. The use of voices as instruments is handled very well. All of the arrangements

(Continued on page 38)

Goin' Pop! Breakin' thru all over!

OTIS REDDING'S

Smash Single on Volt

"I've been loving you too long"

Volt 126

The Smash Volt Album



"The Great OTIS REDDING sings soul ballads"

Volt 411

Distributed by **ATCO RECORDS**

Otis Redding Management—
Phil Walden, Artists & Promotion
Professional Bldg., Macon, Ga.

SPOTLIGHTS



POP

NUMBER OF SINGLES REVIEWED THIS WEEK, 103—LAST WEEK, 292

SAM COOKE—WHEN A BOY FALLS IN LOVE (Kags, BMI)—Change of pace from his "It's Got the Whole World Shakin'" is this plaintive ballad written by and soulfully performed by the late Cooke. Flip: "The Piper" (Kags, BMI).
RCA Victor 8586

JACK JONES — TRAVELLIN' ON (Eddie Shaw, ASCAP) — **SEEIN' THE RIGHT LOVE GO WRONG** (Sea-Lark, BMI)—Top side is a rousing revival of the oldie and has the flavor of his "Race Is On" smash. Jones is in top vocal form backed by a swinging Marty Paich arrangement. Flip is an intriguing ballad, well written and performed, which should climb the charts.
Kapp 672

BRENDA HOLLOWAY — OPERATOR (Jobete, BMI) —Hot on the heels of her first hit, "When I'm Gone," comes a clever piece of material, well performed and backed by a slow, driving dance beat. Flip: "I'll Be Available" (Jobete, BMI).
Tamla 54115

JR. WALKER & THE ALL STARS—DO THE BOOMERANG (Jobete, BMI)—His "Shotgun" hit the top 10 and this hard-driving beat dance has the same potential. A wailing performance by Walker and the group. Flip: "Tune Up" (Jobete, BMI).
Soul 35012

RONNIE DOVE—A LITTLE BIT OF HEAVEN (T. M., BMI)—For his third hit in a row for 1965 comes another country-flavored ballad backed by big chorus, strings and a winning sound throughout. Flip: "If I Live to Be a Hundred" (Tobi Ann, BMI).
Diamond 184

STREAMLINERS WITH JOANNE-FRANKFURTER SANDWICHES (Mills, ASCAP)—A hilarious old-timey left-fielder with top-of-the-chart potential! Play it and watch the phone calls! Flip: "Pachalafka" (Witmark, ASCAP). United Artists 880

SHIRLEY BASSEY—NO REGRETS (Barclay, ASCAP) —The "Goldfinger" girl gives a powerful, dramatic performance in this revival of Edith Piaf's memorable number. Flip: "Seesaw of Dreams." (Chappell, ASCAP).
United Artists 872

SANDIE SHAW—LONG LIVE LOVE (Rose Hill, BMI)—This happy rhythm hand-clapper with good dance beat serves as a strong follow-up to her first hit in the U. S., "Girl Don't Come." This one is already a hit in England. Flip: "I've Heard About Him" (Rose Hill, BMI).
Reprise 0375

MARY WELLS—HE'S A LOVER (Raul, ASCAP)—By far her strongest effort on this label is this slow rhythm ballad which should find its way up the chart rapidly. Flip: "I'm Learning" (Daker-Shakewell, BMI).
20th Century-Fox 590

JOHNNY RIVERS—SEVENTH SON (Arc, BMI)—This pulsating rhythm number with a strong vocal and guitar performance by Rivers is a hot follow-up to his "Midnight Special." Flip: "Un-Square Dance" (Trousdale, BMI).
Imperial 66112

KEELY SMITH — SOMETHING WONDERFUL HAPPENED (Kita, BMI)—Good rhythm material, penned by Keely and producer Jimmy Bowen, recorded in England with a production arrangement by Tony Hatch much in the vein of "Downtown." Powerful commercial entry. Flip: "Have You Ever Been Lonely" (Shapiro-Bernstein, ASCAP).
Reprise 0374

THE BACHELORS—MARIE (Berlin, ASCAP)—The Irving Berlin evergreen is brought up to date with this pop, commercial revival by the popular English group. Good sound. Flip: "You Can Tell" (Belgravia, ASCAP).
London 9762

KELLY SISTERS—SOME GIRLS WILL DO ANYTHING (Paxwin, BMI)—Impressive record debut for the three lovely teen daughters of Paul Kelly and Hal Dickinson of the Modernaires. Fresh blend of voices pegged against a well-produced, hard-driving dance arrangement. Flip: "Joey" (Paxwin, BMI).
Coed 602

IAN & THE ZODIACS—SO MUCH IN LOVE WITH YOU (MRC, BMI)—The Liverpool group of four, a hit in England and Germany, should break through in the U. S. via this smooth, rhythm ballad with a definite dance beat. Good blend of voices, well produced and arranged. Flip: "This Empty Place" (U. S. Songs, ASCAP).
Philips 40291

RON-DELS—IF YOU REALLY WANT ME TO, I'LL GO (Billie Fran, BMI)—A hit sound out of Texas is this country-flavored group with a good blend of voices on a plaintive ballad backed by a rhythm arrangement. Flip: "Walk About" (Billie Fran, BMI).
Smash 1986

MEL CARTER—HOLD ME THRILL ME KISS ME (Mills, ASCAP)—Powerful revival of the former Karen Chandler ballad hit of a few years back. Carter offers one of his top performances and is strongly backed by chorus and full string orchestra. Much pop appeal here. Flip: "A Sweet Little Girl" (Metric, BMI).
Imperial 66113

COMEDY

EDDIE LAWRENCE—THE OLD PHILOSOPHER & THE SINGLE GIRL (Sanvic, ASCAP)—**WORLD'S FAIR PHILOSOPHER** (Sanvic, ASCAP) — Two equally hilarious pieces of material, both timely and cleverly written and performed by Lawrence. Must be heard!
Epic 9804

RAY STEVENS—MR. BAKER, THE UNDERTAKER (Lowery, BMI)—Backed by a hard-driving, Detroit sound, Stevens has every chance of topping "Ahab the Arab" with this novelty number. Funny material with good dance beat to boot! Flip: "The Old English Surfer" (Lowery, BMI).
Mercury 72430

COUNTRY

NED MILLER—TWO VOICES, TWO SHADOWS, TWO FACES (Central Songs, BMI)—Debuting on the Capitol label, Miller, of "Do What You Do Do Well" fame, comes up with a tender, plaintive country ballad which he composed and performs in top form. Flip: "Whistle Walkin'" (Central Songs, BMI).
Capitol 5431

JOHNNY BOND—SICK SOBER AND SORRY (Red River, BMI) — A natural follow-up to his "10 Little Bottles" hit is this fine rhythm number which will climb the chart rapidly. Good Bond performance. Flip: "The Man Who Comes Around" (Allied, ASCAP).
Starday 721

DON GIBSON—AGAIN (Acuff-Rose, BMI)—From the pen of Gibson comes a winning rhythm piece which he performs in his fine style, backed by good group and rhythm work. Hit sound. Flip: "You're Going Away" (Acuff-Rose, BMI).
RCA Victor 8589

R&B

BEN E. KING—SHE'S GONE AGAIN (Milky Way, BMI)—A hot entry to follow up his "The Record" success. Soulful, wailing performance on a well-written blues ballad. Strong support from the driving vocal group and ork. Flip: "Not Now" (Milky Way, BMI).
Atco 6357

4 ★★★★★

4 ★★★★★

4 ★★★★★

4 ★★★★★

4 ★★★★★

4 ★★★★★

4 ★★★★★

POP

STEVE LAWRENCE—Last Night I Made a Little Girl Cry (Kingsley, ASCAP). COLUMBIA 43303
TRINI LOPEZ—Are You Sincere (Cedarwood, BMI). REPRIS 0376
AL MARTINO—Ramona (Feist, ASCAP). CAPITOL 5434
REPARATA & HASH BROWN & HIS ORK—Summer Thought (Twin Tone & W. A.-A., BMI). WORLD ARTISTS 1057
MAGGIE THRETT—Soupy (Saturday, BMI). DYNO VOICE 205
ADAM WADE—Garden in the Rain (Campbell-Connelly, ASCAP). EPIC 9808
BITTER END SINGERS—I Walk With You (A Walk in the Black Forest) (MRC, BMI). MERCURY 72444
EMOTIONS—Hey Baby (LeBill, BMI). KARATE 506
TONY PASTOR, JR.—Theme from Payton Place (For Those Who Are Young) (Robbins, ASCAP). AUROA 152

PAT BOONE—Time Marches On (Spoone, ASCAP). DOT 16738
BACK PORCH MAJORITY—Ramblin' Man (Country, BMI). EPIC 9809
THE MIDNIGHTERS—Whittier Blvd. (Conte, BMI). CHATTA-HOOCHIE 684
MILLIE SMALL—My Street (Cottillion-Brit, BMI). BRIT 7002
JIMMY ELLEDGE—Follow Every Rainbow (Acuff-Rose, BMI). HICKORY 1313
JACKIE ROSS—You Really Know How to Hurt a Girl (Camel Back Mountain, ASCAP). CHESS 1929
REFLECTIONS — Wheelin' & Dealin' (Myto, BMI). GOLDEN WORLD 22
HULLABALLOOS—I Won't Turn Away Now (Branston, BMI). ROULETTE 4622
HOLLYRIDGE STRINGS—Those Lazy-Hazy-Crazy Days of Summer (Comet, ASCAP)—Love (Roosevelt, BMI & Gema, ASCAP). CAPITOL 5432
CHIFFONS—Nobody Knows What's Goin' On (Bright Tunes, BMI). LAURIE 3301
JIMMY ROSELLI—Laugh It Off (Pera, BMI)—Why Don't We Do This More Often (Bregman, Vocco & Conn, ASCAP). UNITED ARTISTS 866
GREENWOOD COUNTY SINGERS—The Bridge Washed Out (Peach, SESAC). KAPP 675
SKITCH HENDERSON AND THE TONIGHT SHOW ORCHESTRA —Theme from Symphony for a Massacre (Seven Arts & Van Cleef, BMI). COLUMBIA 43300
MONTY KELLY ORCHESTRA—Midnight in Lisbon (Chesdel, BMI). AUDIO SPECTRUM 4519
KAREN CHANDLER—Wise Men (Mansion, ASCAP). TIVOLI 999

FISH 'N' CHIPS—Four Times Faster (Joy, ASCAP). JOY 297
FREDDIE McCOY—Collard Greens (Prestige, BMI). PRESTIGE 356
ALFREDO GEROLDO—Forget Doman! (Robbins, ASCAP). NEW ART 101

COUNTRY

MEL TILLIS—Wine (Cedarwood, BMI). RIC 158
BILL GOODWIN—Trouble in My Heaven (Peach, SESAC). CHART 1215
BILL FLOYD—Wearing Out My Fingers (Peach, SESAC). GREAT 1015

FOLK

LEN & JUDY—Love's Bittersweet (Prestige, BMI). PRESTIGE 359

R&B

JIMMY McGRIFF—Turn Blue (Sagittarius-Jell-Renner, BMI). SUE 128.
IKE & TINA TURNER—Somebody Needs You (Jobete, BMI). LOMA 2015
KERRY ADAMS—I Just Found Love (Screen Gems-Columbia, BMI). CALLA 103
HAROLD BATTISTE JR.—This is How We Do It in New Orleans (At Last, BMI). UPTOWN 702



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.

HOT RHYTHM & BLUES SINGLES

Billboard SPECIAL SURVEY for Week Ending 5/29/65

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	2	BACK IN MY ARMS AGAIN Supremes, Motown 1075 (Jobete, BMI)	5	21	20	SHOTGUN Jr. Walker & the All Stars, Soul 35008 (Jobete, BMI)	16
2	6	I CAN'T HELP MYSELF Four Tops, Motown 1076 (Jobete, BMI)	3	22	23	LET ME DOWN EASY Betty Lavette, Calla 102 (Premier-Don Dee, BMI)	6
3	3	WE'RE GONNA MAKE IT Little Milton, Checker 1105 (Chevis, BMI)	10	23	21	WOMAN'S GOT SOUL Impressions, ABC-Paramount 10647 (Curtom, BMI)	7
4	1	I'LL BE DOGGONE Marvin Gaye, Tamla 54112 (Jobete, BMI)	11	24	34	BOOT-LEG Booker T & the MG's, Stax 169 (East, BMI)	2
5	8	I'VE BEEN LOVING YOU TOO LONG Otis Redding, Volt 126 (East-Time, BMI)	3	25	15	A WOMAN CAN CHANGE A MAN Joe Tex, Dial 4006 (Tree, BMI)	6
6	13	YES, I'M READY Barbara Mason, Arctic 105 (Stillran-Dandelion, BMI)	4	26	29	IT'S WONDERFUL TO BE IN LOVE Ovations, Goldwax 113 (Rise, BMI)	2
7	7	IT'S GROWING Temptations, Gordy 7040 (Jobete, BMI)	9	27	—	WELCOME HOME Walter Jackson, Okeh 7219 (Blackwood, BMI)	1
8	5	NOTHING CAN STOP ME Gene Chandler, Constellation 149 (Camad, BMI)	8	28	—	TONIGHT'S THE NIGHT Solomon Burke, Atlantic 2288 (Cotillion, BMI)	1
9	4	OOO BABY BABY Miracles, Tamla 54113 (Jobete, BMI)	9	29	30	SNAKE IN THE GRASS Paul Martin, Ascot 2172 (Stephanye-Unart, BMI)	5
10	10	SOMETHING YOU GOT Chuck Jackson & Maxine Brown, Wand 181 (Tune-Kel, BMI)	4	30	38	LIPSTICK TRACES O'Jays, Imperial 66102 (Minit, BMI)	2
11	33	OO WEE BABY, I LOVE YOU Fred Hughes, Vee Jay 684 (Costoma, BMI)	2	31	16	IT AIN'T NO BIG THING Radiants, Chess 1925 (Chevis, BMI)	5
12	12	LOVE IS A 5-LETTER WORD James Phelps, Argo 5499 (Chevis, BMI)	5	32	28	IT HURTS ME TOO Elmore James, Enjoy 2015 (Bob-Dan, BMI)	6
13	9	I DO LOVE YOU Billy Stewart, Chess 1922 (Chevis, BMI)	17	33	26	THE ENTERTAINER Tony Clarke, Chess 1924 (Chevis, BMI)	10
14	37	TEMPTATION 'BOUT TO GET ME Knight Brothers, Checker 1107 (Crevis-Herco, BMI)	2	34	—	IT'S NOT UNUSUAL Tom Jones, Parrot 9737 (Duchess, BMI)	1
15	24	I DO Marvelous, ABC-Paramount 10629 (Pamco-Yvonne, BMI)	3	35	31	WHEN I'M GONE Brenda Holloway, Tamla 54111 (Jobete, BMI)	13
16	18	MUSTANG SALLY Sir Mack Rice, Blue Rock 4014 (Fourteenth Hour, BMI)	3	36	14	GOT TO GET YOU OFF MY MIND Solomon Burke, Atlantic 2276 (Cotillion, BMI)	13
17	17	BOO-GA-LOO Tom & Jerrio, ABC-Paramount 10638 (Chi-Sound & Payton, BMI)	6	37	—	HOLD ON BABY Sam Hawkins, Blue Cat 112 (Trio, BMI)	1
18	32	ONE STEP AHEAD Aretha Franklin, Columbia 43241 (Roosevelt, BMI)	3	38	39	THE REAL THING Tina Britt, Eastern 604 (Flo-Mar, BMI)	2
19	19	NOWHERE TO RUN Martha & the Vandellas, Gordy 7039 (Jobete, BMI)	14	39	—	JERK IT Gypsies, Old Town 1180 (Maureen, BMI)	1
20	11	AND I LOVE HIM Esther Phillips, Atlantic 2281 (Maclen-Unart, BMI)	7	40	25	IT'S GOT THE WHOLE WORLD SHAKIN' Sam Cooke, RCA Victor 8539 (KAGS, BMI)	7

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.

DARLING TAKE ME BACK . . .
Ray Pollard, United Artists 856

GOODBYE SO LONG . . .
Ike & Tina Turner, Modern 1007

PLEASE DO SOMETHING . . .
Don Covay, Atlantic 2286

SEARCHIN' FOR MY BABY . . .
Manhattans, Carnival 509

SOMEBODY'S GOT TO PAY . . .
Little Johnny Taylor, Galaxy 736

STAY IN MY CORNER . . .
Dells, Vee Jay 624

WATERMELON MAN . . .
Gloria Lynne, Fontana 1511

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

PEEWEE HARRIS, WXKW, Troy, Schenectady, N. Y.
I've Been Loving You Too Long, Otis Redding, Volt 126
Tonight's the Night, Solomon Burke, Atlantic 2288
Second Hand Love, Diana Tyler & Nat Brown, Jameco 2004
LP—We're Gonna Make It, Little Milton, Checker 2995 (M)

BUDDY LOWE, WILD, Boston
I've Been Loving You Too Long, Otis Redding, Volt 126
Tonight's the Night, Solomon Burke, Atlantic 2288
Oo Wee Baby, I Love You, Fred Hughes, Vee Jay 684
LP—Dig These Blues, Hank Crawford, Atlantic

BOB HUDSON, WCIN, Cincinnati
End Up Crying, Vibrations, Okeh 7220
Green Flamingo, Robie Lester, Chatahoochee 680
Blowin' in the Wind, Walter Jackson, Okeh 7219
LP—Soul Sauce, Cal Tjader, Verve V 8614 (M); V6-8614 (S)

AL SCOTT, KGFJ, Los Angeles
The Hurt Is On, Tommy Lewis & Rhythm Rockers, Muriel
I Was Born When You Kissed Me, Superbs, Dore
What Can It Be, Betty Swann, Money
LP—We're Gonna Make It, Little Milton, Checker 2995 (M)

CHUCK MOORE, KPRS, Kansas City, Mo.
It's Wonderful to Be in Love, Ovations, Goldwax 113
Welcome Home, Walter Jackson, Okeh 7219
LP—You Better Believe Me, Ramsey Lewis Trio & Jean DuShon, Argo

DR. BOP, WAWA, Milwaukee
Temptation 'Bout to Get Me, Knight Brothers, Checker 1107
Mickey's Shout, Bobby Davis & Rhythm Rockers, Vest
Yes, I'm Ready, Barbara Mason, Arctic 105
Let Me Down Easy, Betty Lavette, Calla 102
LP—Best of Solomon Burke, Atlantic

BIG BEN TIPTON, KBYE, Oklahoma City
Thank You John, Willie Tee, Atlantic
Oo Wee Baby, I Love You, Fred Hughes, Vee Jay 684
A Thrill a Moment, Kim Weston, Gordy 7041

DANNY STILES, WNJR, Newark, N. J.
No More, Dolph Prince, Tivoli
You Can Have Her, Righteous Brothers, Moonglow 239
I've Been Loving You Too Long, Otis Redding, Volt 126
She's Gone Again, Ben E. King, Atco
That's Why I Love You, Barbara & Brenda, Heidi 109
My Street, Millie Small, Lenco
LP—Just Once in My Life, Righteous Brothers, Phyllis PHLP 4008 (M); PHLP 4008 (S)

SIR WALTER, WAMO, Pittsburgh
Tonight's the Night, Solomon Burke, Atlantic 2288
If Ever I Should Fall in Love, Gladys Knight & Pips, Maxx
The Way I Feel, Bobby Byrd, Smash 1934
LP—It's Not Unusual, The Dells, Vee Jay

AVERY DAVIS, KYOK, Houston
Just to Hold My Hand, Buddy Ace, Duke 391
LP—If It's Only for Tonight, O. V. Wright, BackBeat BLP 61 (M)

FRED HANNA, WAME, Miami
I'm the Exception to the Rule—Velvelettes, V. I. P. 25017
PICK—We'll Meet Again, Ruby & Romantics, Kapp 665
You'll Miss Me (When I'm Gone), Fontella Bass & Bobby McClure, Checker 1111
You Gave Me Somebody to Love, Dream Lovers, Warner Bros. 5619

EDDIE SAUNDERS, WVKO, Columbus, Ohio
LP—Free, Frantic and Funky, Wild Bill Davis, RCA Victor LPM 3314 (M); LSP 3314 (I)
LP—Hustin', Stanley Turrentine, Blue Note 4162 (M)

GENE POTTS, WGIV, Charlotte, N. C.
I've Been Loving You Too Long, Otis Redding, Volt 126
Crossroads of Love, Tony & Tyrone, Columbia
Tonight's the Night, Solomon Burke, Atlantic 2288
Yes I'm Ready, Barbara Mason, Arctic 105
Good Morning Lord, Lucky Cordell, Halo

BOB McKEE, WAOK, Atlanta
Gotta Have Your Love, Sapphires, ABC-Paramount 10639
Crying in the Chapel, Carol Fran, Port 3000

HOT R&B LP's

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	TEMPTATIONS SING SMOKEY, Gordy G 912 (M); GS 912 (S)	10
2	2	MIRACLES GREATEST HITS FROM THE BEGINNING, Tamla T 254 (M); St 254 (S)	7
3	7	THE GREAT OTIS REDDING SINGS SOUL BALLADS, Volt 411 (M); (No Stereo)	8
4	3	IMPRESSIONS GREATEST HITS, ABC-Paramount ABC 515 (M); ABCS 515 (S)	12
5	5	SAM COOKE AT THE COPA, RCA Victor LPM 2970 (M); LSP 2970 (S)	18
6	8	WE REMEMBER SAM COOKE, Supremes, Motown 629 (M); SR 629 (S)	2
7	—	WE'RE GONNA MAKE IT, Little Milton, Checker 2995 (M); (No Stereo)	1
8	4	PEOPLE GET READY, Impressions, ABC-Paramount ABC 505 (M); ABCS 505 (S)	18
9	9	THE MONSTER, Jimmy Smith, Verve V 8618 (M); V6-8618 (S)	4
10	6	B. B. KING: LIVE AT THE REGAL, ABC-Paramount ABC 509 (M); ABCS 509 (S)	5

HOT SPIRITUAL SINGLES

1. PEACE BE STILL James Cleveland, Savoy 4217
2. WAITING FOR MY CHILD Consolers, Nashboro 800
3. TWO WINGS James Cleveland, Savoy 4230
4. WALK AROUND HEAVEN ALL DAY Caravans, Vee Jay 945
5. MORE THAN A HAMMER AND NAIL Staple Singers, Epic 9748

HOT SPIRITUAL LP's

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

DJ SPOTLIGHT

EDWARD (PEEWEE) HARRIS
Music Director
WXKW, Troy, N. Y.



After 10 years as deejay with WABY-Radio, Albany, N. Y., Edward (PeeWee) Harris became music director of WXKW-Radio the beginning of May. A native of Albany, he has brought many r&b and gospel music shows to the Albany-Troy, Schenectady area. His time slots are 6-8:30 p.m. daily, and he has a 9:30 a.m.-1 p.m. Sunday posgel music show. PeeWee has been a DJ 12 years.

ALBUM REVIEWS

Continued from page 36

hold interest throughout. There is a pop slant in much of this work and its excellent musical qualities should broaden its acceptance.

JAZZ SPECIAL MERIT

YOU BETTER BELIEVE ME

Ramsey Lewis Trio + Jean DuShon.
Argo 750 (M)

On Side 1 the trio backs Jean DuShon with alto sax added—an excellent sound and Jean is a good musician and stylist. This gal should go far. Side 2 is trio only—also very nice. All the music in this album borders between pop and jazz and should appeal to a large group. The trio lives up to its reputation, quality stuff tastefully executed.

SPOKEN WORD SPECIAL

MERIT

SHAKESPEARE: ALL'S WELL THAT ENDS WELL (3-12" LP's)

Various Artists. Shakespeare Recording Society. SRS 212 S (S)

A distinguished, gifted cast give an impressive reading in this three-package album. Headed by Claire Bloom, Eric Portman and Dame Flora Robson, the set has high dramatic force. The music used as bridge is delightful. The album was produced for the Shakespeare Recording Society.



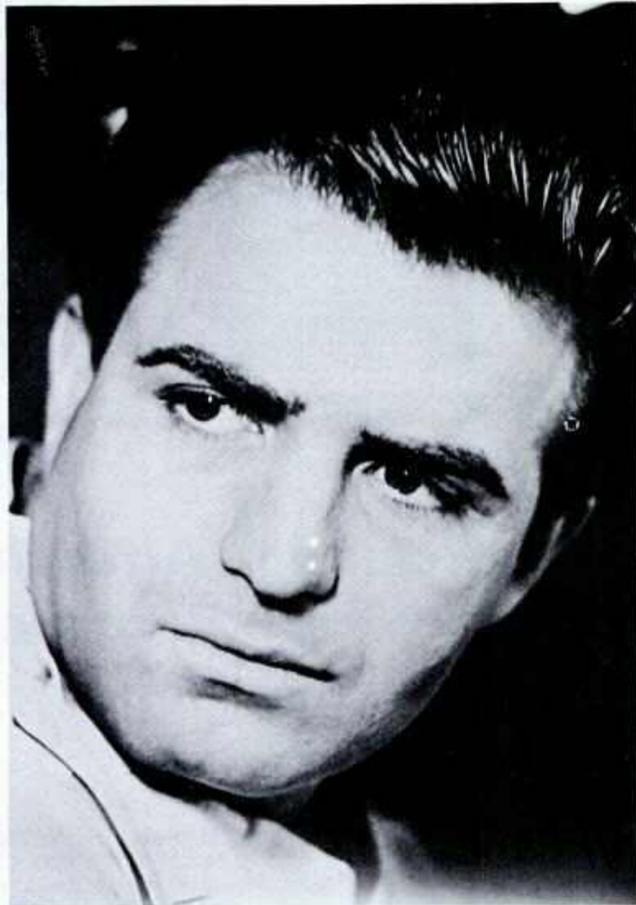
FOUR-STAR ALBUMS

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.

POPULAR

- SYNONON**
Soundtrack. Liberty LRP 3413 (M); LST 7413 (S)
- GOLDEN MEDLEYS**
Guy Lombardo & His Royal Canadians. Decca DL 4593 (M); DL 74593 (S)
- PEYTON PLACE**
Randy Newman Orch. Epic LN 24147 (M); BN 26147 (S)
- GREAT MUSIC FOR RELAXATION**
Various Conductors. RCA Victor LM 2800 (M); LSC 2800 (S)
- HAWAII**
Diamond Head Beachcombers. Colpix CP 487 (M); SCP 487 (S)
- LETKISS**
King Erik & His Royal Letkiss Stompers. London TW 91380 (M); SW 99380 (S)

HAS TO BE A BIG ONE!



**NO
NOT
MUCH**

(CP 771)

Vincent Edwards

BUSTING WIDE OPEN!



Gee TO TIGER The Tigers

(CP 773)



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EQUIPMENT NEWSLETTER

More Manufacturers Eye Tape

By DAVID LACHENBRUCH
Contributing Editor

There's been a considerable lift in the tape recorder business this year. This growing market is being eyed carefully by almost every major manufacturer—particularly those multi-product giants in the consumer electronics field.

General Electric, Emerson, Magnavox, RCA, Westinghouse and others are already in the field, but their recorders have been eclipsed by the heavier emphasis they have placed on other products. This may be the year when at least some of these major manufacturers really decide to push tape as a one-in-every-home product. It's known, for example, that RCA this summer will greatly expand its recorder line, invading the reel-to-reel field while also retaining its line of cartridge machines.

In preparation for the broadening of the tape recorder market, the Electronic Industries Association last year quietly started to collect statistics on American manufacturers' sales of recorders. This has been one of the first major efforts to measure the recorder market.

The EIA figures indicate that 1964 had sales of 485,700 recorders under American manufacturers' labels, up only about 5.5 per cent from 460,300 the preceding year. These figures are believed to include both domestic product and imports sold under the brand names of American manufacturers, and therefore there's some overlap with imports. The U. S. Customs Bureau's figures on recorder imports show a whopping 3,250,000 brought into this country last year, of which more than three million came from Japan and the substantial majority were under-\$50 toys.

EIA's domestic-manufacturer sales figures show an interesting trend in the 1963-to-1964 pattern. The two biggest growth areas in 1964 were

in the under-\$50 monophonic category, where sales increased 78 per cent over 1963, and in the \$150-and-up stereo units, which were up 68 per cent in 1964.

In toto, the 1964 figures showed a rise of 20 per cent in the sales of monophonic units—largely due to the increase in under-\$50 business, and a 15 per cent drop in stereo recorder sales. Here are the 1964-vs.-1963 figures on American manufacturers' tape recorder sales, in units:

Monophonic	1964	1963
Under \$50	144,000	81,000
\$50-\$100	172,000	182,000
\$100-\$150	3,900	3,800
\$150 & up	2,800	2,500
Total Monophonic	322,700	269,300
Stereo		
\$ 50-\$100	53,000	88,000
\$100-\$149	58,000	52,000
\$150-\$200	14,000	31,000
\$200 & up	38,000	
Total Stereo	163,000	191,000
Grand Total	485,700	460,300

Particularly encouraging is the increase in sales of high-end stereo recorders. The figures indicate that more recorders were sold last year in the \$200-and-up price range than in 1963 in the \$150-and-up category (which was split for 1964 into two separate price ranges). These top stereo brackets and the relatively low-priced battery-operated portable category seem to be the growth areas to watch.

When they feel the time is ripe—when they are convinced the recorder is no longer a hobby item for audiophiles and gadgeteers—the majors will come in with both feet, as they did in high fidelity and stereo. With their powerful advertising and promotion budgets, they can boost the tape recorder to a mass-market category status to radios and phonographs. For better or worse, this is going to happen.



MAX GOISMAN, left, owner of Shore Camera Shop, Shorewood, Wis., says the best way to outsell competition is by pampering customers with service. Here he demonstrates one of the tape recorders on display in the store's big home entertainment section. (Benn Ollman photo)

Personal Attention Key To Tape Recorder Volume

SHOREWOOD, Wis.—A tape recorder department has assumed a major role in Shore Camera Shop's operation, according to owner Max Goisman.

"Tape recorder volume is the only thing that has held up since the first of the year," he claims. "In fact, our tape recorder sales have jumped well ahead of last year's first quarter figures."

The \$100-\$200 units form the backbone of Shore's tape recorder business. Units retailing for over \$500 present an inventory problem because the demand for them is limited, although individual sales as high as \$1,000 are not unheard of. High-priced units are generally special-ordered. The store features a total of 18 tape recorder and hi-fi components lines.

Shore is successful with tape

recorders despite the fact that a major chain discount operation is located nearby.

How do you meet such rugged price competition?

Personal Service

"We give people the type of personalized attention that is just not available in the giant discount stores," Goisman says. "I know this for a fact, because I shop these places myself. I observe how prospective tape recorder customers are handled. Discount stores salespeople are not capable of explaining how tape recorders work, nor are they trained to give a proper demonstration. That is where the small, independent retailer can shine. We pamper customers with plenty of helpful advice and teach them how to make full use of their equipment. This means a lot more in closing sales than a price cut."

What about low-end tape recorders?

"We stay away from the 'toy' tape recorders. We have had bad experience with the cheapies. They give too much trouble."

Pilferage can be a costly headache in the tape recorder business, Goisman warns.

"Recently, we had a number of small tape recorders stolen from us. So, now we have a rule that anything portable must be kept in display cases."

Sell Music, Not Recorder

PHOENIX, Ariz.—While most people are sold on the usefulness of tape recorders, many music lovers definitely feel the choice of pre-recorded tape leaves a lot to be desired. That's why Bruce's World of Sound, home entertainment dealers here, put more emphasis on tape than on the recorders themselves.

Every tape-recorder prospect who comes into the East Phoenix store is invited to take a look at the huge music inventory. It's mounted on a "wing fixture" consisting of 20 swinging pegboard panels along the rear wall of the store.

No less than 1,600 tapes can be shown simultaneously. Everything is broken down by such categories as pop, Broadway hit shows, classicals, c&w, and spoken word.

Bruce's carries 20 different tape recorders, ranging in price from \$250 to \$1,000. Bruce's World of Sound is convinced that the future lies in tapes and has converted as many as 30 customers a month from phonograph to stereo tape-recorder ownership.



THE SMOTHERS BROTHERS' newest album, "Aesop's Fables," is featured in this versatile counter and window display which has a specially made pocket to hold 50 cartoon sales folders.

Accessories Increase Tape Recorder Business by 50%

BOULDER, Colo.—The other day Lyle Abers, operator of the two Abers of Boulder record and stereo shops here, wrote out a ticket for \$104 worth of accessories after selling a \$200 tape recorder!

Accessories sales which total better than half of the purchase price of a new recorder are nothing unusual at this big Colorado dealership.

"You might say we are accessory-conscious when we sell a machine," says Abers, who has 14 years experience in record, phonograph and tape recorder retailing. "Accessories are more profitable than the recorders themselves, they have lots of appeal to customers who

are sincere music lovers, and there is always something new to offer."

Abers does about 20 per cent of his total volume with tape recorders but expects to see that figure climb sharply since he changed his merchandising philosophy several months ago.

Abers used to concentrate on low to medium-priced recorders, on the theory that his chief market would be college students from nearby Colorado University.

Doing only a so-so volume, he took a deep breath and switched over to exclusive lines, in the \$169.50 to \$650 category. Volume immediately increased.

"Accessories and quality did this for us," Abers said. "The higher-priced recorders do not come with microphones and accessories, so we have opened up the accessories market tremendously. We have had just about as much increase in accessories volume as in tape recorders."

Wm. E. Justis Dies

MEMPHIS—William E. Justis, father of Bill Justis, well-known composer, arranger and musical director who has produced many hits, died last week. He was 70. He was a retired roofing company executive.

Services and burial were at Memphis. Bill was his only son. He also leaves his widow, a daughter, a brother and six grandchildren.

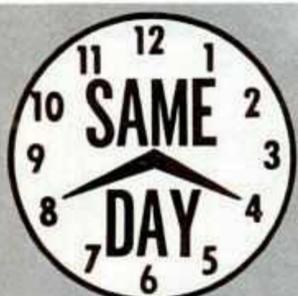
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JOIN UP + JOIN IN
JOIN IN
SUPPORT YOUR RED CROSS

BULK VENDING news

Judge Sustains Ford Gum Motion in St. Louis Suit

ST. LOUIS—In a May 4 ruling here, U. S. District Judge James H. Meredith sustained a summons-removal motion filed by attorneys for Ford Gum & Machine Co. of Akron, N. Y., in a \$150,000 suit brought by Jason Koritz and Four Gems, Inc., here. (Billboard, May 8).

Ford Gum's motion held that Koritz's March 2 and March 8, 1965, writs of summons should be removed because they were served on Form Gum in Akron and therefore outside the jurisdiction of the Federal Court here.

When the suit was initiated (Billboard, March 20), Ford Gum had no registered agent in Missouri.

Billboard has learned that Ford Gum has since engaged a Jefferson City, Mo., law firm, Lauf & Bond, as a registered agent and that on May 5 a

U. S. marshal served the original petition in the Missouri capital. The action amounts to initiating the suit again.

Coming Soon:

May 29—Southeastern Bulk Vendors Association Meeting, Stork Restaurant, Charlotte, N. C., 4 p.m.

June 3-5—NAMA North Carolina State Council meeting; Ocean Forest Hotel, Myrtle Beach, S. C.

June 29—Western Vending Machine Operators Association, Los Angeles. Location to be announced.

Oct. 16-19—National Automatic Merchandising Association Convention, Miami Beach, Fla.

Oct. 16-19—National Vendors board of directors meeting, Miami Beach, Fla.

Mrs. H. W. Harris Honored by Dallas Club



MRS. HUBERT W. HARRIS, top executive of Abbey Manufacturing Co., was recently awarded the Mature Woman Award of the Altrusa Club of Dallas. Mrs. Harris assumed control of the vending machine and supply distributorship after her husband's death several years ago. She has long been active in Dallas civic and religious service activities.

New Plastic-Panel Penny King Vender

PITTSBURGH — A new Acorn Big Boy capsule vender is now available from the Penny King Co., it was announced last week.

The unit features an improved globe comprising four curved plastic panels, aluminum corner moldings and a metal top assembly ring. The vender's mechanism and housing is produced by Oak Manufacturing of Los Angeles.

The individual plastic panels cost only 35 cents each, according to Penny King executive Les Hardman, offering a measurable saving in the event of scratching or breakage.

Shipping costs are also reduced, he said, because the panels may be shipped flat.

The globe components are manufactured and assembled by Penny King here. Capacity is 750 rocket charms or 310 regular capsules. The unit is avail-

able in 10-cent capsule, 5-cent capsule, 5-cent rocket and penny ball gum, charm and 100-count gum models.

The unit is offered at \$18.95 to operators, but the company is also offering the product with 300 dime capsules and display, 600 "Eureka" capsule mix and front or 600 nickel rocket assortment for \$22.50.

Prices are f.o.b. Pittsburgh.

Southern Acorn Sales Holding Open House

CHARLOTTE, N. C.—Southern Acorn Sales will show off its new warehouse at Carpenter Airport here during an open house event May 29.

According to company partners, Lee Smith and Jack Thompson, guests will be received between 9 a.m. and 3 p.m. A meeting of the Southeastern Bulk Vending Association, of which Smith is president, will be held the same evening.

Among the expected guests are Mrs. Margaret Kelly, Penny King Co., Pittsburgh; Carmen D'Angelo, Cramer Gum Co., Boston; Leo Leary, Leaf Brands, Chicago, and Bob Guggenheim, Karl Guggenheim, Inc., Jamaica, N. Y.

Monsters a Steady Sales Stimulant on West Coast

By SAM ABBOTT

LOS ANGELES—"Scare 'em and sell 'em" just about sums up the monster fad in bulk vending in this area. The shock, however, has not been great enough to move monsters faster than last year's trolls and Beatles.

The monster trend, which came on the heels of the television shows featuring frightening creatures, has had its advantages. It has extended for a longer period and is still commanding attention as a sales stimulant.

The trolls, and now the monsters have taken up the slack left by the diminishing demand for the Beatle items. Operators hereabouts hope to get another shot at extra coins with Beatle merchandise when they return to Hollywood Bowl in August. Some operators plan to start putting long-lock product in their machines in June, increasing in July.

Al Crouch, partner with Leo Weiner in West Coast Enterprises, one of the largest operations in this city, observed that the monster items are not as hot as the trolls. He said that he had some of the Beatle items on hand but felt they had also "died down."

On the jobbing level, Eddie Rosen of Operators Vending Machine Supply Company feels there is still plenty of life in

the monster items and reported that they are still moving. Rosen, a veteran in the field of bulk vending supply, feels that Beatle merchandise has good chance of regaining popularity, with the second appearance of the English group in two years in the Hollywood Bowl. Last year, the 17,000 seats were sold out in a matter of hours six months before the concert.

At Acme Vending Company, Bob Feldman feels there is more to the monster trend than TV. He bases this upon the fact that grotesque masks are known to children because of Halloween. He said too, that the advent of the monsters was a natural move. When the items first came out, Feldman took some home to his two daughters, ages 8 and 6. The girls showed the charms to playmates, who proved enthusiastic.

Like others in the field, Feldman would like to have another troll craze. "In fact, I'll settle

for another monster fad," he said. "I believe the industry will (Continued on page 42)

Now is the time to upgrade every top-notched location with **NEW VICTOR MULTIPLE STANDS AND EQUIPMENT**. You'll immediately get **BIGGER COLLECTIONS**.

Write for free color circular.

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With every OAK wrapped gum vender we are offering **1 FREE FILL** (1,000 pieces) of gum.
FULL PRICE \$18.95 f.o.b. Los Angeles. Offer expires June 1, 1965.

HOT 10¢ CAPSULE MIX (250 pieces per bag). Mary Poppins, Tiki Heads, Oriental Charms \$9.50

"GLOBS"\$7.00
Assort. novelty Rings, Bracelets, Necklaces\$8.00

5¢ VEND ITEMS, 250 per bag. Assortment from \$4.00 to \$5.00 per bag.

Jumbo bag—plated & Plastic, 1¢ fill\$9.75

1¢ Charm Mixes, ready for vending. From \$3.95 to \$10.50.

Parts, Supplies, Stands & Globes. Everything for the operator.

One-third deposit with order, balance C.O.D.

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BOB FELDMAN:
"Just like Halloween masks."

A THIRD AND FINAL REPORT

With this week's Texas, California, Carolina and Kansas City items, Billboard wraps up its special key-market survey of that scary array of charm merchandise that bulk operators have fondly dubbed "The Monsters." A single finding was common to all markets: monsters are no match for the trolls. Another finding turned up in most markets: monsters are likely to last out the summer, at least. A significant minority finding: monsters are not out-selling a few other hot charm items. Only one other valid conclusion may be drawn from the survey: Product acceptance varies market to market. For this reason (though we hope the reader studies all nine reports) we recommend that operators pay closest attention to the article striking closest to home.

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 Tuflon which assures you trouble-free operation. Oak's wrapped gum

18.95 vendor measures 16½" high, 8" wide, and 8" deep. Wt is 7½ lbs.
F.O.B. Los Angeles

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WATCH FOR IT!

Billboard's 1965 International
Coin Machine Directory

Will be mailed no later than
Monday, May 31

BE SURE TO KEEP IT HANDY

It's packed with valuable editorial
and advertising information for
year-long reference

It May Be Too Soon To Tell in Texas

By O. R. ALLEN

DALLAS — Local operators have no outspoken opinions about monster charms yet, with most of those questioned reporting that monster-style rings and buttons are doing best to date.

Many businessmen told Billboard they hadn't had the monster charms on location long enough to gain a fair idea of their popularity.

"You have to keep putting something different in these machines, though," said V. R. Addington, operator of about 800 machines in East Texas, Louisiana, Arkansas and Oklahoma.

Addington was doubtful whether these current charms will beat last year's trolls and Beatle products. He said monster publicity on television and in the movies would be a great help, however.

"I just put the monster charms in my machines about 60 days ago," Addington ex-

plained, "and that's hardly enough time to decide how they are going to do."

He believes that this charm will reach its peak of popularity after being exposed to the public for about six months.

Gene R. Parker, a Dallas-based operator with some 3,000 machines on location, was less enthusiastic.

"They just don't seem to be the drawing card for my machines," Parker said. He agreed

that he hadn't had the product on location for too long, but cited "trade talk pointing to the belief that monsters will not be as big as had been expected."

Parker added, however, that often an item will start slowly and then catch on with the public two or three months later.

He is a strong believer in listening to comments of kids regarding charms and also feels that television can have a lot to do with what kids buy.

While agreeing that it might still be too early to form a fair opinion, Parker observes that the rubber charms were definitely not attracting too much attention or interest.

Parker also agreed with Addington in saying that button charms were the most popular.

No Monster Craze With K. C. Kiddies

KANSAS CITY, Mo.—As reported from other markets in Billboard's monster charm survey, horror merchandise has yet to catch on here anything like the trolls, or even other items now moving out well.

"Monster charms have just been fair with us," reported Alan

Bitterman, who recently became a full partner in Bitterman & Son distributors here.

"The 210 gum and charms," said young Bitterman, "are big right now, especially since we have gone to the mixture displays in this type of merchandise. Rings, nickel and dime capsules, any number of items," Bitterman added, "are moving out well."

But monsters? Both Bittermans feel that the monsters have a long way to go if they are to equal the success of the last year's trolls or even keep pace with the many other intriguing charm items available this year.

Monster Sales

• Continued from page 41

come up with something new and I predict that it will be along the science fiction line," he added.

The trolls, the Beatles and now the monsters, all brought extra sales. But area operators and jobbers alike are already asking the inevitable question: "What's next?"

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 #33, 1c Porc. Con- verted for 10c ct. B.G.	6.50
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 . . . . .	.77
Pistachio Nuts, Jumbo Queen, White . . . . .	.70
Cashew, Whole . . . . .	.80
Cashew, Butts . . . . .	.76
Peanuts, Jumbo . . . . .	.45
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-Blo Gum, 72 ct. . . . .	.32
Milk-ets, 100 ct., per 100 . . . .	.33
Rain-Blo Ball Gum, 140 ct. . . . .	.32
170 ct., 210 ct. . . . .	.32
Rain-Blo Ball Gum, 100 ct. . . . .	.34
300 lb. minimum prepaid on all Rain-Blo Ball Gum.	
Adams Gum, all flavors, 100 ct. .	.45
Wrigley's Gum, all flavors, 100 ct. .	.45
Beech-Nut, 100 ct. . . . .	.45
Hershey's Chocolate, 200 ct. . . .	1.30
Minimum order, 25 Boxes, assorted.	

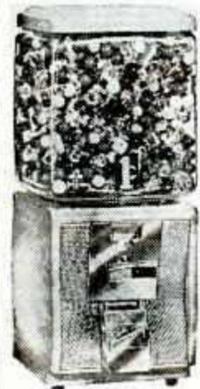
CHARMS AND CAPSULES. Write for complete list. Complete line of Parts, Supplies, Stands, Globes, Brackets. Everything for the operator. One-third Deposit, Balance C.O.D.

IMMEDIATE DELIVERY

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GOLDEN 60



This "all product" vendor is truly the most versatile on the market. Handles ball gum, charms, capsules, all nuts and any small bulk products without breaking or crushing. Gold decorative front panel. Mammoth capacity.

Available with 1c, 5c, 10c or 25c Mechanisms

Stamp Folders, Lowest Prices, Write

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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

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New Products

This form is designed for the convenience of bulk operators

KARL GUGGENHEIM

NEW PRICE. A special announcement from Karl Guggenheim, Inc., offers the firm's Glob charm item at \$7 per bag of 250 with a free display. Karl Guggenheim, Inc., 159-07 Archer Avenue, Jamaica, N. Y.

PENNY KING

V.I.P. BAGS. Following through on a trade suggestion, three mixes consisting of eight items each have been prepared. Bag No. 1 features such items as Roulette Wheel and Bug Man in addition to six other charms. False Teeth and Hot Dog are included, with six other items in bag No. 2. Bag three has, with six others, Pig Man and Finger Nail. Each bag contains 220 to 230 charms and is priced at \$2.25. Extra display fronts are 40 cents each.

COMPASS. Metal. Three gross, with display front, are priced at \$6.50 per unit.

Birmingham Vending Holds Spring Show

BIRMINGHAM, Ala. — The Gold Dust Twins, Max and Harry Hurvich hosted their second annual bulk vending spring showing at the Parliament House Hotel here May 22-23.

At the all-day Saturday and Sunday parties, operators had opportunity to view, according to the Hurvich brothers, "the latest in vending equipment, charms, gum, candy, etc." Refreshments were served and



BAG OF MONSTER CHARMS is purchased by operator Don Gilland (left) from Jack Thompson of Southern Acorn Sales, Charlotte, N. C.

Monsters Hottest Item in Southeast

CHARLOTTE, N. C. — As far as Jack Thompson is concerned, monster charms shape up as the biggest thing in bulk vending in the dynamic Southeast in 1965.

Observed Thompson, who is partner in the bulk distributing firm Southern Acorn Sales here: "They are doing better than the Beatles did in the market last year, but I don't believe they will sell as well as the trolls. Here, as in most parts of the country, trolls were a hot item last year."

"Yes," agreed operator Lloyd McVicker, of Winston-Salem, N. C., when contacted in the Billboard survey, "monsters are the best thing this year so far, better with us than the Beatle items ever were. In fact, I believe the monsters are doing as well for us as the trolls."

Commenting on the probable duration of the monster demand, Thompson told Billboard he didn't think the horror items had peaked yet in the market.

"They seem to be just getting a strong start," he observed.

FLICKER RING SERIES. Pictures never offered before. Dancers, Smiling Lips, etc. \$4.99 per bag of 500.

GIRL'S BIRTHSTONE RING. A variety of colored stones. Bag of 500 priced at \$4.99.

BOY'S DIAMOND RING. Three-carat diamond size. Bag of 500 priced at \$5.99. The Penny King Co., 2538 Mission Street, Pittsburgh 3, Pa.

Katz Moves to St. Louis Suburb

ST. LOUIS—S. P. Distributing has moved to larger facilities at 1178 Sutter, in the suburb of Wellston.

The expanding firm, headed by Irvin Katz, is one of the largest bulk vending companies in the region.

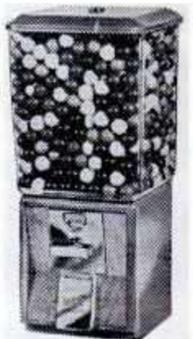
"The first impetus came from the penny items, but now the nickel and dime product is beginning to pick up."

Thompson also suggested that the monster gum now being marketed has helped the sale of monster charms. "The gum has been selling well, and I think this is helping the monster charms."

McVicker said he had no idea whether or not monster product would continue to move well all summer, "but I am placing repeat orders nevertheless. I just hope the demand holds up."

It's a relatively safe bet that the monster market will remain active here in the Southeast through the summer.

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:

BIRMINGHAM VENDING COMPANY
520 Second Ave., North
Birmingham, Alabama
Phone: FAirfax 4-7526

Please rush complete information and prices on Northwestern SUPER SIXTY Ball Gum-Charms Vender (as illustrated) as well as other Northwestern machines.



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Fill in coupon, clip and mail to:

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DR 7-4300

COIN MACHINE **news**

'Spinners' Irk Chicago Operators

Murray Dancers Push Wurlitzer

By AARON STERNFIELD

NEW YORK—Wurlitzer distributors heard the detailed plan of the juke box manufacturer's entry into the discotheque field at all-day sessions in New York and Chicago last week.

The program is built around the Arthur Murray Studios (Billboard, May 22), with the national dance studio doing the programming.

Wurlitzer brass, headed by Bill Herleman, executive vice-president, attended the meeting. Also from the factory were Roy Waldemede, vice-president in charge of the North Tonawanda Division; Bob Bear, sales manager; A. D. Palmer, advertising and promotion manager; C. B. Ross, chief field engineer; Al Dietrich, assistant sales manager; Dick O'Connor, assistant advertising and promotion manager; Fred Osborne, director of engineering, and Hank Barber, who heads Wurlitzer's advertising agency.

Discotheque Kit

Palmer bowed the Wurlitzer Discotheque kit, which includes

nine different wall posters, window and bar displays, coasters, table tents, napkins and speaker panels.

Wall and speaker panels, the former in four colors, were brilliantly illuminated with blacklighting. Palmer said that the lighting fixture—a 48-inch fluorescent bulb—may be bought for \$4 in any hardware store. He added that the fixture will be sold for \$8.50 by distributors.

The arrangement with Arthur Murray calls for the local studio to provide a two-person dance instruction team at \$40 for a two-hour session.

Promotion

The Arthur Murray Studios will provide Wurlitzer with a list of its outlets. Operators will make the arrangements for the dance team to appear at the location, with the location footing the bill. Wurlitzer has prepared advertising layouts to be used by the location, with copy stressing free dancing instruction and mentioning that Wurlitzer provides the music.

Harry Evans, president of the Arthur Murray Studios, told distributors in New York that

several hundred thousand persons are taking lessons in his franchised outlets. He said the Wurlitzer discotheque system would be publicized by the instructors to all these patrons.

Palmer cautioned the distributors to make sure that the Arthur Murray teams are invited only to locations where they are not apt to be embarrassed. The local studios retain the right to refuse the location request.

Not Readily Converted

C. B. Ross, Wurlitzer field engineer, told the distributors that the discotheque model, while it resembles the Model 2900 closely, is not a compatible model and that the Model 2900 can not be readily converted.

Bob Bear, Wurlitzer sales manager, charged that the Wurlitzer plan is better than that of its competitor because operators do not have to buy extra equipment and can own, not lease, their records.

He told the distributors that if operators get front money for weekly rentals and the machine is put on free play, the location owner must be told he is liable

for performance royalty payments.

Herleman Report

Bill Herleman, Wurlitzer executive vice-president, said that Federal excise tax on juke boxes may be reduced or removed, but he advised distributors "not to hang by your thumbs" until it happens.

Herleman outlined Wurlitzer's corporate position, pointing out that the company is now the largest piano manufacturer in the world and is second in organs. He said that wall boxes are catching on in Europe and that Wurlitzer is getting a good chunk of that business.

Palmer told of new discotheque product available for juke box operators, citing Command releases with Enoch Light and Richard Hayman and an RCA Victor three-disk set—with an Arthur Murray album, a guitar group and a London discotheque group—set for June 1 release.

Bowed at the showings was a mike kit which cuts off the music and can be used for paging at the location.

Distributors at the New York meeting included Ken Lucas and Ray Samuels, Wilkes-Barre, Pa.; Spec Cruze, Charleston, W. Va.; John Bilotta and Jim Bilotta, Newark, N. Y.; Bob Catlin, Albany, N. Y.; Si Redd and Bob Janes, Boston; C. B. Brady, Charlotte, N. C.; Chris Christenson and Ray Christenson, Norfolk, Va.; Harold Kaufman, New York; Jim Ginsberg, Philadelphia; Ron Rood, Miami; Mickey Anderson, Erie, Pa., and Carl Angott, Detroit.

Bilotta suggested that Wurlitzer distributors give half-hour dance coupons for Arthur Murray studios to their customers and Harry Evans, AMS president, said these coupons would be honored.

The New York session was held at the Summit Hotel, Tuesday (18). The Chicago meeting was held at the Executive House, Friday (21).

Phonos Silent As Dee Jays Play Disks

By RAY BRACK

CHICAGO—Self-styled disk jockeys have been moving into an increasing number of hot music locations here and knocking coin collections dead.

So complain many of Chicago's biggest music operators, particularly those with many colored locations.

The trade has even coined a name for the villain: "spinner." The "spinner," with his turntable, speakers and specialized record library, sets up shop in a neighborhood bar (usually on weekends), "gives with the cool jive," dedicates records to patrons and silences the juke box during prime play hours.

Holding Its Own

According to Earl Kies, president of Chicago's Recording Music Service Association, "spinning" reached its peak here in 1964 and "is still holding its own."

Kies, who operates in few ethnic Negro locations, is plagued less by "spinners" than a number of fellow businessmen who operate extensively in the vast colored areas of town. "But," Kies warned, "it appears that 'spinning' is beginning to catch on in more white locations."

Perhaps hardest hit by the would-be DJ's are Dan Gaines of Gaines Music Co., and Henry Lonie and Warren Brown of Eastern Music Co. Lonie estimates that 75 per cent of the colored locations on the South Side feature "spinners" at least one night a week.

Situation Worse

"And the situation is getting worse," Lonie said. "They start with one night a week and soon spread to other nights."

Lonie singled out as an example a tavern which had been grossing \$60 per week. Suddenly collections dropped to \$13.

"I asked the location operator what had happened," Lonie said. "She told me her competi-

(Continued on page 48)

Cuts in Excise Tax Would Mean All-Industry Boon

• Continued from page 1

clean sweep of nuisance excises (not to include cigaret, alcohol or highway use taxes), record sales will benefit three ways: through consumer savings; increased use in discotheques and night spots no longer held down by the cabaret tax, and through increased juke box use.

A whole historic section of IRS hair-splitting rules on cabaret taxes will die with the excise. The discotheque and cabaret patron can dine and wine before, after, or during the show if he wants to—without Treasury slapping a tax on everything consumed, as it was at certain times, within earshot or eyeshot of the performance, etc.

Juke box operators could get some savings passed on to them with removal of manufacturers' excise on records. Further, juke box operators will benefit from the tax-free discotheques and whatever new developments come up in the dance-to-records craze, begun by the teen-agers and taken up by the jet set.

Coinmen Will Benefit

All combinations of coin-operated operations will benefit. Juke box operators and amusement game operators who also operate cigaret machines in the night spots will benefit from a double impetus—removal of the

coin-machine excise, and the spreading of entertainment generally, as taxes go off admissions, cabarets, clubs, et al.

American Federation of Musicians' spokesmen predict that with the end of the cabaret tax, many restaurants and hotel bars and eating places will revive live music and entertainment, phased out by wars, depression and taxation. Not only the tax itself, but the headache of preparing the quarterly excise reports was a drag on this field.

How much of the savings will be passed on with certainty to the consumer? This will be purely voluntary by the manufacturer and dealers. The President's message strongly emphasized good faith: "I call on American business to translate lower excise taxes promptly into lower retail prices for consumers." However, trade reaction is doubtful about a 100 per cent return of the excise cut going to theater ticket buyers, and possibly in cabaret, low-priced records, and some other categories.

It is hoped that the final bill will gain passage by July 1, 1965, when old wartime excises would be up for annual renewal. Nevertheless, the entertainment industries have not relaxed their campaign urging members of Congress—particularly the House Ways and Means Com-

mittee—to carry out the President's tax cut program. The same campaign will be waged when the legislation is passed by House vote, and reaches the Senate Finance Committee, probably within a week or two.

The President has soothed fears of losses to Treasury through excise cuts, by pointing out that "Federal revenues will grow, not shrink, as the final result of the tax reduction." Proposals for some \$4 billion cut in excises should not worry economists, he pointed out, since the income tax cut of \$14 billion in 1964 sent consumer buying and business investment soaring.

In calendar 1964, excises reported by IRS on entertainment items and services were: Radio and TV sets, phonographs, components, et al.: \$202,510,000; phonograph records: \$26,511,000; musical instruments: \$22,809,000; admissions: \$49,523,000 (includes ball games, theaters, concerts, movies, et al., 10 per cent on all amounts over \$1); roof gardens and cabarets: \$42,244,000. Coin-operated amusement and gaming devices are lumped in IRS' calendar 1964 figure, 10 per cent tax on former, and \$250 on latter: \$21,350,000.

The 1964 entertainment excises recorded by IRS could be a historic document—the last full year of such a tax summary.

Cabaret Tax Removal Would Be Trade Boon

WASHINGTON — If Congress removes the 10 per cent cabaret tax this year, the coin-operated discotheque movement will be one of the principal beneficiaries.

Patrons at juke box locations must pay the excise tax on their food and drink only if live entertainment is provided or if dancing is permitted. A discotheque location, whether coin-operated or not—must charge the excise tax.

In the case of a location programs with non-dancing periods, the tax must be collected on food and drink served while patrons are dancing. It

is not collected when the juke box merely provides listening music.

Hence, the location owner must maintain two price policies—one with tax and one without—during the course of the evening.

The great majority of juke box locations, without discotheque installations, would also benefit from removal of the cabaret tax. The reason many taverns don't permit dancing is because of the 10 per cent tax. Its removal would certainly encourage dancing, would aid the bar business, and, of course, would boost juke box collections.

This winning combination from **Seeburg** has whetted America's appetite for Discothèque* music like nothing else in history!

Here's the key that opens the door to a whole new future for the coin-music industry.

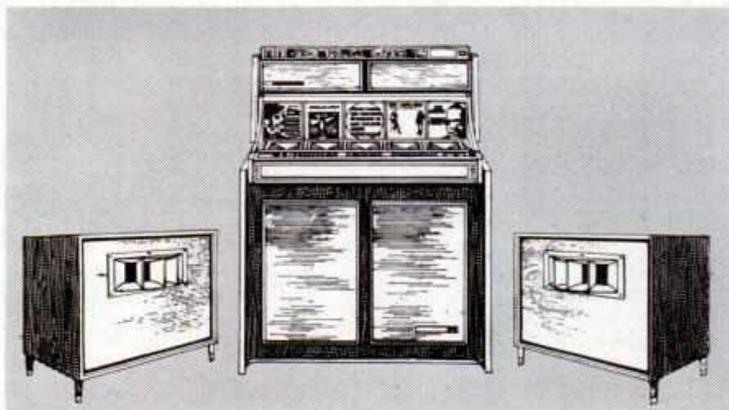
In helping set up thousands of Seeburg Discothèques from coast to coast with the Seeburg LP Console/480, the famous Rhythm Twins floor-level speakers, and the unique Rec-O-Dance** record libraries, we noted an unusual fact about this combination:

As many people come to Discothèques to just sit and listen as come to dance!

What brings them there? They experience the unbelievable, exciting quality of Seeburg Big Sound, and they come back again and again for more!

* Discothèque—a library of records for listening and dancing.

** T. M.



We believe this experience points the way to a new Golden Age of coin-music, in which the coin-phonograph will come into its own as another major form of public entertainment comparable to radio, television or the movies.

The public has never heard sound like Seeburg Big Sound before. In order to hear and enjoy it, people will throng locations as never before. Your locations!

That is, if you have the foresight to install Seeburg's winning combination now. You know how much money there is in hindsight! Call your Seeburg distributor today.



'Jack' Gordon—Man in News

By NICK BIRO

CHICAGO—The architect of what is fast becoming one of the most formidable forces in the entertainment industry started his career as a student of art and design, later sold phonographs and records, operated a big-time night club, booked bands, published songs, organized one of the first independent record distributing networks, helped start the one-stop system of record distribution and is probably the most dominant figure in the coin-operated phonograph business as we know it today.

The description, of course, fits one person—J. Cameron (Jack) Gordon, president of the Seeburg Corporation, which last week rocked the entertainment world by revealing its entry into recording and publishing. Seeburg is already the world's largest manufacturer of coin-operated equipment and has made a respectable entry into such fields as home entertainment equipment and other electronic products.

In 1959, when Gordon was still a vice-president, Seeburg was grossing 22,000,000 and had some 1,800 employees. By 1964, when Gordon assumed the Seeburg presidency, the firm's sales were over \$76,000,000 and it had some 3,900 employees on its payroll. This year, the firm is projecting a sales gross of \$85,000,000 and is expecting to hit \$100,000,000 well before the turn of this decade.

Crack Salesman

Gordon, who joined Seeburg in 1948, is easily one of the most colorful figures the coin machine business has ever known. He is a salesman with few equals. He loves the entertainment business and is in the minority group of persons selling phonographs who is also a hi-fi bug by choice.

Gordon describes himself as a frustrated musician, though he never played an instrument. His friends include many of the major musical and entertainment figures in the business today. He cut his teeth on the sidewalks of New York and on Tin Pan Alley and the Brill Building.

When he speaks of ASCAP or BMI, it is not as an observer, but as a member of both organizations through publishing firms which he founded back in the '40s. When he speaks about big bands, it is as a former booker of such groups as Vaughan Monroe, Tommy Dorsey and Sammy Kaye. When he talks about the record business, it is as a former salesman and later sales manager for an RCA Victor distributorship in the old "78 shellac days."



Long hours are a part of Jack Gordon



"Architecture wasn't for me . . ."

Gordon is tall and energetic but perhaps most noticeably, he is enthusiastic. He has the ability to throw himself into everything he does with complete abandon. His day is a series of crises. He loves a fight—and has many. He thrives on challenge. He is humorous, gregarious, tough, honest, blunt, outspoken and impatient. He can be boyishly charming, or curt, as the mood fits. He has friends and enemies who swear by him and at him. He fights hard, and to win. If losing has its virtue, Gordon does not seem to be aware it exists.

He surrounds himself with friends and his staff is virtually hand-picked. He has great loyalty. He can put up with mistakes if the intention is good—but not for too long. He can shake up a sales meeting and has left many a top executive talking to himself. But as Seeburg's board chairman Delbert Coleman once told a heckler who questioned Gordon's \$75,000-plus annual salary at a stockholder's meeting, "good people are hard to find, and Gordon gets results. He's worth every penny."

Gordon started his career in Chicago, graduating from Tilden high school in the late '20's. He went east to the Beau Arts School of Design and Hillyer Institute to study architecture and worked as a draftsman in New York. He realized, however, that "this just wasn't for me."

He joined the H. J. Heinz Co. (perhaps because the 57 variety slogan appealed to his multifaceted nature, though he denies this) as a salesman, and then became a General Mills sales supervisor, selling Wheaties and Bisquick in the days when Jack Armstrong was still a boy.

In 1940, he joined Post and Lester, New England distributor for RCA Victor, as sales manager. The firm sold phonographs, radios and records. He innovated numerous promotions, notably the "Remember Pearl Harbor" campaign in 1942, and the Victor Record Caravan, utilizing such bands as the Tommy Dorsey and Shep Fields aggregations.

Gordon got so involved with the bands, in fact, that he became a part-time booker. He operated through Sy Schrieber in Boston and was placing groups all over the New England area.

Became Publisher

He also became interested in publishing and with a long-time friend, jazz musician Joe Marsalla, started J.A.Y. Music, a BMI firm. Several years later, the pair started Beatrice Music, an ASCAP firm which is now owned by the Seeburg Corp.

In 1945, Gordon went into the night club business buying the Paddock in East Hartford, Conn. The club featured such artists as Erroll Garner, Eddy



"Operators needed records . . ."

Condon, Pee Wee Russell and Bud Freeman, and was on the air coast to coast.

It was here that Gordon pioneered the jam session concept which later became popular all over the country.

While running the Paddock, Gordon also got involved in the development of a child's musical game called Toono.

Again in partnership with Marsalla, he formed a corporation which marketed the game nationally.

Record Distribution

In 1946, having sold the Paddock and Toono, Gordon became an independent consultant for the Standard Record Co., setting up what was one of the first networks of independent record distribution around the country. One of Gordon's first appointments was Sam Clark, today president of ABC-Paramount. Another was Jimmy Martin, today dean of distributors in Chicago.

Later, Gordon also set up a network of independent distribution for the Ansley Radio Corp., a top-quality phonograph and radio manufacturing firm, which had previously sold direct.

In 1948, under the renowned Carl T. McKelvy, Gordon started his career with Seeburg. He became district manager for the firm's Eastern division, covering New York, Philadelphia and Baltimore.

Seeburg's coin-operated phonograph at the time consisted of the 20-selection Symphonola, but the company was on the threshold of revolutionizing the industry. It had successfully tested its Industrial Commercial Music system, a background music and home unit which played 50 records (100 selections) and was about to introduce the concept to the coin machine industry in the form of its M-100-A.

Overnight the M-100-A placed Seeburg into a position



"I'm a selling president . . ."

of dominance which the company has yet to relinquish.

One-Stops

Ironically, it was the 100-selection juke box which also brought about a new form of record distribution—the one-stop. Up to that time, operators bought their records from individual record company salesmen. The big operators had salesmen calling on them. The smaller operators called on the companies themselves.

Gordon recalls the operators complained about the M-100-A because it required too many records. "It takes too much time to go around and pick up enough material to fill the machine," the operators would say.

So Seeburg got involved in helping people start one-stops and Gordon became the preacher of the one-stop gospel. It was he who helped set up the Leslie's and Sam Goody in New York; Williams, a former jeweler, in Philadelphia, and Musical Sales in Baltimore.

Packaged Records

Seeburg bought records from the record companies and packaged them in quantities of 50 for the one-stops. Operators could buy packages in any one of several categories, such as c&w, r&b, pop or even semi-classical.

The M-100-A, Gordon recalls, also opened the door for minimum contracts. Up to then, operators couldn't get financing from any source. The income from the M-100-A made juke box paper an acceptable commodity.

In 1950, Seeburg introduced its M-100-B, the first machine to play 45 r.p.m. records. RCA Victor was the only company producing the item, but Gordon says Seeburg saw sense in the 45.

"The juke box business needed single selectivity and Columbia was concentrating on 33

(Continued on page 49)



JACK GORDON, with his characteristic cigaret and cup of coffee, ponders a point during his exclusive two-and-a-half-hour interview with Billboard last week.



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YOUR GREATEST PROFIT OPPORTUNITY FOR 1965 —DELUXE 6-POCKET AND BUMPER POOL®
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See Your Distributor or Write Complete Selection Parts—Accessories
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Gottlieb Miss Annabelle	125.00
Gottlieb Liberty Bell, 4P.	325.00
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AMI Continental I	325.00
AMI 200 Sel. Wall Box	
Ea.	35.00
Seeburg B	75.00
Seeburg 3W1 Wall Box	
Ea.	12.95
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Ea.	35.00
Seeburg DS 160	795.00
Seeburg Q 160	625.00
Wurlitzer 5210 Wall Box	39.50

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Paris Fair Is Best Ever; Exclusive Coin Dates Set

By MIKE HENNESSEY

PARIS—This year's Foire de Paris, which incorporates the Paris Coin Machine Fair, is the most ambitious and comprehensive exhibition ever staged at the vast Parc des Expositions at the Porte de Versailles.

The Fair, which runs from May 19 to 31, features 12,000 exhibitors of which 3,000 are from overseas. In area alone the Fair is three times as large as last year.

Altogether 37 countries are represented, including the Soviet

Union and, for the first time, Communist China.

Also for the first time, two mornings have been set aside for the coin machine trade—May 25 and 28—when entry will be reserved exclusively for coin men.

Among the exhibitors in the Coin Machine Fair are Establishments

Bussoz, Cameca, Georges Clerge, Compagnie des Appareils Automatiques, Comtoir Europeen de l'Automatique, D.E.M., Allegrucci, Electro-Kicker, P. Maillard, Marchant, Palais des Jeux, Rene Pierre, Rally, H. C. Robbins, S.E.C.E.M.A. and Universal Amusement.

European News Briefs

Re-Elect Loeffler

GELSENKIRCHEN — Hasso Loeffler, West Germany's most prominent coin machine businessman, has been re-elected president of the Ruhr operators' association, Deutscher Automaten Verband e.V. (DAV).

Loeffler is also president of the central organization of German operators, Zentralverband der Organisationen des Deutschen Automaten-Aufstellgewerbes (ZOA).

The entire incumbent board was re-elected with Loeffler, consisting of Willi Wesberg, vice-president; Karl-Heinz Delil, treasurer, and Heinrich Rosenberg, secretary.

The Ruhr operators' associa-

tion is Germany's largest, having triple the membership of the runner-up group. Loeffler was a prime mover in organizing the Ruhr operators after the war and in constituting the national organization, the ZOA.

He is one of Europe's best known coin machine businessmen and is regarded as a trade statesman through his success at reconciling opposing factions and advancing trade interests through diplomacy.

The Ruhr operators paid tribute to one of the German trade's "grand old men," Valentin Bieniarz, who has been an operator for 40 years and who was the first operator to re-enter business in the Ruhr after the war. Bieniarz, 70, had his machines operating again almost as soon as the last shot had been fired. The DAV presented him with a gold plaque.

Bussoz Promo

PARIS — Chez Bussoz is pressing a big promotion drive for Wurlitzer phonographs and Bally games.

A feature of the Bussoz promotion is the fact that the French distributor is emphasizing the superiority of U. S. equipment in the face of efforts by General Charles de Gaulle to play down U. S. products and play up French goods.

Bussoz is concentrating on two Bally games, Sheba and Band Wagon, and on Wurlitzer's "Made in Germany" compact, Lyric, as well as the standard U. S.-built Lyric models.

when answering ads . . .

Say You Saw It in

Billboard

Devils Dance to 'Tek



THE MEN BEHIND Seeburg's first discotheque installation in the South of England. It's at the Devil's Dyke Bar in Brighton. Billboard's Andre de Vekey (left) stands with singer Bryan Johnson, emcee for the opening; a young lady identified only as Miss Devil's Dyke; and John Lane, Seeburg's European representative.

International Duty Regulations

Each year the manufacturers and distributors of coin machines do more and more of their business with foreign buyers. Shipment of equipment to other nations usually involves some red tape and invariably the payment of duties by the buyers. Listed below are import duties for various nations and sources for additional information.

AUSTRALIA

Population: 11,000,000
Duties: 60 per cent ad valorem on juke boxes and amusement machines.
Source: Australian Customs Representative, 636 Fifth Ave., New York.

ARUBA

Population: 60,000
Duties: 14 per cent f.o.b. value on juke boxes and games.
Source: Department of Economic Development, Aruba.

BELGIUM

Population: 9,000,000
Duties: 13.8 per cent ad valorem and 6 per cent transmission tax on juke boxes.
Source: Belgian General Consul, 50 Rockefeller Plaza, New York.

CANADA

Population: 20,000,000
Duties: 22 1/4 per cent ad valorem on juke boxes and games, plus 10 per cent excise tax.
Source: Canadian Consulate General, 680 Fifth Ave., New York.

CHILE

Population: 8,200,000
Duties: Information, write Ministerio de Economia, Fomento y Reconstruccion, Teatinos-Moneda, Santiago, Chile.

DENMARK

Population: 4,500,000
Duties: 18 per cent ad valorem on juke boxes and 15 per cent ad valorem on games.
Source: Consulate General of Denmark, 280 Park Ave., New York.

FINLAND

Population: 4,600,000
Duties: 40 per cent on juke boxes, 15 per cent on games.
Source: Consulate General of Finland, 200 E. 42 St., New York.

FRANCE

Population: 50,000,000
Duties: 14 per cent on juke boxes plus 25 per cent excise tax. Games, 14 per cent plus 25 per cent excise tax.
Source: Consulate General of France, 934 Fifth Ave., New York.

GERMANY (FEDERAL REPUBLIC)

Population: 58,000,000
Duties: 14.9 per cent ad valorem on juke boxes and games, plus turnover

equalization tax of 6 per cent.
Source: Consulate General of the Federal German Republic, 460 Park Ave., New York.

the 1965 ROCK-OLA GRAND PRIX



Model 425

the prestige 160 play phonograph for all locations

intermixes 7" LP's, singles, 33 1/3's, 45's . . . plus unexcelled stereophonic reproduction

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SHAKOPEE, MINNESOTA

WE NEED MILLS PANORAMS
Must be complete in working order. Will pay cash or trade.

BASEBALLS

Bally Big Inning	\$150
Bally Heavy Hitter	165
Bally Batting Practice	175
Bally Targette	175
C. C. Big Hit	250
C. C. Bull's-Eye	145
Keeney League Leader	125
Midway Top Hit	395
Midway Slugger	325
Midway Play Ball	Write
United Bonus Baseball	225
Un. Yankee Baseball	210
Wms. King of Swat	110
Wms. Pinch Hitter	225
Wms. Big Inning	395
Wms. Short Stop	165
Wms. Major League	375
Wms. World Series	295
Wms. Grand Slam	450
Wms. Official Baseball	225

WAREHOUSE REMOVAL SALES
Any 10 SHUFFLE ALLEYS such as ABC—REGULATION—ROYAL—LEAGUE—MARS—MYSTIC, etc., as is but complete, picked up at our warehouse, \$500.00. Crating \$15.00 per machine additional.

ARCADE EQUIPMENT

Arizona Gun	\$295
Auto Photo #9	695
Bally Fun Fone	95
Capitol Auto Test	475
C. C. Basketball Champ	125
C. C. Criss Cross Hockey	195
C. C. Pro Basketball	250
C. C. Goalse	110
C. C. Twin Hockey	175
Genco 2-Pl. Basketball	135
Genco Quarterback	125
Kay Hockey	125
Kayo Champ	150
Little Pro Golf Game	250
MacLay Foot Vibrator	135
Mercury Floor Grip	85
Metal Typer, Standard	225
Midway Raceway	325
Midway Skee Fun	125
Muto. Lord's Prayer	150
Muto. 3-D Art Parade	125
Muto. Plastic Vendor	95
Muto. Cross Country	195
Muto. Flip Movies, Fl. M.	175
Panorams, Capitol	275
Panorams, Mills	375
Shoe Shiner	150
Southern Speedway, 2-Pl.	295
Wms. Peppy	175
Wms. Ten Pins	125

VENDING MACHINES

Corsair, 20 col.	\$125
Continental 30	225
National 11ML	160
National 113	225
Seeburg E-2, 22 col.	150

CANDY

Stoner, 8 col., 160 cap.	\$150
Stoner, 8 col., 180 G&M	185
Stoner, 11 col., 260 cap.	250
Rowe Tasty, 20 col.	325

FRESH BREW COFFEE

Bally 660, single cup brew	\$650
Bally 661D, 450 cup	775
Bally 662CH, compact	895
Bally 664DS, modular	975

COLD DRINK VENDORS

Apco Dual Compressors	\$925
Apco Single Compressors	595
Ice-maker	595
Rowe L-1000 Soda, 9 oz.	550
Rowe 1010A, ice, 4D,	950
1,000 cup	1,000
Seeburg 4 CD, no ice	450
Seeburg 45CD, Snowman, ice	925
Seeburg 45CD2, ice-maker	1,375

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DISTRIBUTORS . . . NOW is "THE TIME" to MOVE UP to membership in YOUR TRADE ASSOCIATION. (N.C.M.D.A.)

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BOB SLIFER
Executive Director

Our 17th Year

Protocision Names Michigan Distributor

DETROIT—Protocision Engineering, Inc., manufacturer of the V-Back professional bumpers shuffleboard, has appointed a new distributor for outstate Michigan, exclusive of the tri-county Detroit area.

Now handling V-Back is Wendrow Sales & Service, 115 W. South Street, Lansing, Mich. The largest coin-operated laundry equipment distributor in the State, Wendrow Sales was founded in 1946 by Albin Wen-

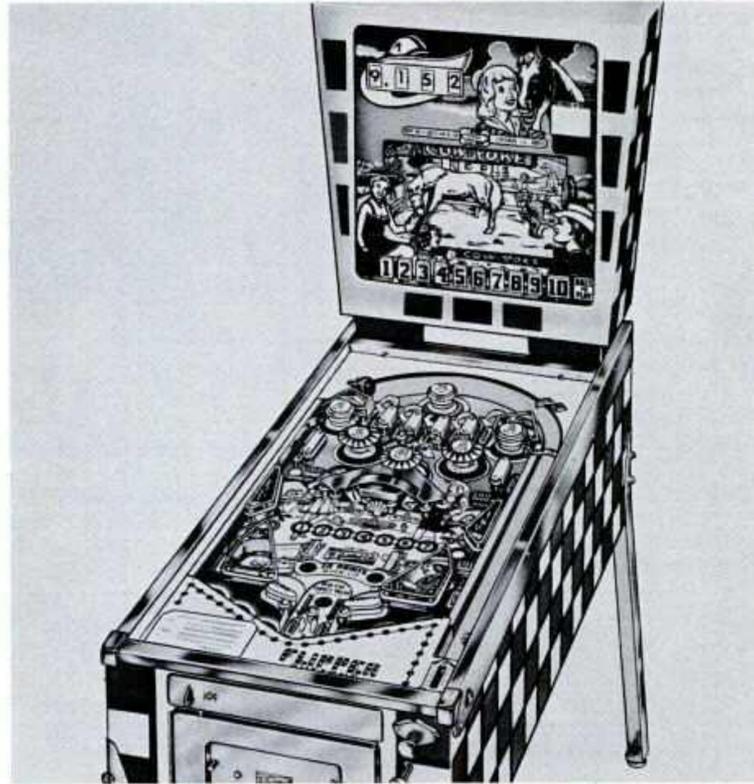
drow, who continues to head the company.

According to Jerry K. Stein, Protocision president, Wendrow has a complete service department. Shipments of the V-Back product to Wendrow began in April, Stein said.

Stein also announced that State-wide V-Back organized league play is now being set up and will commence in the fall.

Other principals in the Wendrow firm are Max Pierce, Ben Gittleman and Fred Musket.

3-D Animation Gives 'Kick' To Latest Gottlieb Add-a-Ball



GOTTLIEB'S COW POKE

CHICAGO — A new add-a-ball unit called Cow Poke is now coming off the lines at the D. Gottlieb and Co. plant here.

Comic animation in the vertical cabinet was stressed by the company in announcing the new product. Specifically, when the player earns an additional ball, a corralled horse boots a stooping cowpoke in the seat of the pants.

An additional ball is granted when the player scores four yellow rollovers. This achievement also lights bumpers for higher scores.

Also, an additional ball is awarded when the player lights four adjacent numbers, which is accomplished by hitting "roto-targets." There are four places where these "roto-targets" may be spun.

Lighting of additional adjacent numbers provides additional balls. And even more balls may be added to play through high score achievement.

Five features of the product were described by company officials as "all new." These include "sunburst" pop bumper caps, "easy-vue" angled plastic bumper caps, plated steel plunger housing, "extra heavy duty" ball lift shaft and "floating playfield plastics" said to stop warpage.

ending March 31, 1966, could be the best year for sales and profits since the company was organized 109 years ago."

Recent STEREO RELEASES for Music Operators

SEEBURG LITTLE LP'S

Pop Vocal

The Impressions—People Get Ready ABC-Paramount
Woman's Got Soul . . . Emotions . . . We're in Love . . . People Get Ready . . . See the Real Me . . . You Must Believe Me.

Jazz

Shirley Scott—Everybody Loves a Lover Impulse
Everybody Loves a Lover . . . Blue Bongo . . . The Feeling of Jazz . . . Sent for You . . . Yesterday . . . Little Miss Know It All

Sonny Stitt/Paul Gonsalves—Salt and Pepper Impulse
Salt & Pepper—Part 1 . . . Salt & Pepper—Part 2 . . . Theme from Lord of the Flies . . . S'posin'.

International (Irish)

Various Artists—Ireland's Favorite Entertainers Dublin
Homeward Bound (P. Daly) . . . Savoy Irish Medley (T. Delaney) . . . Take Me Back (P. Daly) . . . Jigs: Haste to the Wedding (T. Delaney) . . . Liverpool Lou (P. Daly) . . . Reel: Speed the Plough (T. Delaney).

DISCOTHEQUE RECORDS

Selected for Operator Programming

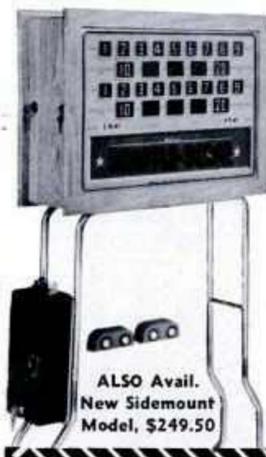
The following single records have been selected by the Billboard Review Panel and are recommended to operators for discotheque programming.

HOT 100

TITLE	ARTIST	LABEL
COUNT ME IN	Gary Lewis & The Playboys	Liberty 55778
HELP ME RHONDA	The Beach Boys	Capitol 5395
I'LL BE DOGGONE	Marvin Gaye	Tamla 54112
BABY THE RAIN MUST FALL	Glenn Yarbrough	RCA Victor 8498
IT'S NOT UNUSUAL	Tom Jones	Parrot 9737
IKO IKO	The Dixie Cups	Red Bird 10-024
IT'S GONNA BE ALRIGHT	Gerry & The Pacemakers	Laurie 3293
JUST A LITTLE	The Beau Brummels	Autumn 10
REELIN' AND ROCKIN'	Dave Clark Five	Epic 9786
YOU WERE MADE FOR ME	Freddie & The Dreamers	Tower 127
DO THE FREDDIE	Freddie & The Dreamers	Mercury 72428
GEORGIE PORGIE	Jewel Akens	Era 3142
SUBTERRANEAN HOMESICK BLUES	Bob Dylan	Columbia 43242
DO THE FREDDIE	Chubby Checker	Parkway 949
(HE'S GONNA BE) FINE FINE FINE	The Ikettes	Modern 1008

SPOTLIGHTS

YOU REALLY KNOW HOW TO HURT A GUY	Jan & Dean	Liberty 55792
I CAN'T HELP MYSELF	The Four Tops	Motown 1076
BRING IT ON HOME TO ME	The Animals	MGM 13339
DON'T PITY ME	Joanie Sommers	Warner Bros. 5629
WHEN IT'S ALL OVER	Jay & The Americans	United Artists 881



ELECTRIC SCOREBOARD FOR SHUFFLEBOARDS

Natural Finish Hardwood Cabinet

- Two-faced overhead model
- Fits any shuffleboard
- Scores 15-21 and/or 50 points
- Larger metal coin box with National Rejector—holds \$500 in dimes
- Coin-operated
- 10c 1 player or 10c 2 player by simple plug switchover
- Aluminum button scoring blocks
- Chrome tube supports

IMMEDIATE DELIVERY . . . \$169.50

Terms: 1/3 Dep., Bal. C.O.D. or S.D.

MARVEL MANUFACTURING CO.

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Phone: DI 2-2424

Wurlitzer Net Dips; Sales Up

CHICAGO — Wurlitzer net earnings for the fiscal year ended March 31 were \$1,937,271, equal to \$2.14 per share on 904,140 shares outstanding. For the preceding year, net earnings were \$2,025,608, or \$2.26 per share on 897,626 shares.

Consolidated sales for the fiscal year ended March 31 were \$44,154,835, compared with \$41,104,225 for the preceding year, an increase of 7.4 per cent.

R. C. Roling, Wurlitzer president, termed the previous fiscal year a good one, "except for the month-long strike at the DeKlab, Ill., division during the fall of 1964.

"With the economy at a high level, the current fiscal year

united's NEW

GALLEON

BOWLING ALLEY

PLAYER'S CHOICE OF 5 WAYS TO PLAY . . .

All New "STRIKES 90 FEATURE"

PLAYER CONTINUES TO SHOOT IN THE SAME FRAME AS LONG AS HE STRIKES!

NEW IMPROVED SERVICE FEATURES AND MECHANISM THROUGHOUT

- Easy-normal strike adjustment in back box for operators convenience
- Dual rejector, 2 nickels or 1 dime per play standard. Multiple chute optional at extra cost.

NEW PEDESTAL TYPE LEG!

ADJUST ALLEY TO YOUR CHOICE TO TWO LEVELS

Available in 13 Ft. and 16 Ft. Standard Lengths

4 Ft. and 8 Ft. Sections are available to increase lengths desired

13 Ft. Shipping Weight (Crated) 835 lbs.
16 Ft. Shipping Weight (Crated) 890 lbs.



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You'll get the buys of a lifetime when you see our New List of Coin Machine Values . . . World's Largest Inventory . . . Send for It!

Exclusive Rowe AMI Distributor
Ea. Pa. - S. Jersey - Del. - Md. - D.C.

DAVID ROSEN INC

855 N. BROAD ST., PHILA., PA. 19123
Phone: (215) Center 2-2900

Say You Saw It in
Billboard

'Spinners' Irk Chicago Operators

• Continued from page 43

tor down the street had brought in a 'spinner' and she was forced to do the same."

Because of the drastic dips in collections resulting from "spinning," Kies and the operator association has taken steps to eliminate the problem.

Need License

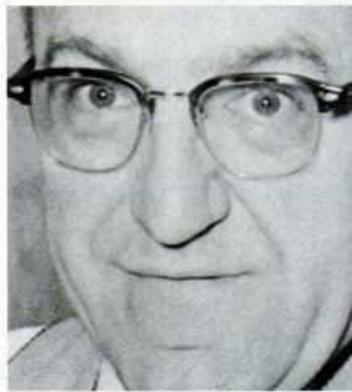
"We went to City Hall," Kies reported, "and suggested to the license bureau that locations featuring spinners should pay an entertainment license tax. We were told that where dancing was permitted, a license was indeed required."

Although the move did force some locations to procure the expensive license, Kies admits that it had no real effect on "spinners." It seems that most of the crowds are content to sit and listen to the music and monologue.

Suspecting that "spinners" were publicly performing recorded music without proper royalty accounting, Kies notified local ASCAP authorities. "This had no effect either," he said.

No ASCAP Music

ASCAP Regional Director Dave Leavitt explained why: "Frankly, I could find none of



KIES: CONCERN

our music being played in these spots. I checked myself, after meeting with Mr. Kies. The music I heard was so wierd and way-out that I haven't the faintest idea where it came from. But believe me, if we had found any of our music, we would have acted."

Perhaps the most effective means of coping with "spinners" are to be worked out with individual locations.

Lonie, for example, has drawn up compromise contracts granting permission for "spinning" on, say, Sunday and Monday nights. "The only trouble is," reports Lonie ruefully, "locations



PROFFITT: COMPROMISE

break the contracts all the time. About all I can do is keep this in mind until the time comes to talk about loans again."

Locations Lose Money

Perhaps the most effective approach in dealing with the problem has been found by Moses Proffitt of South Central Novelty Co. "Spinning" reached its height on his route three years ago. Today less than 15 per cent of his locations, located in predominantly Negro areas, feature a "DJ" even one day a week.

"I reason with my locations," Proffitt said. "Just recently I pointed out to one of our customers the fact that he had lost

KILLER JOE IN CHICAGO

CHICAGO—Rowe AC Manufacturing will introduce its discotheque ambassador, Killer Joe Piro, to local members of the press, Monday (24) at the Ambassador Hotel. Killer Joe will be appearing at Rowe's booth at the Restaurant Show in McCormick Place. Fred Polak, Rowe vice-president, said that Killer Joe will also be in Rowe's booth at next fall's Music Operators of America convention. Rowe expects some 100 representatives from newspapers, magazines, radio and TV stations at Monday's party in the Ambassador. Killer Joe has been giving freestyle discotheque demonstrations around the country and expects to open his own Killer Joe International Discotheque at the Taft Hotel, New York, June 3.

\$4,000 in the past year by having a 'spinner' on the premises. It merely took pencil, paper and a little mathematics."

Proffitt explained to the owner that, although the location charged an extra 10 cents per drink during "spin-time," most of the customers were sitting and holding beer. For the first time, the proprietor was made to realize on the average he was making about \$7 extra on drinks during the sessions.

"This wouldn't come close to making up the loss of phonograph revenue and the cost of paying the 'spinner,'" Proffitt pointed out.

Compromise

A compromise arrangement is apparently working for Proffitt. He approves of "spinning" one or two nights per week as long as juke box grosses remain at a respectable level, i.e., \$75 to \$80 per week.

"This makes it possible for the location to meet competition," Proffitt explained.

Quite by accident, Proffitt found still another means of combating "spinners."

"I happened to stop by a location one afternoon," he recounts, "and found a 'spinner' operating and the phonograph dead. In a few minutes the 'spinner' stopped playing records and began to pack up his equipment. About then someone played the juke box. The sound was so poor compared to the 'spinner's' equipment that I was embarrassed."

Proffitt recalled that he sent a serviceman to a local distributor the same day to purchase a pair of the best speakers available and install them at the location he had visited.

"There has been no more 'spinning' at that spot," Proffitt said.

GOTTLIEB'S COW POKE

ADD-A-BALL

3 dimensional animation at its funniest!

Great new profit maker from the originator of ADD-A-BALL Games!

Scoring additional ball makes horse give Cowboy a big "kick".

Making 4 yellow rollovers gives player an additional ball and lights bumpers for high score.

Hitting roto-targets lights blue circled numbers.
Lighting 4 adjacent numbers adds a ball.
Lighting more adjacent numbers gives additional balls.
More balls added to play by making high scores.
4 places to spin roto-target.

All New:

1. Colorful "Sunburst" pop bumper caps
2. "Easy-Vue" Angled Plastic Bumper Caps
3. Bright Plated Steel Plunger Housing
4. Extra Heavy Duty Ball Lift Shaft
5. Floating Playfield Plastics Stops Warpage

PLUS THE GOTTLIEB ORIGINATED STANDARDS:

1. Beautiful Stainless Steel Cabinet Trim
2. Chrome Plated Cabinet Legs
3. Sparkling Metal Jewel Posts
4. Play Field Protection Rings Under Pop Bumpers
5. Plated Metal Lightbox Door For Added Security
6. "Hard Cote" Playfield Finish For Extended Life
7. Playfield "Auto-Clamp"

Ask your distributor for a feature demonstration!

D. Gottlieb & Co.
1140-50 N. Kostner Avenue • Chicago, Illinois 60651

New "Hard-Cote" Finish Extends Playboard Life to an All-Time High!

A Gottlieb FLIPPER Skill Game

That Extra Touch of Quality and Originality

THREE BIG ONES FOR C. G. SILLA

OAKLAND, Calif.—It's three anniversaries rolled into one for C. G. Silla this year. The veteran Oakland operator marks his 45th year in the coin machine business, the 30th year for his Silla Music Co. and his 71st birthday (on June 16). Silla has two sons working with him in his business but intends to keep right on, "as long as I can." Silla is also first vice-president of the California Music Merchants Association.

'Jack' Gordon—Man in News

• Continued from page 45

albums. Seeburg went around trying to convince the other manufacturers to produce singles," Gordon recalls.

Again the juke box firm bought 45's from the record manufacturers and pushed them out to operators through its distributor organization.

The first of Gordon's many equipment innovations came with the "R" phonograph, in 1954. The machine was designed for dime play, although up to then, a nickel had been the standard price for a tune.

Gordon got the idea of offering customers EP's to soften the blow. "By playing the EP, they got two selections for their dime," he recalls.

A year later, Gordon was instrumental in Seeburg's introduction of the V-200. The machine was specifically designed for dual pricing: 100 single selections at 10 cents and 100 EP selections at 15 cents.

Seeburg continued to supply its operators with records—first EP's, later stereo singles when

the stereophonic juke box was introduced in 1958.

By 1960, Gordon recalls, a definite trend was apparent in the record business. Adult music was being recorded on albums and 45's became more and more a vehicle for rock and roll.

Seeburg accordingly introduced its Artist of the Week program: a package of five single records featuring 10 selections from an album. Two years later, Seeburg introduced its Little LP plan: a seven-inch 33 stereo disk with four-color jacket and small slicks for wall boxes.

Both programs were efforts by Gordon to keep adult music available on juke boxes. The

projects, however, brought Seeburg deeper into the record business than it had ever dreamed it would become involved. During the past three years, Gordon notes, Seeburg has spent between \$4,500,000 to \$5,000,000 on Little LP's and Artist of the Week records.

Just how much Seeburg's Artist of the Week and Little LP programs were responsible for Seeburg's decision to finally start recording its own material is a matter of conjecture. But it is not difficult to see that the company had ample experience to make the move.

It was Gordon who conceived a test program whereby Seeburg uses some 150 juke boxes

around the country to determine popularity of new product.

"Now when we order a Little LP, we test it immediately. If it bombs on our test machines, we forget it—if it gets good play, we go ahead and order more," Gordon says.

The Seeburg executive is convinced that the juke box is as effective a medium of exposure as radio or TV. His theory is simple—if the record has it in the groove, it'll become popular. If not, nothing will help.

No Deejays

He cites the case of the Beatles, who became popular on the continent, where "there are really no deejays." Gordon is convinced that operators can

popularize their own music.

The new Seeburg program is based on this theory. Seeburg is putting out 45 stereo singles on its Rec-O-Dance label. Publishing rights are owned by Seeburg Music, a new publishing arm that is enrolled in the Coin-Operated Phonograph Performance Society (COPPS). Seeburg started COPPS as a way of maintaining exclusivity of juke box music. Gordon says it will eventually be turned over to operators.

Gordon, of course, was the power behind COPPS as well as Seeburg's Rec-O-Dance record program, the firm's discotheque program and most of what the firm is currently handling.

To end the Gordon story is difficult. In his own words, "Del Coleman is a financial genius—he takes care of that end of our business. I'm a selling president." Perhaps that sums it up.

Sandler Hosts Iowa Showing

DES MOINES — Operators from throughout Iowa helped Sandler Distributing Co. celebrate its 20th anniversary at a special celebration here last Sunday (25). The Minneapolis-based distributing company also showed operators the complete Wurlitzer line.

Hosts for the day-long festivities at Des Moines' Holiday Inn were Irv Sandler, Warren Sandler, Bob Crosby, all from Sandler, and Bert Davidson, Wurlitzer.

Those in attendance included Mr. and Mrs. C. M. Teeple and Mr. and Mrs. John McCarthy, Waterloo; Mr. and Mrs. Les Chapman and Mr. and Mrs. Paul Goins, Carroll; Mr. and Mrs. Bill Garrett, Oskaloosa; Mr. and Mrs. Dominic Pirillo, Oelwein; Mr. and Mrs. Carl Nebbe, Ogden; Mr. and Mrs. Bob Noss, Mr. and Mrs. Vern Howard, Jack Woods Sr., Jack Woods Jr., Roger Loots and D. J. Barber, Des Moines; D. C. Williams, Creston; Art Skran and Elmer Edel, Mason City; Bill Kenison, Iowa Falls, and Jack Jeffries, Osceola.

Coming Soon:

May 19-27—Paris Coin Machine Fair, Paris, France.

May 22—NAMA Pennsylvania State Council annual meeting, Tamiment-in-the-Poconos, Pa.

June 3-5—North Carolina Vending Association Convention, Ocean Forest Hotel, Myrtle Beach, S. C.

June 5—NAMA California State Council meeting, Anaheim, Disneyland Hotel.

June 12 — NAMA Wisconsin State Council meeting, Milwaukee, Hotel Pfister, Wisconsin at Jefferson.

June 12, 13—Coin Operated Industries of Nebraska association meeting, Prom Townhouse Motel, 7000 Dodge Street, Omaha.

June 13, 14—Music & Vending Association of South Dakota quarterly meeting, Prom Townhouse Motel, 7000 Dodge Street, Omaha.

May 29, 1965, BILLBOARD

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PROVEN \ Trouble-Free Operation!
PROVEN \ Instant Accessibility!
PROVEN \ Profitability!

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 RIFLE GALLERIES
 and many others!

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BALL
ACTION**

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Copyright Office Submits Report To Congress

• Continued from page 6

licensor arrangements with ASCAP, BMI, etc.

About the controversial CATV liability, the copyright report says the transmission of copyrighted material over community antenna systems does come under the bill's definition of a copyright use exclusive to the owner of the copyrighted material. The revision provides no exemption for CATV pickup of programs, although the industry insists its antennas are only an extension of programs already cleared for copyright liability.

The Copyright Office report does recognize the almost "insurmountable" problems that would face CATV if the system had to get clearances for all of their retransmitted material. (CATV not only retransmits television programming, but sometimes throws in FM station

coverage as a bonus to its TV subscribers.) Copyright Office would like copyright owners to suggest some solutions.

Finally, the sore subject of free use of copyrighted material by education radio and TV stations will be argued June 2 to 4 before the House Copyright Subcommittee. The Copyright office report says it sympathizes with educators' needs, but will have to limit free broadcast use of copyrighted nondramatic literary and musical material to "face-to-face" use within the institutions — or to regular, daytime, curricular programming during the day. Nighttime cultural programming can not use copyrighted material free.

Educators will fight hard—but Copyright Office says unrestrained broadcasting over increasingly "vast audience" of educational TV can be put into an author's rightful performance revenues.

California Assn. Honors Miller; Group to Open L. A. Office

By GODFREY LEHMAN

OAKLAND, Calif. — The California Music Merchants' Association, Inc., has honored its long-time president and managing director, George A. Miller, with the first life-time membership ever offered by the group.

The honors is the highest ever bestowed by CMMA and was presented by its board of directors at the association's May meeting, which coincided with the completion by Miller of 33 years of service to the industry. He has been the only president serving continuously since the organization was founded in 1943. In making the presentation, C. G. Silla, first vice-president, and Ben Murillo, secretary-treasurer, praised Miller for "performing his duties with efficiency and whole-heartedness" and for being "a very dedicated officer and employee of the



GEORGE MILLER

State Association and of the amusement industry." CMMA also told Billboard

that the association's Southern California branch office would be reopened this summer after being closed for the past three and a half years. A full-time business manager was expected to be appointed about June 1 to serve members in the southern half of the State. An office had been maintained in Los Angeles between 1958 and December 31, 1961, managed by Ben Chemers, who resigned at that time to enter business for himself. The office was closed upon Chemers' resignation.

Gordon H. Garland, a former speaker of the California State Assembly, remains as Sacramento representative of the CMMA, handling the association's interest with the State Legislature. Garland has been with the group for the past dozen years and maintains offices in the Senator Hotel.

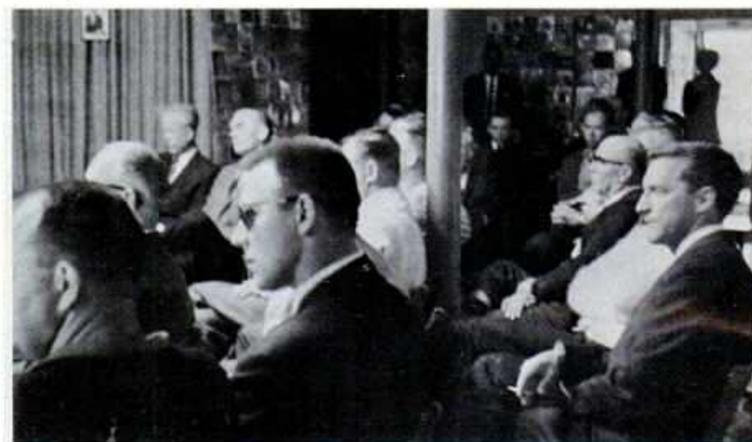
Seeburg Draws in Utah

By SAM ABBOTT

SALT LAKE CITY — The largest attendance in the history of the local branch of Struve Distributing Co. was on hand to hear Stanley Jarocki, national promotion manager of the Seeburg Corp., discuss the features of the firm's discotheque program.

Jarocki was introduced by Pres Struve, distributing company president. Refreshments and buffet were served following the meeting.

Among those attending were Don Deardon and Earl Barlow, Weber Music, Ogden, Utah; Al Lott, Tooele, Utah; Jim Osborne, Osborne Music, Salt Lake City; Ray Samuelson, Ray's Music, Salt Lake City; Jim Sprunt, Salt Lake City; Frank Page, Salt Lake City; Hank Nolte, Bonneville Music, Salt Lake City; George Fillmore, Cliff Dunkley, LaGeorge Music, Orem, Utah; Theron DeMars, Mel-O-Tone Music, Salt Lake City.



OPERATORS FROM UTAH AND WYOMING hear Stanley Jarocki unveil the new Seeburg program.

John Weller, Mike Onesto, Norm Ray Somers, Somers Music, Logan, Utah; Jay Thompson, Amusement Sales, Midvale, Utah; David Waid, Double D Amusement Co., Orem; John Mabrito, Star Music, Helper, Utah; Don Chipp, Chipp Music Co., Rock Springs,

Wyo.; Paul Scott, Scott Music, Lander, Wyo.; John Fanos, Ace Coin Machine, Evanston, Wyo.; Glenn Kones, Kemmerer, Wyo.; Sam Wyrout, Bannock Music Co., Pocatello, Idaho, and Dan Kenaga, Dan the Music Man, Pocatello.

WATCH FOR IT!

Billboard's 1965 International Coin Machine Directory

Will be mailed no later than Monday, May 31

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It's packed with valuable editorial and advertising information for year-long reference

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PIN BALLS

BALLY	
MOON SHOT	\$180
CROSS COUNTRY	180
CUE-TEASE, 2-PI.	260
HOOTENANY	210
STAR-JET, 2-PI.	295
SKY DIVER	\$255
MAD WORLD, 2-PI.	375
GRAND TOUR	295
2-IN-1, 2-PI.	390
HARVEST	310

WILLIAMS		GOTTLIEB	
"21"	\$110	RACE TIME, 2-PI.	\$160
MAGIC CLOCK, 2-PI.	175	ATLAS, 2-PI.	165
CARAVELLE, 4-PI.	210	SEVEN SEAS, 2-PI.	165
METRO, 2-PI.	225	LITE-A-CARD, 2-PI.	175
MARDI GRAS, 4-PI.	340	ALOHA, 2-PI.	225
SWING TIME	250	SWING-A-LONG, 2-PI.	310
		SHIPMATES, 4-PI.	450

UNITED BALL BOWLERS		GUNS	
FALCON	\$325	United CARNIVAL	\$135
SAVOY	375	Chi Coin CHAMPION RIFLE	385
TIP TOP	410		
DIXIE	295		
CLASSIC	450		
TROPIC	525		
POLARIS	895		

BALLY ALL-THE-WAY S/A Like New.....\$375

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COINMEN in the news

CHICAGO

May is meeting month in these parts. On May 8 many area operators attended the NAMA Illinois State Council meeting. . . . St. Joe Valley operators met over in Mishawauka, Ind., Al Evans presiding, on the 12th. . . . Chicago's ABC Buyer's Club met on the 18th under prexy Charles Sacco, Lee Nordick Music. . . . Directors of this town's Recorded Music Service Association assembled the 21st to discuss, as president Earl Kies put it, "some of the surprises coming from the manufacturers." The board consists of Sacco; Larry Cooper, Western Automatic Music, Inc.; Vince Angeleri, A. A. Swingtime Music Co., and Frank LaMaskin, Clover Music Co. Vice-presidents of the group are Moses Proffitt, South Central Novelty Co.; Sam Greenburg, Elliott Music Co., and Dan Gaines, Gaines Music Co. Louis Arpaia, Austin Music Service, is secretary-treasurer.

The 22d and 23d saw businessmen from all over the State invade the Conrad Hilton Hotel for the spring meeting of the Illinois Coin Machine Operators Association, Bill Poss (Valley Music, Aurora) presiding. ICMOA vice-president is Harry Shafner of Alton; Mary Gillette of Chicago is secretary-treasurer. On the board are Les Montooth, Peoria; Orma Johnson, Rock Island; Bud Hashman, Springfield; Charles Hinckel, Jacksonville, and E. W. Gilbert, Bloomington.

A series of manufacturer equipment shows have copped a lot of operator attention in town during the past two weeks as well.

Darlow Maxwell, president of Music and Vending Association of South Dakota, was in



KOOIMA

town a while back. Maxwell is from Pierre. His group will convene in Omaha next month.

Half a century with the Seeburg Corporation was marked on May 3 by George Kooima. He's the firm's second 50-year man; started as a 44-note piano assembler. Kooima lives in Oak Park with his wife, Ella.

Henry Lonie and Warren Brown of Eastern Music tell us they have a dandy new discotheque spot soon to open down on South Cottage Grove Avenue in the very near future. . . . Bill Poss is managing a little league baseball team in Aurora for the 12th year in a row. . . . Doctors reported David Gottlieb improving steadily at a Miami Beach hospital and said the veteran Chicago manufacturer was to be released from the hospital last Sunday (23). His planned return home may be delayed for a while though. RAY BRACK



Most Beautiful and Versatile

REMOTE SPEAKER WALLBOX ON THE MARKET



Modified Playrak is designed for use with Cashrak coin computer. Front cover assembly removes to expose complete interior.

Two 3x5 speakers at ear level utilize resonant chamber within unit for remarkable bass response and true hi-fi stereo sound.

New larger cash box designed to accept a greater number of coins.

Illuminated pilasters display miniature album covers and price per play information.

Soft, Medium and Loud volume control enables patron at booth, counter or bar to hear music according to his individual listening taste.

Exclusive "Golden Bar" enables you to offer Top Tunes . . . a pre-selected number of pops or album singles, for a half-dollar or two quarters . . . without the patron leaving his seat.

PATRON DEPOSITS TWO NICKLES OR A DIME FOR A SINGLE TUNE . . . A QUARTER FOR ONE SIDE OF AN LP ALBUM (USUALLY THREE TUNES) OR THREE SINGLE SELECTIONS . . . A HALF DOLLAR, OR TWO QUARTERS, FOR ANY TWO ALBUM SIDES PLUS A SINGLE . . . OR SEVEN SEPARATE SINGLES.

NOTE: All Wurlitzer Series 5220 Wallboxes Have Built-In Little LP Selection Feature.

Wurlitzer Remote Control Wallboxes will turn every booth, bar or counter into an auxiliary earning center. Can be used with any Wurlitzer Model 2900 Phonograph that has a stepper. Available with or without remote speakers and in both 200 and 100-selection models.

All designed for easy service. Front cover easily removed. Selector switches and motor assembly unit pivots out without interfering with normal operation. See your Wurlitzer Distributor for an exciting demonstration.

WURLITZER SERIES 5220 WALLBOXES

100 and 200 Selections — With or Without Speakers

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AM 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.



ORIGINAL CAST SPOTLIGHT

HALF A SIXPENCE

Original Cast. RCA Victor LOC 1110 (M); LSO 1110 (S)

There are enough bright musical sounds in this original Broadway cast album package for steady enjoyment. Tommy Steele bounces across the grooves with an infectious exuberance that makes David Heneker's score a delightful listening experience. The singer and the songs are loaded with charm which is not too easy to come by these days.

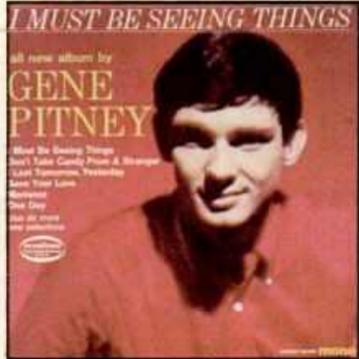


POP SPOTLIGHT

I MUST BE SEEING THINGS

Gene Pitney. Musicor MM 2056 (M); MS 3056 (S)

The versatility and emotions of Pitney are expressed throughout this album as he performs his current dramatic single hit, "I Must Be Seeing Things," and the plaintive country-flavored "Just One Smile," which he builds into a hard-driving production piece, emotionally performed. This one and "Don't Take Candy From a Stranger" are good bets for single possibilities.



POP SPOTLIGHT

THE NEW SEEKERS

Capitol T 2319 (M); ST 2319 (S)

With a rousing opening, "This Little Light of Mine," the hot Australian folksters make an auspicious LP debut on Capitol. The group of three boys and a girl has a distinctive style. Their choice of material and arrangement is exceptional. Judith's vocal power is a standout in "Well Well Well" and "Lady Mary," while "We're Moving On" is as equally exciting and rousing as the opener.



POP SPOTLIGHT

THE LOVE ALBUM

Trini Lopez. Reprise R 6165 (M); RS 6165 (S)

Change of pace for the electrifying performer. Backed by the strings of Don Costa, Lopez displays warmth and sensitivity in a well-rounded variety of selections. "Laurie," "Moon River," and a fine new ballad from the pen of Helen and Don Costa, "You'll Be Sorry," are standouts in an exceptional album of material and performances.



POP SPOTLIGHT

STAY AWHILE

Kingston Trio. Decca DL 4656 (M); DL 74656 (S)

Fresh new material and top trio performances once again combine to make another artistic and commercial package. The Kingstons' knack for picking and writing new and special material is uncanny as witnessed in such as "Gonna Go Down the River," "Dooley" and "Yes I Can Feel It." Their "Stay Awhile" is an outstanding rouser. Hilarious liner notes by Mason Williams.



POP SPOTLIGHT

BEGIN TO LOVE

Robert Goulet. Columbia CL 2342 (M); CS 9142 (S)

Robert Goulet is one of the most consistent of album sellers. He puts his LP's together with care and works each number to the hilt, making them unforgettable. This new set follows the pattern and it is a continual joy. Additional credit goes to Sid Ramin, who did much of the arranging-conducting.



POP SPOTLIGHT

SOMEBODY ELSE IS TAKING MY PLACE

Al Martino. Capitol T 2312 (M); ST 2312 (S)

Adding his own powerful individual stylings to a dozen recent pop hits and revivals is the basis of this winning package. With strong support from the Peter DeAngelis arrangements, the Martino voice is heard in all its power and emotion in such as "If I Loved You," "You'll Never Know" and "Hush, Hush, Sweet Charlotte."

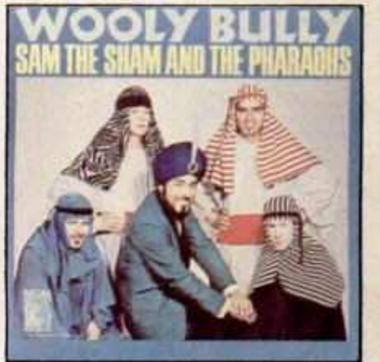


POP SPOTLIGHT

BLOCKBUSTERS

Jay & the Americans. United Artists UAL 3417 (M); UAS 6417 (S)

Two of their recent hits, "Let's Lock the Door" and "Think of the Good Times," included here, are insurance for the sales impact of this powerhouse LP. Their new single, "When It's All Over," is also included. Pitney's hit, "Twenty-Four Hours From Tulsa," is given a strong driving reading, with Jay capturing a good deal of the Pitney feel.



POP SPOTLIGHT

WOOLLY BULLY

Sam the Sham and the Pharaohs. MGM E 4297 (M); SE 4297 (S)

Out of Dallas, Tex., the group, consisting of Sam and Four Pharaohs, are currently touring the country in a shiny black hearse! The material herein is basically unfamiliar, but in the same vein as their hit, "Haunted House" and "Shotgun" serve as strong pieces of material for the group.

POP SPOTLIGHT

TENDERLY

Boston Pops / Arthur Fiedler. RCA Victor LM 2798 (M); LSC 2798 (S)

Carefully chosen standard material and the tasteful and overwhelming big arrangements of the Boston Pops Orchestra are sheer perfection. A particular individual freshness is brought to "And This Is My Beloved," "Scarlet Ribbons" and the title tune. A class commercial album indeed.

POP SPOTLIGHT

HELLO BROADWAY!

Jonah Jones Quartet. Decca DL 4638 (M); DL 74638 (S)

The quartet has been consistently successful with packages based on Broadway show tunes. This one is exceptionally strong. The great r&b feel of Jones and group is outstanding on swinging versions of "People" and "Who Can I Turn To." "Golden Boy" is well represented in the rouser, "127th Street March." "Hello, Dolly!" gets a smooth vocal treatment from Jonah.



POP SPOTLIGHT

FIDDLERS ON THE ROOF

Manhattan Pops Orch. Time S 2186 (S); 52186 (M)

The stirring and fiery string performances of 110 men is captured in this exciting production of well-programmed current and standard material, written for strings. Broadway's "Fiddler on the Roof" is represented in a brilliant Richard Hayman arrangement of the title tune. This LP represents an outstanding series of albums by the Manhattan Pops Orchestra.



POP SPOTLIGHT

FOR WOMEN ONLY

Pearl Bailey. Roulette R 25300 (M); SR 25300 (S)

With swinging new arrangements by Louis Bellson and Benny Carter, "Pearlie Mae" makes standard material sound like it was just written. She's in great form. By far her top recorded performances is this collection of Broadway material. "A Man is a Necessary Evil" has the ingredients of her "Takes Two" to Tango" hit.



POP SPOTLIGHT

EARTHA KITT SINGS IN SPANISH

Decca DL 4635 (M); DL 74635 (S)

The versatile Miss Kitt wisely recorded this package in Mexico and uses to great advantage the orchestra of Ramon Marques. American-born Eartha handles the Spanish language like a native. The program is standard, such as "Guadalajara," "La Bamba" and "Besame Mucho." However, the treatments are fresh and well performed.



COUNTRY SPOTLIGHT

THE WORLD OF COUNTRY MUSIC (2-12" LP's)

Various Artists. Capitol SNPB-5 (S)

A de luxe package of 24 country hits performed by the stars responsible. An array of talent and performers that reads like a "who's who" includes Buck Owens' "My Heart Skips a Beat," Sonny James' "The Minute You're Gone," Faron Young's "Hello Walls," and Charlie Louvin's "I Don't Love You Anymore," to name a few.



COUNTRY SPOTLIGHT

COUNTRY COUSINS

Various Artists. Musicor MM 2053 (M); MS 3053 (S)

A well-conceived idea for a sales bonanza is this album of diversified top country talent performing 12 outstanding pieces of country material. Highlighting the LP is the current hit single "I've Got Five Dollars and It's Saturday Night," by George and Gene, and Roger Miller's "Can't Stop Loving You."



COUNTRY SPOTLIGHT

TRUE, TRUE, LOVIN'

Ferlin Husky. Capitol T 2305 (M); ST 2305 (S)

Ferlin Husky can do no wrong among country fans. Big number is "True, True Lovin'." Other songs that make good listening are "Flowers Speak Louder Than Words" and the intriguing "Willie Was a Gambler Man."



JAZZ SPOTLIGHT

HERBIE MANN PLAYS THE ROAR OF THE GREASEPAINT—THE SMELL OF THE CROWD

Atlantic 1437 (M)

The Leslie Bricusse-Anthony Newley score for the musical "The Roar of Greasepaint" blossoms in an unusual manner here due to the expert musicianship of Herbie Mann and his conductor-arranger, Ray Ellis. The interpretation is jazz-oriented, but it's kept within bounds so that its appeal will be wide.



FOLK SPOTLIGHT

EARLY MORNING RAIN

Ian & Sylvia. Vanguard VRS 9175 (M); VSD 79175 (S)

The Canadian duet offers another top package of good country-flavored material in their inimitable styling, which is exceptional. Ian gives a strong blues reading of the rhythmic "Marlborough Street Blues," while Sylvia delivers a straightforward, meaningful "Maude's Blues." They duet on an outstanding "Song for Canada" and Gordon Lightfoot's "For Lovin' Me."