

Billboard

The International Music-Record Newsweekly

New Merchandising Concept Launched: Ring-a-Ding Disks

NEW YORK—Record buying via telephone is a new merchandising concept now being tested in the New York area. The firm pioneering the phone platter purchasing system is called Dial-A-Disc, which plans to expand into other key markets around the country after its tryout in this area.

This new disk merchandising idea, devised by Michael Shaw and Michael Raskin, gets albums to consumers on nothing more than a phone call order. The digit-dialing disk buyer just need call the Dial-A-Disc service, place the order, and the album or albums

are delivered to the home or office the same day. Delivery is free.

Dial-A-Disc, which is being serviced by one-stoppers in the Metropolitan area, handles all labels and offers them to the phoning consumer at between 25 to 40 per cent off. In addition to LP's, Dial-A-Disc also handles automobile tape CARtridges and reel-to-reel tape product.

The disk-pricing format is based on the quantity of LP's ordered. For example, an album that lists at \$3.98 can be had at \$2.95 for an order of one LP, at \$2.80 for an order of two LP's, and \$2.65 for an order of three LP's. There's an adjusted scale for LP's listed at \$4.98, \$5.98 and \$6.98. On the \$6.98 LP's, an order of three LP's will give the purchaser the album at a \$4.20 price.

Dial-A-Disc is presently delivering orders to consumers in Mahattan, the Bronx and Brooklyn. Orders received by 11 a.m. are delivered before 5 p.m. the same day. The firm has product available from over 300 manufacturers but can fill orders from any item in the Schwann catalog. The firm also promises to give immediate replacement on defective or unsatisfactory albums.

Shaw and Raskin, who are co-owners of the Dial-A-Disc operation, had been in the record mail-order business before deciding to take a fling in disk phone-ordering.

Offshoot of System

The Dial-A-Disc service is an offshoot of a system now in operation in Leeds, England. The Dial-A-Disc service there works this way: For the price of a local call a person can hear a record he requests which is played for him by the dial disk jockey.

Dial-A-Disc, which has only been in operation for the past four months, is looking toward the record-buying splurge which begins after Labor Day and runs through Christmas to get an indication of how far it will expand to other cities.

Cap., Red Deal Cuts The Classical Curtain

By ELIOT TEIGEL

LOS ANGELES—An exclusive manufacturing-distribution term contract between Capitol Records and the Soviet Union, for the release of all Soviet classical recording in the U. S. and Western Hemisphere, is the latest development in the cultural-exchange program between the United States and the U.S.S.R.

The agreement, announced last week by Capitol's president Alan Livingston, is the latest dent in the cultural iron curtain, and marks the first time the Soviet government has provided an American record company with carte blanche distribution rights to its artists.

The recordings will be released on a newly established label, Melodiya-Angel, with the first product offered next January under Angel's normal \$4.79-\$5.79 price structure. Melodiya is the Soviet State record company.

According to Livingston, Capitol's agreement is with Mezhdunarodnaja Kniga, an official agency responsible for promoting Russian music through cultural exchange.

(Continued on page 8)

Smash CARtridge Seminar Is Seen

NEW YORK—With more than 300 registrations in, Billboard's Tape Cartridge conference next week is assured of success. A distinguished and diversified list of industry leaders will participate in the forum next Monday and Tuesday (29-30) at the Edgewater Beach Hotel in Chicago for what figures to be the greatest concentration of speaking talent ever assembled to discuss the CARtridge field.

The outstanding list of 29 speakers includes John J. Nevin, car product planning manager for Ford; Stanley Gortikov, president of Capitol Records Distributing Corp.; Darse Crandall, product manager, television and stereo, AIMCEE Wholesale Corp.; Vincent R. Vecchione, manager of consumer products for the Borg-Warner Spring Division; George K. Mery, president of Dynamic Devices, Inc.; Larry Finley, president of Inter-

(Continued on page 10)

Columbia's Classical Budget Move Bared

By FRED KIRBY

NEW YORK—Columbia will join the rapidly expanding classical budget field with the Odyssey label, Billboard has learned. The expected date of the first release is January, with formal announcement of the line due shortly before that time. Three other budget lines are currently being started by other labels, including Angel's Seraphim, which will be out soon after Labor Day.

Philips last week introduced its World Series line with 24 titles. Epic recently announced the Crossroads label with its initial 24-set release due late this month. Two other low-price lines were introduced this year, Heliodor, which MGM issued in February, and Pirouette, which is released by Ambassador Records.

More than a year ago, Pickwick/33 came out with its first set of classical Capitol reissues. Capitol recently signed a 10-year agreement with Pickwick Interna-

(Continued on page 54)

Singer Co., Light Set Up Company

BY AARON STERNFIELD

NEW YORK—The Singer Co., manufacturer of sewing machines and other consumer products and operator of more than 6,000 retail outlets throughout the world, has joined forces with Enoch Light, stereo record industry pioneer, in setting up a new company to produce and market phonograph records, reel-to-reel pre-recorded tapes and tape CARtridges.

According to several unofficial sources, Singer has put up \$1 million to back the venture. These sources said that Light's contribution is his experience, and that Singer has insured Light for \$1 million to protect its investment.

Stock ownership in the new and as-yet-unnamed company will be split between Light and Singer. Light will be president and chief executive officer of the firm. Alfred di Scipio, vice-president in charge of Singer's consumer product division, will supervise Singer's investment in the new company.

Singer, an industrial giant listed on the New York Stock Exchange, entered the home entertainment and music business a few years ago with its own brand of

(Continued on page 8)



Buck Owens and The Buckaroos have a hit in their first in-person Capitol LP, "Carnegie Hall Concert With Buck Owens & The Buckaroos" (T-2556). The Tiger's new single, "Open Up Your Heart" (Capitol 5705), has just been released. (Advertisement)



Sam and Dave have a smash, "Said I Wasn't Gonna Tell Nobody," Stax 198. Sam and Dave's hit album, "Hold On, I'm Comin'," Stax 708, is moving up steadily on the best-selling album charts. (Advertisement)



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Answer to Bigotry

The meeting opened with a prayer and the board members proceeded to do their work with dispatch and enthusiasm. It was the quarterly meeting of the Gospel Music Association, Monday (15) at the Capitol Park Inn, Nashville (see separate story). All segments of the field were represented and the business of the board consumed one day.

Primarily, the GMA is concerned with the promotion of the gospel field and its activities cover such matters as promotion, membership drives and allied subjects. One of the most interesting aspects of the meeting, assuredly, was the quiet and rapid approval of a list of new members. These included several Negroes, including gospel composer Thomas A. Dorsey and Edna Mae Rittenhouse, an evangelistic singer.

As a guide for passing upon new members, Hovie Lister, noted gospel singer, stated simply and flatly: "We are only interested in a person's character and dedication to the field."

It was clear that this was applicable to both white and black.

Well said, Hovie, and well done, GMA! Let us hope other trade organizations follow this example.

Capitol, Garland Call It End Of Rainbow; She Forms Co.

By DAVID M. KELLEGHAN

MEXICO CITY—Judy Garland's new company, Weatherby Records, will release her first LP in about four months, according to the artist who's here to open the El Patio club Wednesday (17).

The singer owns 50 per cent of the new company, she revealed. Name of owner of the 50 per cent was not revealed.

All songs on her new LP will be new, but have not yet been taped, though many have been selected.

Asked why she didn't renew her contract with Capitol, Miss Garland replied, "I didn't leave Capitol—they fired me. But I'm glad it happened: now I can record for my own company."

Her show here includes 50

local musicians directed by Peter Candoli. She'll appear alone in a show which is a mixture of the Palladium and Carnegie shows, according to artistic director, Steve Papich, who put the show together. Entire production is costing the Patio \$35,000 nightly (two shows on Saturday). This will be the highest ever paid for a show, although highest single artist total collected in Mexico by a foreigner was Marlene Dietrich's \$3,000 nightly for 10 nights at the Terraza Cassino when it was under Leon management.

Only other American in the show is drummer Bruce Ortinan.

Eddie Fisher and Arthur Len of the Sahara (Las Vegas) are expected for the opening.

AF & Cheetah Enter A Disk, Outlet Deal

NEW YORK—Audio Fidelity Records and the Cheetah, a New York discotheque, have worked out a deal which gives the label exclusive recording rights at the club and provides for the introduction of AF acts at the New York Cheetah, the Chicago club (due to open Oct. 13) and Los Angeles club (due to open May 31, 1967). According to Oliver Coquelin, Cheetah co-owner, other Cheetah clubs will open in Montreal and London next year.

The deal, negotiated between Coquelin and Herman Gimbel, AF president, calls for product going out on the Audio Fidelity logo, but identified as the Cheetah Series, with the Cheetah emblem on all records.

Product will be confined to albums, but Gimbel added that best bands will be cut as singles for airplay only, and if enough happens with the airplay disks, single releases will be considered. Gimbel feels that Cheetah patrons will form a good share of the buying public. He points out that the New York club draws 9,000-10,000 patrons a week, and that when the other four clubs begin operation, a pre-sold market for the product will have been created. The idea of being present at a recording session, Gimbel added, will serve as added impetus to buy the record.

In the works are a live television show, to be broadcast from the New York Cheetah from midnight to 5 a.m. over WOR-TV; a half-hour show over WABC-TV, and an hour-long show over another channel.

Talent will for the most part be unknown, with the Cheetah appearances serving as debuts. Gimbel said that not every session recorded at the Cheetah clubs will be released. The New York club now features continuous live rock music, with three bands rotating on a stage; movies; color television; Scopitone, and a far-out fashion boutique, on the premises. Lighting consists of multi-colored bulbs which change to the tempo of the music.

Murray Wecht, who heads his own independent firm, is working with Audio Fidelity on the first Cheetah album.

SPOTLIGHT ON LAS VEGAS

Appears in center section of this issue. Editorial content for this special section was prepared by Eliot Tiegel, Billboard's West Coast News Editor, and Don DiGillio, Billboard's Las Vegas correspondent. Art director: Virgil Arnett.

GMA Sets Promotional Goals in Platters, Personals & Publishing

NASHVILLE—The board of the Gospel Music Association, meeting Monday (15) at the Capitol Park Inn here, crystallized its 1966-1967 goals for promotion of the field in all its facets—records, personal appearances and publishing. For 1967, the GMA envisages the establishment of a Nashville office and the hiring of an executive secretary who would operate under the aegis of the GMA board and seek to implement the board's decisions.

The GMA office would publish a monthly news letter, conduct surveys, promote gospel music among broadcasters, etc. In order to raise funds to accomplish this program, the GMA board, under chairman Brock Speer, laid plans for the sponsorship of a gospel movie premiere in Memphis, at a time close to the National Gospel Quartet Convention in late fall. The film has already been produced by Vic Lewis, who has produced country and western films. The feature is a Marathon Films production and will present impressive gospel talent.

In addition to the sponsorship of the Memphis premiere, the GMA plans a number of personal appearance shows to aid the GMA's fund-raising drive.

It was revealed at the meeting that the GMA membership, made up of people representing all segments of the field—such



DISCUSSING THE POSSIBILITY of premiering a new gospel music movie at the coming annual convention in Memphis are members of the Gospel Music Association. The GMA board met Monday (15) in Nashville.

as record manufacturers, artists, broadcasters, promoters and writers and publishers—has risen to well beyond 300. Don Light, chairman of the membership committee, presented a list of 54 new members.

These included representatives of such diverse fields as Thomas A. Dorsey, noted Negro gospel writer; Leon Brettler, of Shapiro-Bernstein and Richard Frohlich, ASCAP. The board rapidly approved these and, in doing so, noted that membership in the GMA is open to people in the gospel field regardless of race, creed or color—the only qualifications being dedication and character.

GMA execs and heads of committees presented their reports and set the next meeting for Oct. 3.

The meeting was attended by figures representing the cream of the gospel music world. These

included, in addition to chairman Brock Speer; James Blackwood, first vice-president; Marvin Norcross, of Word Records, secretary; RCA Victor exec Darol Rice; ASCAP representative Juanita Jones; W. B. Nowlin, Fort Worth promoter; Bob Benson, of Heart Warming Records; Herschel Lester, St. Louis promoter; Urias and Meurice LeFevre; Jerry Goff, of Programming, Inc.; Hovie Lister; Wes Gilmer, WGUN, Atlanta; Harold Penn, KSUD, West Memphis, Ark.; W. F. Myers, SESAC; Smitty Gatlin and James Weatherington, the two last-named of the Smitty Gatlin Trio and the Statesmen, respectively.

Cap Appoints Gortikov to a New Exec Job

LOS ANGELES—Stan Gortikov, president of Capitol Records Distributing Corp. and the author of several of the label's major sales policies, has been named to the newly created post of Capitol Records, Inc., senior vice-president.

Gortikov continues as head of the marketing subsidiary. In his new capacity, according to label President Alan Livingston, who selected Gortikov for the new administrative post, Gortikov assumes administrative and operational responsibilities in the fields of manufacturing, personnel, industrial relations and subsidiary label operations.

Executives formerly reporting to Livingston who now maintain liaison with Gortikov include: George Jones, manufacturing and engineering vice-president; Robert Franz, industrial relations administrator and

(Continued on page 67)



STAN GORTIKOV

LONG-AWAITED NAMM-DEALER MEETING SET

CHICAGO — The National Association of Music Merchants has invited a number of independent record dealers to attend a special meeting which will be held in Chicago Wednesday (24). The announced purpose of this meeting is to develop a specific program of interest and benefit to phonograph record dealers.

Results of the meeting will be forwarded to NAMM's board of directors for consideration. If approved by the board, the plans to interest full-scale record dealer membership in the music merchant's association will be implemented prior to the 1967 show.

DEPARTMENTS & FEATURES

DEPARTMENTS	
Radio-TV Programming	24
Classical Music	54
International News Reports	44
Country Music	61
Audio Retailing	68
Talent	12
Tape CARtridge	65
Classified Mart	67
Bulk Vending	70
Coin Machine News	72

FEATURES	
College News	14

CHARTS	
Top 40 Easy Listening	18
Hot 100	20
Top LP's	34
Breakout Albums	30
Breakout Singles	41
Best Selling Classical LP's	57
Hits of the World	52
Hot Country Singles	61
Hot Country Albums	62
Best Selling R&B Records	31
New Album Releases	63

RECORD REVIEWS	
Singles Reviews	16
Album Reviews	30 and Back Cover

Merchandisers, Outlet WLS Get 'Accuracy' Ball Rolling in Chi

CHICAGO — Record merchandisers and Top 40 radio station WLS have taken steps in the past week to improve the accuracy of local pop record survey lists.

In moves prompted by dealer dissatisfaction with frequent vagaries on weekly hot record charts (see Billboard, Aug. 6, 1966), WLS is seeking more thorough information when calling stores while dealers have come up with an inventory form (see illustration elsewhere in this issue) to aid them in keeping accurate sales information.

Gene Taylor, station manager of WLS, said his new policy is to inquire about movement of all the records on the station's playlist rather than merely asking dealers to report their top 20 sellers.

"I don't know whether it will ever be possible to have complete accuracy," Taylor said, "but WLS is going to make every effort to reduce the number of inaccuracies. I feel that we have taken a good step by

seeking information on sales of 80 records rather than just 20.

"We are doing this," he said, "because we do have a responsibility to the merchandisers of records. I'm tired of hearing radio people say 'I'm in the radio business, not the record business.' We realize that indirectly we are in the record business the same way the record manufacturers are in the radio business. Those who pretend not to recognize this are refusing to deal with reality. Only by admitting the facts can we really work out the various problems that arise from the close relationship of these two fields."

Dealers, admitting that part of the problem is due to their own lack of accuracy in keeping sales figures, assisted local one-stop owner, Fred Sipiora, in drawing up a form which would make it easy for them to report true sales to chart makers.

Responsibility

The form requires equal responsibility from radio station and dealers. The station, accord-

ing to dealer suggestions, would print up the form weekly and send it to the dealers that it calls.

The form would contain the playlist (50 or more singles) of the station making the survey. Below the printed playlist would be blank spaces for writing in any additional titles dealers are moving.

The playlist, for the dealer's convenience, would be listed in alphabetical order according to label and would include the product number of each record.

In the second column of the form, the dealer would record his last inventory (carried over from the past week). In the third column the dealer would write the number of additional copies

(Continued on page 68)

Jay-Gee on The Search

NEW YORK—Jay-Gee Records is seeking new producers. Steve Blaine, Jay-Gee president, explained that one arrangement has been the formation of a new label by the producer on a 50-50 basis with Jay-Gee, which would finance all recording dates. Included would be the use of the studio at the firm's new quarters at 1790 Broadway. A percentage would be taken off the top for overhead, such as sales and office staff, but the producer would have full control of his production. Two labels have already been started under these terms: Festival, by producer Herb Abramson, and B. T. Puppy.

Jay-Gee is releasing two new LP's in its new Spanish-language series this fall along with new comedy sets and the first album for the Happenings. The Happenings, who record on B. T. Puppy, will present standards as well as the young group's hit single, "See You in September." Slated for release on Jubilee are Latin sets by Ray Terrace, and George Renan and his Manhattan Stars; comedy pressings by the Barton Brothers and Rusty Warren, and a debut LP by Jimmy Powell, tenor saxophonist. A new comedy release by Doug Clark and the Hot Nuts is set for Gross Records.

Palamino Ties In Debut Disk With Truckers

LOS ANGELES — Palamino Records is tying in with the trucking industry to promote its debut disk. "Big Rig Man" by Norman Andre. Tune is a public relations image builder for the trucking field, with heavy load vehicles reportedly carrying posters for the disk, and truck stops phoning local radio stations to request air play and stocking it on their jukeboxes.

Mike Parkhurst, label president, said the tune was the theme from the film "Big Rig," produced by the parent company, Hollywood Continental pictures. Overdrive, a trucking trade magazine, is running a DJ contest with the label, asking DJ's to write and tape an editorial on the importance of trucking to their area. First prize is a trip to Tahiti.

EXECUTIVE TURNTABLE

Stanley Mills will be new general professional manager at E. B.



Marks Music replacing Arnold Shaw. The son of veteran music man Jack Mills is the last of the Mills family to leave his father's firm following the acquisition by Utilities & Industries, Inc. In another change at Marks, Bernard Kalban has been named director of publications and promotion. He had been printed products manager at Mills.

Ray Free has been appointed promotion manager for the Metropolitan New York, Long Island and New York territories by Decca Records.



Free began his 16 years in the record industry in the sales department of Coral's New York branch, later transferring to the promotion department where he handled Coral and Brunswick product. He was in promotion for United Artists Records for eight years before returning to Decca. He will report to Lenny Salidor, national director of promotion and publicity for Decca, Coral and Brunswick Records.

Billy Sherrill has been promoted to executive producer at Epic/Okeh Records. Sherrill, whose headquarters are in Nashville, will continue to be responsible to Bob Morgan, Epic director, a&r, for producing all of Epic's country albums and singles, as well as a great portion of the r&b product on the Okeh label.

Peter Laramer, operations manager for the Ampex Stereo Tape division of Ampex Corp., has resigned. He will move to the McCulloch Corp. in California, a gasoline power equipment manufacturer, to helm their sales operation on a national basis. He had been with the company for some eight years. His replacement will be Donald Hall, former manager of distribution services. The resignation is effective Aug. 15.

Bernie Polakoff has been promoted to Liberty Records' marketing director from national branch director. He joined the label in 1962 as manager of the company's Miami branch, transferring recently to Los Angeles to oversee all branches.

Stanley C. West has been named manager of Record Merchandising and Repertoire Co-Ordination for the RCA International Division. West will be responsible for co-ordination of marketing and merchandising in RCA's foreign subsidiaries, and also responsible for providing repertoire co-ordination between the RCA Victor Record Division and the foreign subsidiaries. West, who has been in the

record industry for 11 years, has been with CBS Records for the last seven years, most recently as manager of merchandising and promotion for CBS Records in England.

Allen Davis named assistant radio-TV services manager at Capitol. He will handle merchandising projects relevant to broadcast and audio-visual sales presentations. He was formerly with ABC in San Francisco. He reports to department manager Jack Wagner.

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A. G. J. McGRATH, seated, head of Teal Record Company Ltd., the local Hickory Records distributor and South African affiliate of Acuff-Rose Publications, visits the home offices in Nashville with his wife. Standing are Bud Brown, vice-president of Acuff-Rose, left, and Bob McCluskey, assistant to the president.

Chappell Gets 3 New B'way Shows; 4 Others in Works

NEW YORK — Three new Broadway shows have been acquired by Chappell & Co., Inc. and its subsidiaries with four more in the works for early next year. The first will be "I Do, I Do," starring Mary Martin and Robert Preston. The show with book by Tom Jones and score by Harvey Schmidt and Jones, a musical adaption of the two-character comedy, "The Fourposter," went into rehearsal on Monday (22). RCA Victor has the cast album rights. Schmidt and Jones also wrote the long-run off-broadway hit, "The Fantastiks."

"Hallelujah Baby" with music by Jule Styne, lyrics by Betty Comden and Adolph Green, and book by Arthur Laurents is next on the list with a Broadway opening at about the end of the year. Victor also has rights to "Hallelujah Baby." November rehearsals are planned for "Dinner With Sherry," the working title of a musical version of "The Man Who Came to Dinner." The score is being written by Laurence Rosenthal and James Lipton.

Two shows are being prepared by Harold Rome for Broadway production next year. The tentative titles are "The Southpaw," which deals with baseball, and "Toujour Forever," which has the cosmetics industry as its setting. An earlier Rome success, "I Can Get It for You Wholesale," dealt with the garment industry.

Styne also is working on "The Great Adventure" with E. Y. (Yip) Harburg. The show based on the story "Buried Alive," will be produced by the Theater Guild. David Shire and Richard Maltby Jr., two of Chappell's younger writers, are also working on the score for a new production.

Two of the shows definitely set, "I Do, I Do" and "Hallelujah Baby," will be produced by David Merrick. Gower Champion will direct "I Do, I Do" and Gene Saks, "Hallelujah Baby." "Dinner With Sherry" is being produced by Lee Guber and directed by Morton Da Costa.




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NARA Preem LP Ready to Roll

NEW YORK—Finals plans for the premium album of the National Association of Radio Announcers, intended to raise funds for the r&b music organization, were jelled here last week with the selections of 22 records.

The funds raised by the album, which will be sold only via mail-order through radio and TV advertisements, go toward establishing a permanent office for NARA and the hiring of a paid executive secretary. The release of the album is slated for January, according to Martin Gilbert, head of the premium album firm that will be handling the project.

Artists and labels featured on the album include Jackie Wilson, Brunswick; Fats Domino, Liberty; the Righteous Brothers, MGM/Verve; Roger Miller, Smash; Nat King Cole, Capitol; Sonny and Cher, Atlantic; Ray Charles, Atlantic; the Ramsey Lewis Trio, Cadet; the Beach Boys, Capitol; the Animals, MGM; Jimmy Smith, Verve; Mama's and Papa's, Dunhill; James Brown, King; Supreme, Tamla/Motown; the Miracles, Tamla/Motown; Tony Bennett, Columbia; Johnny Mathis, Columbia; Dionne Warwick, Scepter/Ward; Brenda Lee, Decca; 4 Seasons, Philips;

the Impressions, ABC, and Bobby Bland, Duke/Peacock.

Based on an idea by Billboard publisher Hal B. Cook, the premium album project was powered through by Clarence Avant, president of Avant Garde Enterprises. Jerry Wexler, of Atlantic Records, and Bill Gallagher, of Columbia Records, were noted as major contributors to the album along with Al Schulman, of Columbia special products.

A similar premium album for the Country Music Association sold over a million copies, with all funds going to the association, according to Gilbert.

Batman, Tarzan Disks Get Double-Barreled Promotion

LOS ANGELES — Cartoon characters are riding high at Warner Bros. Records which has two concurrent promotions working for Batman and Tarzan records.

The Burbank label has tied in with NBC-TV which will let swing a new Tarzan series in its new upcoming season. Exploitation director Sid Rechetnik, hearing that WB had a Tarzan single by the Markets, wired the label asking for 300 copies for NBC stations and affiliates. Dubs of the vocal group's Tarzan single had been mailed to key disk jockeys around the country.

A side coincidence anent the two promotions is that the Markets also recorded the Batman theme single (which sold about 250,000 copies). This disk is being utilized by 20th

Century-Fox Films for a special premiere of a full-length Batman picture in New York's Central Park Aug. 24.

Twentieth Century had called WB, explained marketing director Joel Friedman, requesting 300 singles and 500 albums to be given away free at the Central Park showing. The screening is being held in conjunction with the city's Department of Parks summer campaign to provide free entertainment for city youngsters in a move to thwart juvenile delinquency.

Warners has worked on other promotions with NBC, notably the Frank Sinatra color special "A Man and His Music" and on several Bill Cosby ("I Spy") efforts. It is the first time the label has tied in with 20th Century-Fox and the New York City Department of Parks.

Huskey to Trim Two From Defendant List

LOS ANGELES — The defendant list in the Al Huskey's payola suit will shortly be trimmed when disk jockeys Chuck Daugherty, formerly of KDEO, and Jimmy O'Neill, of KFWB, will be released from action.

Plaintiff Huskey and his attorney Francis Mintz revealed last week that after discussions with the two DJ's attorney Walter Hurst, Huskey had agreed to release the duo from his civil action filed over two years ago.

Huskey's reasoning is that he now plans to develop a strong case against the most serious offenders of the Federal Communications Commission's legislation prohibiting payola in return for airplay consideration.

Attorney Mintz, recently assigned to the case by Max Fink, who filed the original complaint in L.A. Superior Court, indi-

cated additional defendants may be released in order to zero in on a hardcore number of persons. Over 25 individuals and companies were named in the civil action.

A summary judgment hearing in Superior Court Dept. 66 to seek a dismissal of charges against Hurst's two clients called for last Wednesday (17) was continued until Sept. 6. This action by Hurst reportedly set in motion the new strategy to release the two defendants with the usual amount of communication between attorneys having occurred. Once the dismissal papers have been filed, the summary judgment action will be removed. This action seeks dismissal on the grounds that no evidence has been produced linking the two defendants to the alleged situation.



PRESENTING AN AWARD to James Blackwood, of the Blackwood Brothers Quartet, for more than a million album sales is Darryl Rice, gospel music a&r producer for RCA Victor Records. Award was presented Monday (15) in Nashville at a board meeting of the Gospel Music Association.

Sonny and Cher Off to Europe

NEW YORK — Atco recording artists Sonny and Cher have embarked on a European tour covering eight cities. The duo will spend some four weeks engaging in extensive promotional activity including press conferences, radio and TV interviews and fan club meetings. First stop will be London where they will put on a benefit show for the Greater London Fund for the Blind and Underprivileged Children. Other cities on their itinerary are Berlin, Hamburg, Amsterdam, Brussels, Stockholm, Milan, Paris and Rome.

NAB Meet Set For Mexico City

WASHINGTON—The winter meeting of the National Association of Broadcasters (NAB) will be held week of Jan. 22 in Mexico City on invitation of the Mexican Association of Broadcasters.

The four-day session is slated for the Continental Hilton Hotel. In addition to regular meetings of the board, the Television Board and the combined Radio-TV Board, tentative plans call for a half way session with members of the board of the Mexican association. Also, leading American radio-television executives will meet with President Gustavo Diaz of Mexico and attend a reception at the U. S. Embassy.

A Correction

NEW YORK—Stanley Compton is vice-president of Fender Musical Instruments, not of Elektra Records as reported recently. Robert Campbell is Elektra's vice-president.

BOOK REVIEW

'Language of Music Business' Is a Top Reference Work

NEW YORK — "The Language of the Music Business," a 465-page glossary compiled and written by Leston Huntley, is a complete reference work in music terminology recently published by Del Capo Publications.

Huntley, a music authority and devotee, has researched over 3,100 frequently used terms, expressions and words used in 68 different fields connected with the music business, from "Advertising and Publicity" to "Writers and Writing." The terms are well defined for the layman's comprehension level

and cover everything from "amphibrach" to "zimbalon."

As the author states in the introduction, "the entries... were chosen for their seemingly reasonable permanency" with transitory words and phrases omitted. This gives the volume lasting value as a desk-bound reference for everyone in the trade, especially the novice.

Those interested in acquiring a copy should address their inquiries to: Del Capo Publications, Section 10, Box 9001, Nashville, Tenn.

HERB WOOD

Starday Puts Its Country Promotion Plan Into Action

NASHVILLE — The first phase of "Country Music Goes to Town," Starday's seventh annual country music summer/fall sales plan, is under way with new releases, dealer discounts and incentives in the regular-price and Nashville budget lines. Through Oct. 8, dealers are receiving a 20 per cent discount on 16 new album releases.

The 34 distributors and about 300 sales and promotion personnel are competing for an Admiral upright freezer loaded with choice meats and frozen food. The grand prize will go to the distributorship surpassing its sales quota by the largest percentage during the "String Along With Starday and Eat High on the Hog" Sweepstakes. Starday has divided the program into two phases with Phase I running through Sept. 10 and Phase II through Oct. 8. The winning distributors in each phase will receive Tennessee Flat Top Guitars plus genuine hickory-cured old fashioned Tennessee country hams.

The six-album August release includes a two-record set, "Country Sweethearts," which features Jan Howard, Dottie West, Melba Montgomery, Patsy Cline and other country artists. Artists featured in other releases include T. Texas Tyler, the Lewis Family, Johnny Bond, Red Sovine, the Willis Brothers, Minnie Pearl, Sonny James, Dave Dudley, Del Reeves, Buck Owens and Roger Miller. The sets will have color-back liners and shrink-wrap packaging. Starday also has re-packaged Charles Brown's "Merry Christmas Baby" as part of Phase I.

Phase II will consist of five Starday titles, including the two-disk "Country Music Hall of Fame, Volume No. 6," and five Nashville sets. Artists included in next month's Starday releases are Johnny Bond, the Willis Brothers, the Stanley Brothers, Wilf Carter and Montana Slim. The Nashville list includes George Jones, Cowboy Copas,

(Continued on page 67)

Sam the Sham Is Best No. 2

NEW YORK—MGM Records artist Sam the Sham is giving Avis a run for its money as the best No. 2 thing going. Sam the Sham and the Pharaohs had the biggest single hit of last year, "Woolly Bully," but the sales pattern was such that it never reached No. 1 on Billboard's Hot 100 chart.

Now he's done it again with "Little Red Riding Hood," which MGM reports as its hottest-selling record of the year. It reached No. 2 on the chart before beginning to drop. Wesley Rose, president of Acuff-Rose Music, which published the tune, said last week that it is still selling 150,000 records a week, with more than 1,300,000 total U. S. sales to date. "We should get some kind of award for selling nearly a 1½ million records without hitting No. 1," Rose said.

World Pacific Advance Order on Pop at Peak

LOS ANGELES—The largest advance orders ever attained for pop product on the World Pacific label have been obtained, reports national sales manager Bud Dain. Orders for seven new LP's has caused a slowdown in the flow of product trickling out across country.

This paradoxical situation—sales orders reaching new levels but product slow in being shipped to distributors—is a result of the broad, newly found acceptance for such artists as Bud Shank, Chet Baker, Joe Pass, and Bob Lind, plus the power of easy listening radio stations.

Advance orders, according to Dain were 50,000 for a Chet Baker-Mariachi Brass LP; 20,000 for a Joe Pass plays Rolling Stones LP; 25,000 for a solo Chet Baker LP; 50,000 for a Bud Shank package; 40,000 for a Bob Lind title; 15,000 for a Billy Larkin-Delegates LP and 5,000 for a Lord Buckley product.

These orders doubled previous quotations, Dain said. The distributor orders indicate the "strong broad acceptance for these artists and the power of good music stations," the salesman added. "It used to be there were 10 good music stations in a market. Then some went to talk format which left one to three stations pounding on this merchandise. Now they have a more captive audience" (which

can be stimulated to buy the albums.)

The label hopes to build arranger Bob Florence into a strong seller, stated general manager Dick Bock. Florence, whose pen has been gracing many WP artist's charts, recently completed a Bud Shank and the sax section LP and the Joe Pass plays Rolling Stones LP. The company will build an LP around a Florence band, whose sound will be aimed at the broad pop market.

New Country Show Launched

NASHVILLE—Programming, Inc., the production firm that does such gospel TV syndicated shows as "The LeFevre Family," and "Gospel Round-Up," featuring the Chuckwagon Gang and the Rangers, and the country music "Billy Grammer Show," is launching a new country music syndicated half-hour show called "The Country Eddie Show."

The new color TV show will feature Country Boy Eddie Burns, Martha Carson, the Green Valley Boys and Butterbean. Producer Jerry Golf said that the show has already been tentatively scheduled in seven markets on the strength of the firm's past product. The show is slated for fall programming.

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Capitol Pierces Soviet's Classical Curtain—Snares a Key Contract

• Continued from page 1

He said he learned the Soviets were seeking an American record affiliation through a contact with the Russian Embassy here. He flew to Moscow last November with Bob Carp, Capitol's counsel, to meet with cultural exchange officials. There he was advised another major American manufacturer was also interested.

Livingston believed his flying to the Russian capital to initiate personal contacts helped cement the deal.

Among the celebrated Russian artists covered by the pact are David Oistrakh, Sviatoslav Richter, Emil Gilels, Igor Oistrakh, the Moscow Philharmonic Orchestra, Moscow Chamber Orchestra, Bolshoi Theater Orchestra, Mstislav Rostropovich, Leonid Kogan, Ivan Petrov, Rudolf Barshai, and Grigori Sokolov. Angel's current catalog is already deep in Russian repertoire.

Called a Coup

Livingston calls the Soviet's

decision to grant distribution rights to Capitol "the highest honor in Capitol's history." "It's a fantastic coup."

Before entering into negotiations with the Soviets, Capitol informally discussed the matter with the State Department in Washington. The State Department replied enthusiastically, according to Livingston.

He classified the Russian repertoire as "classical music at its best."

All repertoire will be screened by Angel's a&r director Bob Myers, who will maintain liaison with the Soviet sources. "Much of the material will be recorded in Russia," noted Livingston, citing recent improvements in Soviet recording techniques as now equaling those of U. S. manufacturers. Previously, he said many Russian artists were recorded in live settings outside of their country.

Capitol Terms

Capitol's terms are for an advance per master against royalties. The Russians wanted to properly expose their great class-

ical artists, Livingston said, and felt that by funneling all product through one channel, they would obtain a more intelligent treatment than by licensing masters to several U. S. firms.

One of the nation's leading classical houses through its Angel catalog, Capitol has had previous experience with Russian material. Volume I of the "Soviet Army Chorus and Band"

is Angel's best seller, having exceeded the 100,000 mark. A recent LP title, "The Russians" presented best-known Soviet composers and their works.

This new material will be aimed at Angel's audience and sold through the Angel organization. Livingston emphasized the company would put its exploitation forces behind the product to point up the exclusivity of the material in America.

Since Jan. 1, there has been heavy emphasis in Europe for Iron Curtain countries to lift their barriers on classical product. Ariola, a Hamburg label,

signed a deal in January with Melodiya for the release of 20 LP's. Electrola, in Cologne, distributes several LP's featuring top Russian artists. Philips signed a pact with Igor Markevitch, an emigre conductor living in Paris. He recorded Verdi's "Requiem" in Russia. In addition, there have been several East-West production deals firmed in Germany. Deutsche Grammophon has released product with East and West artists and has a line to several Czech performers. And the Czech label, Supraphon, is distributed in West Germany.

Army Shells Disk-Killing Rumor

WASHINGTON—Rumors of a massive destruction of Armed Forces records in various Armed Forces radio stations has been branded "erroneous" by Henry Valentino, Chief of Operations for Armed Forces Radio and TV, with headquarters in the office of the Secretary of Defense. Recordings supposedly due for destruction included live performances of jazz greats, classical and operatic performances made during and after World War II.

Valentino said musical transcriptions from Armed Forces

radio station libraries are not destroyed. They are selected out and sent to other stations if they are duplicates, or no longer wanted, or if another station needs them to get its music library started.

The Armed Forces Radio and TV chief here says if the recordings are not needed by a particular station, they are returned to the Los Angeles office. The latter office must be contacted, before any Armed Forces station can dispose of recordings in its library, for instructions on where to send them.

The story of the threat to the great recordings was in a column by Ralph Gleason in The San Francisco Chronicle of July 11. Among other things, Gleason said: "A recent order, to become effective within a few weeks, from an anonymous colonel in Heidelberg, requires the mass, unselective destruction of 50,000 Armed Forces broadcast transcriptions." The Pentagon headquarters of army radio and TV stations has heard plenty from music lovers since publication of the column.

Singer Co., Light Set Up Company

• Continued from page 1

battery-operated phonographs. In 1963, the company bought the KLH Research and Development Corp., manufacturer of KLH loudspeakers, stereo, radio-fidelity products.

First Release

Light said that he is in the process of clearing copyrights for two label names—one for the album and one for the singles line. First release will be made in six weeks and will consist of six albums and a single.

The albums will be similar to the product Light turned out when he was at the helm of Command Records. Four of these albums—three instrumentals and a vocal chorus—have already been cut. The other two will be recorded shortly. The single will be a contemporary pop.

The four albums already in the can were produced by Light

in the last year, after he had left the ABC Records fold.

Temporary Headquarters

Light has set up headquarters in the Warwick Hotel until his office at 1270 Avenue of the Americas are ready. The next few weeks will be devoted to building up a staff.

Although Light's partner in the venture is a corporation grossing in excess of \$1 billion a year, Light will be given a completely free hand in running the operation.

All album product will automatically be released in three forms — as an LP, as pre-recorded tape for reel-to-reel play, and as a tape cartridge.

Distribution Channels

Marketing of the product will be through normal record distribution channels. Of course, it is expected that the 1,600 U. S. retail Singer outlets, which already sell records, television sets, phonographs and radios, will also handle the Light-Singer line of records and tapes.

Light said that recording would be done at the Fine Recording Studios at the Great Northern Hotel, and that tape duplication would be handled on the outside. The label's first single is scheduled for release next week.

Other areas in which the new firm will be involved include educational records, audio-visual materials and other specially recorded products.

Light Background

Light brings to the new firm three decades of experience as a musician, a&r man and record company executive. During the 1930's and 1940's, in the big band era, Enoch Light and the Light Brigade was one of the nation's top bands.

Light's major contribution to the record industry was Command Records, founded by him in 1959. Command pioneered quality stereo sound at a premium price. It still sells at a premium price. In 1960, Command had the two top stereo albums in the industry.

Command's "Persuasive Percussion" and "Provocative Per-

cussion" albums have sold over 400,000 copies each. And Light pioneered the use of 33mm magnetic film in recording.

Shortly after Command was founded, Light sold his interests to the newly created ABC-Paramount Records (now ABC Records) and operated Command as a separate and autonomous division. A little more than a year ago, Light and ABC parted company, with Loren Becker, who had been Light's assistant for more than a decade, taking over Command.

Light indicated that the new album label will be operated roughly on the same principles as Command—with limited releases on quality product, mostly pop standard and some classical.

However, the single line will hit the teen music field, an area that Command had ignored.

Ponte Named to Decca Intl. Post

NEW YORK — Decca Records is strengthening its international position with the appointment on Monday (22) of Tony Ponte as international promotion manager for Decca, Coral and Brunswick labels abroad. Ponte, who will coordinate publicity between the United States and overseas, recently left the London offices of record producer Shel Talmy, where he was general manager of Orbit Music, Talmy's independent production company. He also ran Talmy's Planet label, which is distributed in America by Jay-Gee Records.

Ponte previously was in partnership with Terry Oates, professional manager of Chappell Publishing in England. Ponte-Oates Productions was later taken over by Oates and Chappell. Ponte, who recently moved to New York from London, will work out of Decca's main office. He will report directly to Hubert J. Stone, manager of Decca's International Department.

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Milestone Set; Keepnews Mgr.

NEW YORK — Milestone Records, a new label, has been formed with Orrin Keepnews as manager, to concentrate on the jazz, blues and spiritual market. With backing from people not previously connected with the record industry, Keepnews will operate the firm and supervise all phases of initial organization as well as serving as Milestone's recording director.

The first group of releases shipped last week are by the Thad Jones-Pepper Adams Quintet, the Duncanaires, a Chicago-based gospel and spiritual group, and Big Joe Williams, Mississippi-born blues singer. A tape CARtridge affiliation and overseas licensing deals are under discussion. The national sales pattern is being completed. Keepnews is one of the founders of Riverside Records. He also was merchandising manager of Colpix Records and, more recently, has been operating as an independent producer.

THE TROGGS: WILD THING



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Smash CARtridge Seminar Seen

• Continued from page 1

national Tape Cartridge Corp.; Earl Muntz, president of Muntz Stereo-Pak, Inc.; Mort L. Nasatir, president of MGM Records, Inc.; William Lear, president of Lear Jet Co.; Amos Heilicher, president of Heilicher Brothers; Irwin H. Steinberg, Executive vice-president of Mercury Records; Bill Mulcahy, president of TelePro Industries, Inc.; John A. O'Hara, director of tape development of the Consumer Electronics Division of Philco Corp., and William B. Wiltorg of the Goodyear Tire and Rubber Co.

Hermits Earned 680G in U. S.

NEW YORK—Herman's Hermits earned \$680,000 in their summer tour of the United States. Top dates included New Orleans, \$73,000 for two shows whose combined audience totaled 11,000; Montgomery, Ala. \$47,000, 16,000 persons; Birmingham, Ala., \$42,000, 16,500 persons; Toronto, \$35,000, 9,000 persons; Pittsburgh, \$34,000, 8,000 persons, and Providence, \$26,000.

Peter Noone, the Herman of the group, has begun rehearsals in England for ABC-TV's "The Canterville Ghost," which will also star Sir Michael Redgrave. The group will return to America later this year for three days at the Ohio State Fair, a week of one-nighters and a live appearance on the Ed Sullivan TV Show. They also will tape a segment for "Hollywood Palace."

Among the other industry leaders listed to speak are Harry Beckerman, president of Car Tapes, Inc. of Chicago; David Nager, sales manager of Consumer Products Division of Automatic Radio Sales, Inc.; Wybo Semmelink, assistant vice-president, High Fidelity Products Department, North American Philips Co., Inc.; Ethan Caston, vice-president, Record Division, Wallich's Music City, Inc., of Hollywood; Merv York, president, Top Notch Auto Supply Co. of Hopkins, Minn.; Jack Frankford, president, Retail and Wholesale Divisions, Michigan Mobile Radio, Inc., of Detroit; Arthur C. Grobart, president, Discount Record Center Stores of Beverly Hills, Calif.; Arnold F. Woolf, treasurer, Arngo Auto Supply Co., Inc. of Boston; Paul Stanley of Levine's Auto Supply Co. of San Francisco; Cecil Steen, president, Record Wagon of Woburn, Mass.; James Shipley, president, Main Line of Cleveland, and Michael J. Daniel, president, Western Tape Distributors, Inc., San Francisco.

More registrants are expected by Coleman Finkel, conference co-ordinator.

CHICAGO—Wednesday (24) is the deadline for exhibitors who desire display space at Billboard's Tape Cartridge Conference Monday and Tuesday (29-30) at the Edgewater Beach Hotel here. Fourteen top industry firms have taken advantage of the opportunity to expose their product to manufacturers, distributors, dealers and other members of the rapidly growing field. The rooms, which

carry a \$20-a-day rental fee, will be used solely for display and educational purposes, not for order writing.

The firms already contracting for space are Amberg File & Index Co.; Ampex Corp.; Case-makers, Inc.; Holley Associates, International Tape Cartridge Corp.; Lear Jet Corp.; Mercury Record Corp.; Metro Electronics Corp.; MGM Records; North American Philips Co., Inc.; Orrtronic, Inc.; Plascoline, Inc.; Playtape, Inc., and Tele-Pro Industries, Inc. Any other companies with equipment they wish to present related to the tape cartridge industry can obtain space by calling Stewart Burland, co-ordinator of exhibits, at 212 LW 4-0800 in New York City.

Quality to Handle 'Joy' in Canada

NEW YORK—Quality Records of Canada has purchased the Canadian distribution rights for Avant's Garde's "Joy Is Like the Rain" LP, recorded by the Medical Mission Sisters. Publishing rights for the Canadian market have been subleased by Chappell Ltd. of Canada from Vanguard Music. The album contains original folk tunes written and performed by the Sisters.

Lib.'s Mex. Outlet

LOS ANGELES—The Liberty family of recordings will be distributed through Mexico by Discos Musart S.A. Eduardo Baptista, Musart's president flew here to sign the agreement with International sales director Jerry Thomas. Labels covered are Liberty, Dolton, World Pacific and Pacific Jazz.



LARRY NEWTON, president of ABC Records, chats with the Mama's and the Papa's during a reception for the group at New York's L'Etoile.

Vogue Goes Into Film Music Field

LOS ANGELES—Lawrence Welk's Vogue Music will make its entry into the filmed music field with the score for the Paramount release "C'mon Let's Live a Little." Tongass Music, which owns the domestic publishing rights to the music, set Vogue as selling agents. Both are BMI firms. The soundtrack will be released by Liberty Records. The film stars Bobby Vee, Jackie De Shannon and Eddie Hodges.

MGM Meet Set In the Bahamas

NEW YORK—MGM Records is holding a sales meeting for 25 of its promotion men Aug. 25-28 in the Bahamas. New product will be unveiled, and Lenny Scheer, director of marketing; Frank Mancini, director of promotion, and national promotion men Harold Berkman and Bud Hayden will address the group.

4 Seasons Gold

CHICAGO—The RIAA has confirmed the second gold record award for the 4 Seasons. Confirmation of \$1 million in sales has come through on the Philips album "The 4 Seasons' Gold Vault of Hits," released in December of 1965. In August of 1964 the group was confirmed as having sold one million units of their Philips single, "Rag Doll."

New Gospel Label

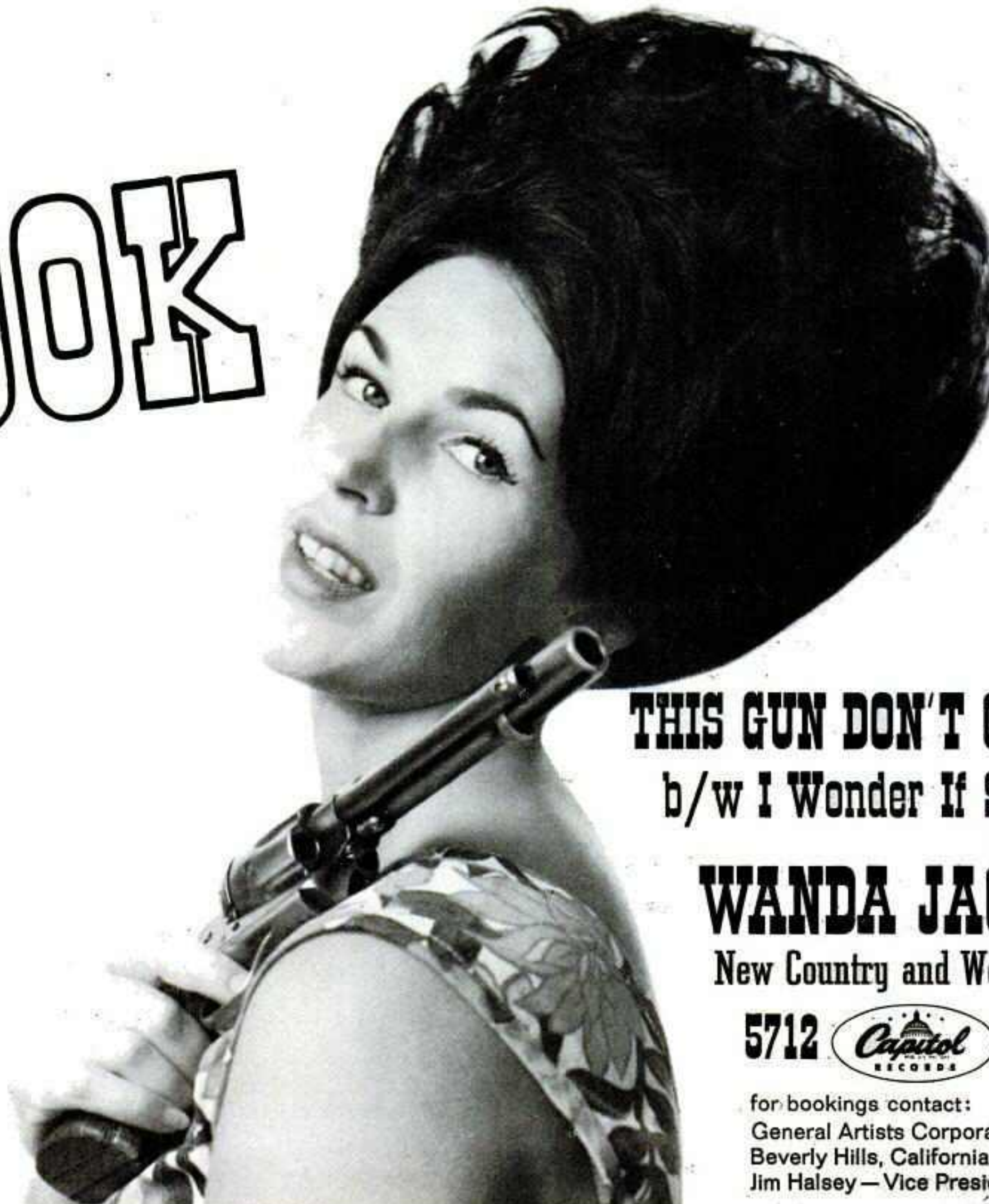
DALLAS—A new gospel record company, Thunderbird Records, has been formed here by D. Harold Byrd Jr., head of the building firm of D. Harold Byrd Jr. & Associates. Associated with him in the venture are evangelist Ray Rushing and missionary Ben Sweat.

Chezar Pye Rep.

NEW YORK—Irving Chezar represents Pye Records in the United States. A story last week failed to mention his role with Pye in this country.

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A&M 813



TALENT

Watts Fest Marks Riot's Anniversary

LOS ANGELES — Rhythm and blues and jazz added their own distinctiveness to the first annual Watts Festival, designed to spotlight the artistic side of the South Los Angeles community on the anniversary of the 1965 riots.

Staged by the Jordan High School Alumni Association Friday, Saturday and Sunday (12-14), the festival consisted of three concerts — among 30 events — which drew over 10,000 persons to the school's football field to enjoy the enthusiasm of such professional musicians as Bud Shank and Les McCann, the John Handy Quintet, Afro-Blues Quintet, trumpeter Hugh Masakela, alto saxman Sonny Criss' Quartet, pianist Hampton Hawes and his quartet, singers Lorez Alexandria and Sam Fletcher and the Quartette Tres Bien. These performers were augmented by r&b vocal groups such as the Delegates, Triumphs and Autographs.

The festival had been originally scheduled as an all-Negro event, but the concept was en-

larged to include several white players.

There was music with an African tinge and symbolism from the Afriquaye Band, featuring flutes and congo drums, the Afro-Blues Quintet and Quartette Tres Bien, both of whom utilize a heavy percussive sound and African rhythmic bases. Trumpeter Masakela's quartet provided a strong showcase for his fingering and vocalizing.

There were players stressing their American jazz heritage, including Sonny Criss, pianist Gildo Mahones, bassist Ike Isaacs, drummer Jimmy Smith, pianist Hampton Hawes, trumpeter Charles Tolliver, drummer Donald Bailey bassist, Howard Rumsey (of the Hermosa Beach Lighthouse band), vibist Bobby Hutcherson, trumpeter Owen Marshall, cornetist Rex Stewart and the George Duke Trio.

ELIOT TIEGEL

Ramsey Lewis Trio Name Stays

CHICAGO—Judge Donald J. O'Brien last week dismissed a suit to block the use of the professional name "Ramsey Lewis Trio" by the designation's namesake.

The action was brought by Lewis' ex-sidemen, Eldee Young and Isaac (Red) Holt, who were dismissed by Lewis in favor of Cleveland Eaton and Maurice White.

O'Brien ruled that the original partnership agreement between Lewis, Young and Holt was superseded by an employment contract in January of this year under which Young and Holt agreed to work for a new company owned and solely controlled by Lewis.

Anthony Brings Back the Good Old Days in Satire & Song

NEW YORK—Ray Anthony dished up equal amounts of nostalgia, satire and burlesque to the delight of opening-night patrons at the Royal Box Monday (14). The durable Capitol artist took off on the big-band days, sometimes playing it straight, sometimes spoofing the era and other times hamming it up in the old Kay Kyser style.

Anthony's Bookend Revue had all the elements of the big-band shows of the '40's—pretty girl vocalists and comedienne, solo jobs by the drummer and clarinetists, impersonations by a band member and, of course, several trumpet solos by Anthony.

The band was properly irreverent to Anthony and to whoever else shared the spotlight.

Four attractive ladies—Kitty Oliver, Diane Varga, Karen Small and Natalie Moore—all displayed vocal competence and a collective sense of humor. Miss Varga was particularly effective with her song-and-dance treatment of the '20's.

The material was mostly vintage—Anthony with his serio-comic treatment of "Granada," Tony Melton with his "Sing, Sing, Sing" drum solo, and Miss

4 A ACTS HOT ON DISK FRONT

SAN FRANCISCO — Rene Cardenas, head of Four A Productions, is picking up a lot of disk action for his artists. He recently signed the Stained Glass to RCA Victor, the Four Amigos to Capitol, and Pancho Purcell and His Bam Buco Players to Columbia. Cardenas has also concluded agreements with four other top San Francisco groups and came to New York last week to work out recording deals for them.

Vikki Carr Gives Emotion-Packed Performance

LOS ANGELES—Vikki Carr, a bride of five months and an alumnus of a Vietnam entertainment tour, came into the Century Plaza Tuesday (9) and when her act was over, the audience reacted like cousins at her wedding.

In her first appearance at the new hotel and her second stand here in two years, Miss Carr proved anew her extraordinary acumen for interpreting emotion songs. The Liberty artist relied heavily on the ballad.

She possesses conviction and a genuine feeling for the lyrics even to the point of becoming emotionally involved (and crying) on "Sunrise Sunset" and "Poor Butterfly."

Her vocal power dominated the 12-piece Frankie Ortega brass band led by pianist Andy Thomas. Bob Florence's arrangements, which have added spark to Miss Carr's albums, provided a delicate backing for the live presentation.

With an ease in phrasing, a diction clean and precise, and a glistening stage presence, Miss Carr comes across as a sure-fire performer. ELIOT TIEGEL



PABLO CASALS, left, was voted "Favorite Classical Cellist" by American college students in the annual Billboard college campus record artists popularity poll. The plaque was recently presented to Casals at the Marlboro Music Festival by Thomas Frost, executive producer of Columbia Masterworks.

Alpert and Brass Stage SRO 'Spectacular' at Forest Hills

NEW YORK — Herb Alpert and the Tijuana Brass presented one of the most exciting concerts to hit the Forest Hills Music Festival this season. The engagement on Aug. 13 drew a capacity crowd and many of the Alpert fans were turned away.

With some 18 or 20 selections, which began with "Lonely Bull," the seven-piece group could do no wrong as they performed hit

after hit, including "Whipped Cream," "What Now My Love," "Work Song," "A Taste of Honey." Their live rendition of "Zorba the Greek" topped the recording version.

Opening the show was one of the brightest and most creative groups to hit the music scene in some time, Sergio Mendes and Brazil '66. Consisting of two female lead singers, and Mendes at the piano plus drums and bass guitar, they offered pop hits with a Brazilian flavor, and the result was fresh and vibrant. Their musical timing is perfect precision. A & M recording artists, the quintet offered an exceptional "joker" from the "Roar of Greasepaint," a clever combination of "One Note Samba" and "Spanish Flea," plus their current singles hit, "Mas Que Nada." A stand-out in the act was a medley of songs from the "Black Orpheus" film. Most of their material was culled from their new album. Both the album and the group will be hitting it big rapidly.

Rounding out the bill were Capitol recording artists, the Geezenslaw Brothers, whose comedy got off to a slow start but wound up with the audience demanding an encore. Clever, southern-styled material was presented in one-liners and monologs performed by one brother, while the other acted as the silent foil. A show-stopper was their unusual, country music treatment of "On the Street Where You Live."

DON OVENS

Boys Next Door Register Well In Club Debut

NEW YORK — The Boys Next Door, five clean-cut undergraduates at Indiana University, played their first club date at the Phone Booth here recently to the approval of a house of young adults.

The group, which has had a couple of singles on Cameo-Parkway, is negotiating with a major record label. Composition is three guitars (including the lead singer), a percussion man and an electric organist. Style is similar to the Beach Boys.

A couple of the boys double in brass as brassmen, and do a workmanlike job with trumpet and trombone. The group open with a wild "Summer in the City" and maintained the pace throughout the performance.

With proper promotion and more big city exposure, the Boys Next Door could be a strong selling pop group.

AARON STERNFIELD

SIGNINGS

Linda Carol has pacted with Tammy Lynn Records, a subsidiary of Tammy Lynn Publishing; first release will be this month, produced by Tammy Lynn president Jerry Tobias. . . . Gama Records in Washington has signed the Runabouts, the Minutemen and the English Muffins. First release of the Minutemen will be "One Last Kiss" b/w "Why Do I Cry." The English Muffins will have "It's My Pride" b/w "Leave or Stay." . . . The Capes of Good Hope have been signed by Round Records and "Shades" will be their first single.

Mercury Records signed the Bushmen, the Essentials and the Rumbles, all big-beat groups with recently issued singles. . . . Dick and Deedee re-signed with Warner Bros. Records for five years.



GARY OWENS, right, KIPIC, Los Angeles, disk jockey is presented with the refrigerator he won after writing a 25-word suggestion on how to get Noel Harrison, left, out of a refrigerator. Harrison is posed in a refrigerator on the cover of his latest album on the London label, entitled "Noel Harrison."



The incomparable Wes Montgomery, the self-taught jazz guitarist who regularly performs feats that are technically impossible on a guitar, has another sure winner with his newest album on Verve "Tequila" (Verve V-8653). Included are the title song "Tequila," "Little Child," "Bumpin' on Sunset," "The Thumb" and four others. Montgomery is a joyful reminder of the fact that many musicians are sustained by their art, rather than being intimidated by it. Wes Montgomery has played a Gibson guitar since at age 18 he bought his first one and decided to be a guitar player. Now, only Gibson will provide him the versatility and range that he requires. Gibson—choice of professional artists and acknowledged world leader in fine guitars.

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BEHIND THE RECORDS



BOB GAUDIO

One of the nation's most prolific writers is the highly talented **Bob Gaudio** of *The 4 Seasons*. A musician-composer-singer, **Gaudio** first began attracting attention along Tin Pan Alley when he began writing at the age of 12. By his 16th birthday he had composed a number of excellent tunes including the hit "Short Shorts." Although only in his early twenties **Gaudio** has been acclaimed as pianist-organist, and as an arranger in addition to having written many hit songs.

Some of his hits which were written in collaboration with **Bob Crewe** are: "Rag Doll," "Ronnie," "Big Girls Don't Cry," "Walk Like a Man," "Toy Soldier," "Bye Bye Baby (Baby Goodbye)," "Show Girl," "Girl Come Running," and "Save It for Me." **Gaudio** also penned the chart headliner "Sherry." There is no question about it, **Bob Gaudio** has been firmly established as a potent power in the world of music.

★ ★ ★

PLATTER PICKING

The *Distant Cousins* are breaking out with their Date platter "She Ain't Lovin' You." They are currently on promotion tour in Pittsburgh and Cleveland where their disc is way out front! . . . **Norma Tanega's** "Bread" on New Voice is a steady builder. . . **Dick Roman** rates a bow for a great rendition of "Ivy" for Coral. It's a **Henry Jerome** production. . . **Dyno Voice** predicts stardom for **Billie Dearborn** whose debut platter is "Down" written by **Herb Bernstein** and **Larry Brown**. **Bernstein** arranged-produced the date.

All of the above tunes are from Saturday Music.

★ ★ ★

SATURDAY MUSIC SIGNS NEW WRITERS

Saturday Music welcomes four fine writers to its roster of top talent—**Shelley Pines**, **Jerry Klinger**, and **Mike & Chris Welch**. Their signing is in line with the company's policy of developing young writers.

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TALENT



ATCO RECORDS SIGNS the Bitter End Singers. Seated, from left, Atco vice-president Jerry Wexler, Tina Bohlman and Vilma Vaccaro. Standing, from left, Atco president Ahmet Ertegun, Bruce Farwell, Lefty Baker, Kenny Hodges, and arranger Billy Fields. First release is "Everybody Knows My Name" b/w "Come the Morning." Tunes were penned by Bob Gaudio of the Four Seasons.

Jamal Plays Minus Patter

LOS ANGELES — Ahmad Jamal presented a modern, deeply involved, intense playing style at the Manne Hole here.

While Jamal's style has graduated into the full linear style of attack, an upgrading from

the cocktail piano style previously associated with his playing, Jamal's opening presentation was devoid of any audience involvement. The leader walked on the stand, played three tunes during a 45-minute turn, hardly acknowledged the audience, never mentioned a tune title and never introduced his trio.

Jamal's music was enjoyable in that it flowed easily and was strongly melodic. His bassist of the last three years, Jamil Nasser, was impressive with astonishing broad tones and a richness of notes. Drummer Frank Gant offered nothing unusual in the way of solos nor did he spark his two members.

Jamal's set consisted of "Whisper," "Concerned" and "Effendi," by Benny Golson, the leader, and McCoy Tyner, respectively. That in itself is fine; the lack of communication is not.

ELIOT TIEGEL

The Who Will Get TRO, Dec. Build-Up

NEW YORK—The Who will arrive in the United States early next month for an extensive promotional tour as part of the combined promotion of The Richmond Organization and Decca Records on a new single, "The Kids Are Alright." The song got its chart start through disk jockey play of an album cut. Late last week a tape was rushed to New York of the group performing the tune for



BOB CREWE, signed by Mercury Records to produce record sessions for several of its artists, goes over music for "Treat Me Like a Lady" with **Lesley Gore**.

MUSIC ON CAMPUS

By **ROGER LIFESET**

The New York Jazz Sextet presented a concert on the New Platz campus of New York State University College on Aug. 3, reports campus correspondent **Spencer Wade**. The Miles Davis composition "Walking" was accepted most enthusiastically during the first portion of the concert. The second half consisted of a suite called "Whose Child Are You?" which depicted the origin and development of Negro slave music.

. . . The University of Cincinnati is organizing their fall concert series. The college has already booked **Harry Belafonte**, **The Four Preps**, **The Back Porch Majority**, and a Blues Concert with **Skip James**, **Junior Wells**, and **The Buddy Guy Trio**. . . **Pat Cooper** will be appearing at the University of Indiana with **Steve Lawrence** and **Eydie Gorme** on Sept. 17. . . Ex-Billboard college correspondent **Francis H. W. Davies**, who attended Universitaire Portales, Strasbourg, France, is now employed by EMI records in London, as assistant manager of Overseas Artists Promotion.

SUMMER CAMPUS PROFILES

University of Illinois, Urbana, Ill., reports a summer enrollment increase of 1.23 per cent over last summer's figure. The college boasts the spacious Krannert Center for the Performing Arts, which is available for professional entertainers and includes four theaters. WILL, 5,000 watts AM and 320,000 watts (ERP) FM, is involved in a new music workshop plus a summer youth music camp.

The University of Texas, Austin, Tex., announced 11,645 students attended this year's summer session. KUT-FM, the school radio station, receives about 25 albums per month. Angel and DGG are the most cooperative. The station has a format of a cultural, social, and political na-

Gill Trio Back After Soviet Tour

TEL AVIV — Geula Gill's Trio (CBS) returned to Israel after a successful tour of the Soviet Union. This was one of a series of tours arranged by Israel and the Soviet Union for an exchange of artists. The trio appeared in theaters in Moscow, Riga, Leningrad and Wilna, with a total of 25 performances. The Israeli pantomimist Juki Arkin also appeared with the trio. The trio's program included songs in Hebrew, Yiddish, Russian and English.

play on several TV shows. Kit Gambert, the group's producer-manager in England, and David Platz, head of The Richmond Organization's Essex Music group, are co-operating in the American promotion campaign.

ture; combined within the university's tutoring department.

If your college is not represented by Billboard's College Bureau, write for information: Billboard College Bureau, attention Roger Lifeset, Box H, 165 West 46th St., New York, N. Y. If you have any news pertaining to music on campus, please send it to the above address.

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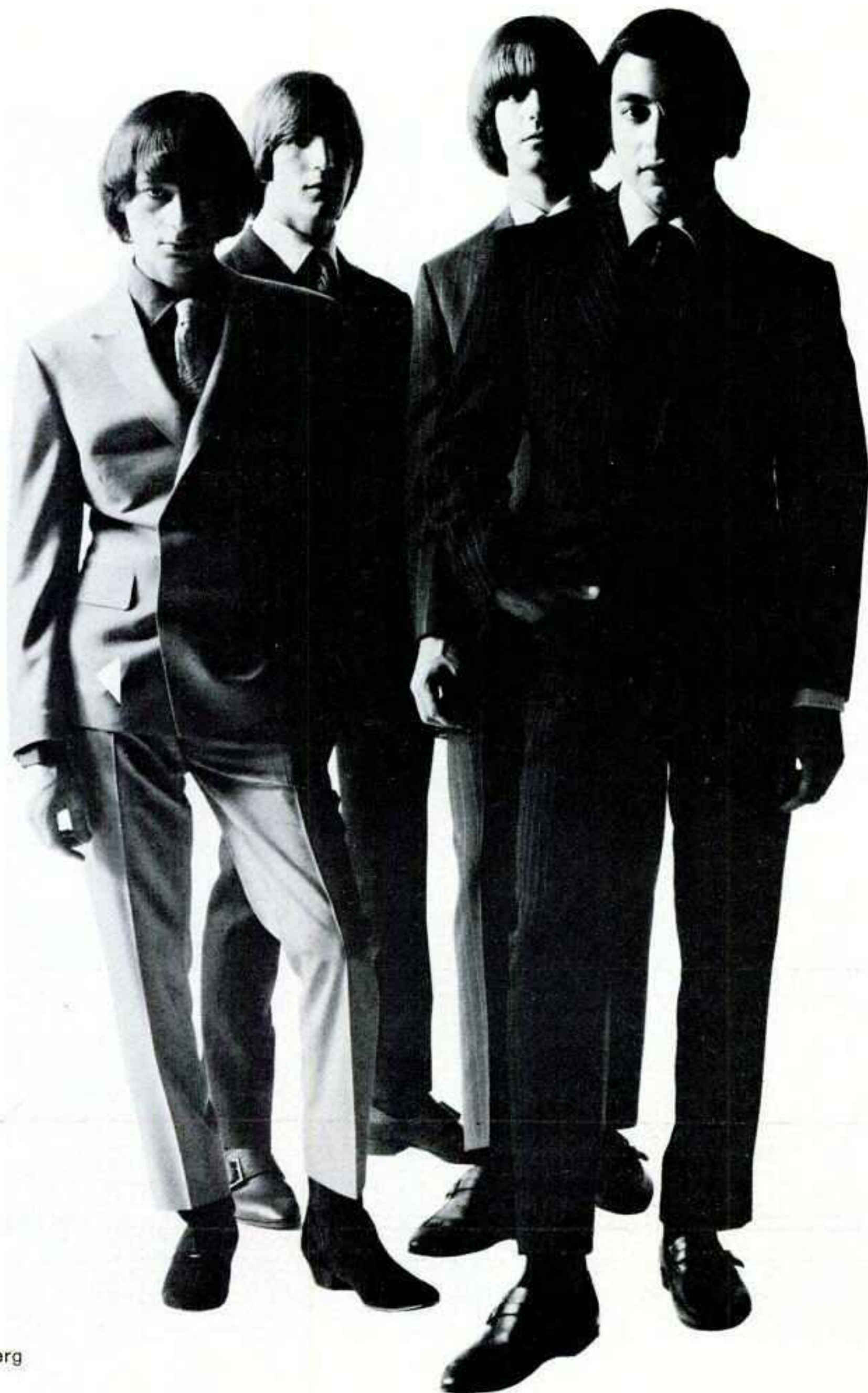


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SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 146—Last Week, 170

*This record is predicted to reach the TOP 40 EASY LISTENING Chart.

POP SPOTLIGHTS

TOP 20 Spotlights—Predicted to reach the top 20 of the Hot 100 Chart

THE MONKEES—LAST TRAIN TO CLARKSVILLE (Prod. Boyce & Hart) (Writers: Boyce & Hart) (Screen Gems, Columbia, BMI)—All the excitement generated by the promotion campaign for the new group, which debuts on a fall TV show, is justified by this debut disk loaded with exciting teen dance beat sounds. Flip: "Take a Giant Step" (Screen Gems, Columbia, BMI). **Colgems 1001**

***HERB ALPERT & THE TIJUANA BRASS—FLAMINGO** (Writers: Grouya-Anderson) (Tempo, ASCAP)—Chalk up another top winner for the hot group as they breathe new life into the ever-green. Driving dance beat backs the brilliant brass. Flip: "So What's New" (Almo, ASCAP).

A&M 813

4 SEASONS—I'VE GOT YOU UNDER MY SKIN (Prod. Bob Crewe) (Writer: Cole Porter) (Chappell, ASCAP)—The creative team of Bob Crewe and the foursome have added a new dimension to the Porter standard and the result has all the earmarks of a No. 1 hit. Fascinating sounds from start to finish. Flip: "Huggin' My Pillow" (Saturday, Gavadima, ASCAP). **Philips 40393**

TOP 60 Spotlights—Predicted to reach the top 60 of the HOT 100 Chart

***FRANK SINATRA—SUMMER WIND** (Prod. Sonny Burke) (Writers: Mayer, Mercer) (Witmark, ASCAP)—Culled from his hit album, "Strangers in the Night," this fine rhythm ballad serves as a strong contender for a high chart position. Top Nelson Riddle arrangement. Flip: "You Make Me Feel So Young" (Bregman, Vocco & Conn, ASCAP).

Reprise 0509

***RONNIE DOVE — I REALLY DON'T WANT TO KNOW** (Prod. Phil Kahl) (Writers: Barnes, Robertson) (Hill & Range, BMI)—Hot on the heels of "Happy Summer Days," Dove does a well chosen change of pace with this exceptional country ballad from the pen of Don Robertson. Chalk up another hot chart item for Dove. Flip: "Years of Tears" (Picturetone, BMI). **Diamond 208**

GENE PITNEY — COLD LIGHT OF DAY (Prod. Pitney & Kahn) (Writer: Colburn) (Cassandra, BMI)—**THE BOSS'S DAUGHTER** (Prod. Pitney & Kahn) (Writers: Weiss-English) (Hellos, BMI)—A two sided powerhouse from Pitney. First side is a driving production ballad while the flip is an off-beat, infectious rhythm number with top chart possibilities. **Musicor 1200**

THE GRASS ROOTS — ONLY WHEN YOU'RE LONELY (Prod. Sloan & Barri) (Writers: Sloan & Barri) (Trousdale, BMI)—Following up their initial success, "Where Were You When I Needed You," the smooth-blended group should top that success with this well-written Sloan-Barri ballad. Flip: "This Is What I Was Made For" (Trousdale, BMI). **Dunhill 4043**

I CAN MAKE IT WITH YOU (Writer: Taylor) (Blackwood, BMI)—**JACKIE DeSHANNON** (Prod. Carter) Flip: "To Be Myself" (Metric, BMI) **Imperial 66202**—**POZO SECO SINGERS** (Prod. Johnston) Flip: "Come a Little Bit Closer" (Picturetone, BMI) **Columbia 43784**—The Chip Taylor ballad has big chart potential via either of these strong entries. The DeShannon version is a well produced, emotional reading while the Pozo Seco rendition offers an infectious dance beat behind driving vocal work.

DELLA REESE—IT WAS A VERY GOOD YEAR (Prod. Lee Magid) (Writer: Drake) (Dolfi, ASCAP)—The former Sinatra hit is given a wild pop treatment loaded with excitement and exceptional vocal work. Should prove a smash hit. Flip: "Solitary Woman" (Tally Rand, BMI). **ABC 10841**

TOM JONES—WHAT A PARTY (Prod. P. Sullivan) (Writers: Hugo, Luigi, Weiss) (Next Day, ASCAP)—Wild left field novelty rouser from the pen of Hugo, Luigi and George Weiss serves as a hot chart item for the exceptional blues number. Flip: "City Girl" (Northern, ASCAP). **Parrot 40008**

BOB LIND — SAN FRANCISCO WOMAN (Prod. Nitzsche) (Writer: Lind) (Metric, BMI)—Raucous rhythm number should return Lind to the top of the chart again. Well done vocal, backed by a strong Jack Nitzsche dance arrangement. Flip: "Oh Babe Take Me Home" **World Pacific 77839**

***SO NICE (Summer Samba)** (Writers: Valle, Gimble, Marcos & Poulo) (Duchess, BMI) — **CONNIE FRANCIS** (Prod. Pete Spargo) Flip: "All the Love in the World" (Anne-Rachel, ASCAP) **MGM 13578** — **JOHNNY MATHIS** — Flip: "The Impossible

Dream" (Sam Fox, ASCAP) **Mercury 72610**—The instrumental chart climber by Walter Wanderly is given two strong vocal treatments by two top stars. The Francis version has a little of the flavor of Sinatra's "Strangers in the Night" while the Mathis version is a warm, lush treatment. Both should prove chart contenders.

LEN BARRY—I STRUCK IT RICH (Writers: Barry-Huff-Gamble) (Champion-Double Diamond, BMI)—Undoubtedly Barry's strongest commercial entry since "1-2-3" and it should hit with the same impact. Well done and aimed right at the teen market. Flip: "Love Is" (Champion-Double-Diamond BMI). **Decca 32011**

***JERRY VALE — DOMMAGE, DOMMAGE** (Prod. Mike Berniker) (Writers: Vance-Pockiss) (Feist, ASCAP)—The much recorded ballad is given a warm, commercial reading by Vale and it should rapidly climb the chart. Strongest Vale entry in some time. Flip: "Promises" (Springfield, BMI). **Columbia 43774**

***PATTI PAGE—ALMOST PERSUADED** (Prod. Johnston) (Writers: Sutton-Sherrill) (Gallico, BMI)—Beautiful version of the No. 1 country record by Davis Houston, who is also riding the Hot 100, could prove to be another "Hush Hush Sweet Charlotte" for Miss Page. Flip: "It's the World Outside" (Vintage, BMI). **Columbia 43794**

GERRY & THE PACEMAKERS — GIRL ON A SWING (Writer: Miranda) (Bright Tunes, BMI)—This well performed rhythm ballad with interesting lyric should be just the number to rush the Pace-makers back to the charts. Flip: "The Way You Look Tonight" (T. B. Harms, ASCAP). **Laurie 3354**

MARKETTS—TARZAN'S DANCE (Prod. Dick Glass) (Writer: Lee) (Pin-Tar, BMI)—The forthcoming TV theme has all the ingredients of another "Batman" hit for the group. Flip: "Stirrin' Up Some Soul" (Richbare-Wrist, BMI). **Warner Bros. 5847**

ALAN PRICE SET—HI-LILI, HI-LO (Writers: Kaper-Deutsch) (Robbins, ASCAP)—Fresh rock approach to the standard should prove a discotheque winner and hit the chart with impact. Flip: "Take Me Home" (Price, BMI). **Parrot 3007**

QUESTION MARK & THE MYSTERIANS — 96 TEARS (Writer: Martiniz) (Arguello, BMI)—Blues rocker with wailing, emotional vocal performance has all the potential of a major chart item. Watch this one. Flip: "Midnight Hour." (Arguello, BMI). **CAMEO 428**

THE SUGAR BEATS—FIRST LOVE (Prod. Marshall Leib) (Writer: Canalaria) (Irving, BMI) — Fresh blend of voices on a well-written ballad with meaningful lyric aimed at all ages. Group should prove a national hit with this one. Flip: "Begin-Give In" (Irving, BMI). **A&M 795**

IDES OF MARCH — ROLLER COASTER (Prod. Considine) (Writer: Peterik) (Junik, BMI)—Following their initial success, "You Wouldn't Listen to Me," they have a strong item here that should establish them as an important group. Flip: "Things Aren't Always What They Seem" (Junik, BMI). **PARROT 310**

CHART Spotlights—Predicted to reach the HOT 100 Chart

TONY BENNETT—A Time for Love (Witmark, ASCAP). **COLUMBIA 43768**
BERT KAEMPFERT & ORCH.—I Can't Give You Anything But Love (Mills, ASCAP). **DECCA 32008**

STEVE ROSSI—Dommage, Dommage (Feist, ASCAP). **MUSICOR 1202**
PAUL VANCE—Dommage, Dommage (Feist, ASCAP). **SCEPTER 12164**
JANE MORGAN—Good Lovin' (T. M., BMI). **EPIC 10058**

COUNTRY SPOTLIGHTS

TOP 10 Spotlights—Predicted to reach the top 10 of the HOT COUNTRY SINGLES Chart

JEANNIE SEELY—IT'S ONLY LOVE (Prod. Foster) (Writer: Hank Cochran) (Pamper, BMI) — Slow building, emotional ballad penned by hit-maker, Hank Cochran serves as a solid follow-up to Miss Seely's initial, "Don't Touch Me." Flip: "Then Go Home to Her" (Pamper, BMI). **Monument 965**

BONNIE GUITAR—THE TALLEST TREE (Prod. Guitar, Richey, Wood) (Writer: Antonio) (Heartstone Acclaim, BMI)—Currently riding high on the chart with "Get Your Lie the Way You Want It," Miss Guitar has another sure-fire winner to equal it. Flip: "Are You Sincere" (Cedarwood, BMI). **DOT 16919**

MINNIE PEARL & RED SOVINE—ALABAM (Prod. Hill) (Writer: Copas) (Starday, BMI)—**NOBODY'S BUSINESS** (Prod. Hill) (Writer: York) (Starday, BMI)—The label's stars combine on two up-tempo recitation tunes. Top is a strong revival of the Cowboy Copas smash, while the flip is an up-beat Rendition with unique duet. **STARDAY 774**

CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

EARL SCOTT—Tearin' My Head Up Again (Sure-Fire, BMI). **DECCA 32009**
ANITA CARTER—I'm Gonna Leave You (Wilderness, BMI). **RCA VICTOR 8923**
MARK SHANNON—Mr. D. J. (Cliffie Stone) (Central, BMI). **TOWER 271**
DON LEWIS—Two Minutes of Reminiscing (Starday, BMI). **NASHVILLE 5287**
JOHNNY GOFF—Two Walls (---, ---, ---). **BO-KAY 679**

R&B SPOTLIGHTS

TOP 10 Spotlights—Predicted to reach the TOP SELLING RHYTHM & BLUES SINGLES Chart

MIGHTY SAM — FANNIE MAE (Writer: Glascoe) (Frost-Olivia, BMI)—Pulsating rocker loaded with excitement, driving dance beat and a wailing vocal performance. Should spiral up both the r&b and pop charts. Flip: "Badmouthin'" (Rising Sons, BMI). **AMY 963**

CHART Spotlights—Predicted to reach the R&B SINGLES Chart

FRED HUGHES —As Long as We're Together (Joni-Lula, BMI). **EXODUS 1035**
ACE CANNON—More (Marks, BMI). **HI 2111**
JOE SWIFT'S INTERNATIONALS—Bell Bottoms (Keymen-Circleview, BMI). **ONACREST 501**

TERESA BREWER—Evil on Your Mind (Wilderness, BMI)—Ain't Had No Lovin' (Blue Crest, BMI). **PHILIPS 40389**
JACKIE WILSON—The Fairest of Them All (January, BMI). **BRUNSWICK 55300**
NANCY WILSON—That Special Way (Geld-Udell-Purchase, ASCAP). **CAPITOL 5720**
JULIUS La ROSA—You Only See Her (Feist, ASCAP). **MGM 13575**
ROY HEAD—To Make a Big Man Cry (Regent, BMI). **BACK BEAT 571**
INVICTAS—(Let's Dance) The Hump (Tupper, BMI). **SAHARA 107**
THE SWINGING VYNE—Tarzan (Tarzan's March) (Pin-Tar, BMI). **EPIC 10068**
PAT BOONE—Love for Love (Roosevelt, BMI). **DOT 16933**
THE RIVINGTONS—Yadi-Yadi-Yum-Dum (Bru-Mi, BMI). **COLUMBIA 43772**
WOODY HERMAN—Side Winder (Nom, BMI). **COLUMBIA 43750**
DON RANDI—Sunny (Shelros, BMI). **REPRISE 0510**
THE COASTLINERS—I'll Be Gone (Don-Gremlin, BMI). **BACK BEAT 566**
THE SWEET THINGS—I'm in a World of Trouble (Blackwood, BMI). **DATE 1522**
THE MAGICIANS—What a Day for a Metamorphosis (Feisted, BMI). **LONDON 1006**
THE HI-FIVE—You'll Never Know What's in My Heart (South Mountain-Danel, BMI). **VANGUARD 35043**
CANNIBAL & THE HEADHUNTERS—Out of Sight (Try Me, BMI). **RAMPART 654**
BOBBY BYRD—Ain't No Use (Toccoa, BMI). **SMASH 2052**
B. BUMBLE & THE STINGERS—Green Hornet Theme (Hastings, BMI). **MERCURY 72614**
DEAN COURTNEY—We Have a Good Thing (Duchess, BMI) **RCA VICTOR 8919**
POMONA JOE PENNYWORTH—Three Week Hero (Treaty, BMI). **ATCO 6432**
THE WARMEST SPRING—Suddenly (Luristan, ASCAP). **PARKWAY 990**
DUANE EDDY—This Guitar Was Made for Twangin' (Linduane, BMI). **REPRISE 0504**
FINDERS KEEPERS—Lavender Blue (4-Star, BMI). **CHALLENGE 59338**
ED TOWNSEND—I Want to Be With You (Morris, ASCAP). **TRU-GLO-TOWN 504**
ARTIE & LINDA—Goody Goody (Commander-Maineck, ASCAP). **COLUMBIA 43783**
J. B. QUAGMIRE—Up the Apples and Pears (Connelly, ASCAP). **CONGRESS 272**
BRUNO—Wonder Boy (Ardmore & Beechwood, ---). **CAPITOL 5691**
THE JAY WALKERS—Can't Live Without You (Palmina, BMI). **SWAN 4266**

AUGUST 27, 1966, BILLBOARD

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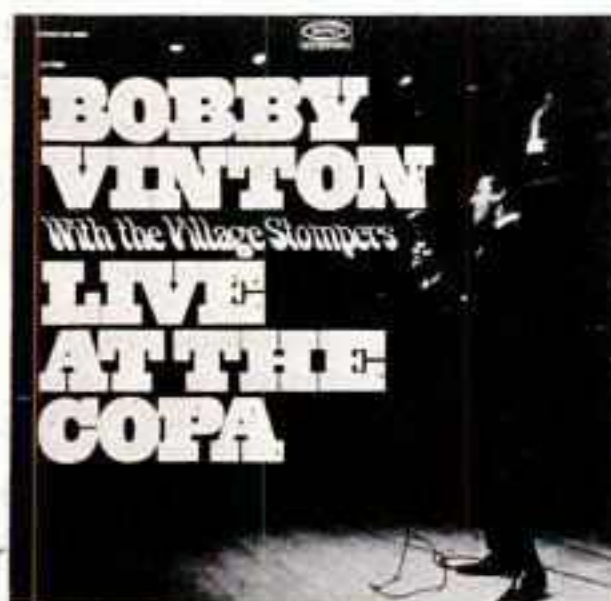
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M-4-606	Meet the Supremes	Supremes
M-4-617	My Guy	Mary Wells
M-4-620	Hits of the Sixties	Choker Campbell
M-4-621	Where Did Our Love Go	Supremes
M-4-622	Four Tops	Four Tops
M-4-623	A Bit of Liverpool	Supremes
M-4-625	The Supremes Sing Country-Western & Pop	Supremes
M-4-631	That Motown Sound	Earl Van Dyke
M-4-634	Four Tops Second Album	Four Tops
M-4-636	The Supremes at the Copa	Supremes
TAMLA		
T-4-252	Marvin Gaye Greatest Hits	Marvin Gaye
T-4-253	The Marvelettes Greatest Hits	Marvelettes
T-4-A254	The Miracles Greatest Hits From the Beginning Vol. 1	Miracles
T-4-B254	The Miracles Greatest Hits From the Beginning Vol. 2	Miracles
T-4-257	Every Little Bit Hurts	Brenda Holloway
T-4-258	How Sweet It Is to Be Loved by You	Marvin Gaye
T-4-261	A Tribute to the Great Nat King Cole	Marvin Gaye
GORDY		
G-4-907	Heat Wave	Martha & Vandellas
G-4-911	Meet the Temptations	Temptations
G-4-914	Temptin' Temptations	Temptations
G-4-915	Dance Party	Martha & Vandellas
SOUL		
S-4-701	Shotgun	Jr. Walker & All Stars

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EASY LISTENING

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THIS WEEK	Wk. Ago			TITLE	Artist, Label & Number	Weeks on Chart
	1	2	3			
1	5	5	8	I COULDN'T LIVE WITHOUT YOUR LOVE	Petula Clark, Warner Bros. 5835 (Northern, ASCAP)	7
2	3	4	11	BORN FREE	Roger Williams, Kapp 767 (Columbia, BMI)	5
3	1	1	1	SOMEWHERE MY LOVE	Ray Conniff & Singers, Columbia 43626 (Robbins, ASCAP)	11
4	6	8	13	A MILLION AND ONE	Dean Martin, Reprise 0500 (Silver Star, BMI)	6
5	4	3	3	THE IMPOSSIBLE DREAM	Jack Jones, Kapp 755 (Fox, ASCAP)	16
6	13	17	27	IN THE ARMS OF LOVE	Andy Williams, Columbia 43737 (Twin-Chris, ASCAP)	5
7	7	9	9	MISTY	Groove Holmes, Prestige 401 (Vernon, ASCAP)	10
8	10	11	15	THE TIP OF MY FINGERS	Eddy Arnold, RCA Victor 8869 (Tree & Champion, BMI)	6
9	2	2	2	THE WORK SONG	Herb Alpert & Tijuana Brass, A&M 805 (Upam, BMI)	10
10	18	23	32	GUANTANAMERA	The Sandpipers, A&M 806 (Fall River, BMI)	4
11	11	13	14	YOU YOU YOU	Mel Carter, Imperial 66183 (Mellin, BMI)	8
12	17	21	26	JUST YESTERDAY	Al Martino, Capitol 5702 (Damian, ASCAP)	6
13	20	28	34	ALFIE	Joannie Sommers, Columbia 43731 (Famous, ASCAP)	4
14	8	6	6	GEORGIA ROSE	Tony Bennett, Columbia 43715 (Feist, ASCAP)	8
15	16	18	22	WADE IN THE WATER	Ramsey Lewis, Cadet 5541 (Ramsel, BMI)	8
16	21	35	—	THERE WILL NEVER BE ANOTHER YOU	Chris Montez, A&M 810 (Morris, ASCAP)	3
17	15	16	25	NON... C'EST RIEN	Barbra Streisand, Columbia 43739 (Kiki, BMI)	4
18	12	10	4	STRANGERS IN THE NIGHT	Frank Sinatra, Reprise 0470 (Roosevelt-Champion, BMI)	18
19	14	15	19	IT'LL TAKE A LITTLE TIME	Jerry Vale, Columbia 43696 (Leeds, ASCAP)	7
20	26	29	35	A SIGN OF THE TIMES	King Richard's Flugel Knights, MTA 107 (Dutchess, BMI)	4
21	9	7	5	LARA'S THEME FROM "DR. ZHIVAGO"	Roger Williams, Kapp 738 (Robbins, ASCAP)	18
22	28	20	24	LET ME TELL YOU, BABE	Nat King Cole, Capitol 5683 (Comet, ASCAP)	6
23	29	30	36	MAS QUE NADA	Sergio Mendes and Brasil '66, A&M 807 (Peer Int'l, BMI)	4
24	30	37	—	SUMMER SAMBA	Walter Wanderley, Verve 10421 (Duchess, BMI)	3
25	19	12	10	UPTIGHT	Nancy Wilson, Capitol 5678 (Jobete, BMI)	9
26	27	31	33	KHARTOUM	Ferrante & Teicher, United Artists 50038 (Unart, BMI)	7
27	22	22	20	YOU'VE GOT YOUR TROUBLES	Nancy Wilson, Capitol 5673 (Mills, ASCAP)	6
28	24	26	29	A MILLION AND ONE	Vic Dana, Dolton 322 (Silver Star, BMI)	6
29	34	—	—	CAST YOUR FATE TO THE WIND	Shelby Flint, Valiant 743 (Friendship, BMI)	2
30	39	—	—	BLUE SIDE OF LONESOME	Jim Reeves, RCA Victor 8902 (Glad, BMI)	2
31	31	34	40	PUT YOURSELF IN MY PLACE	Buddy Greco, Reprise 0459 (Screen Gems-Columbia, BMI)	4
32	35	40	—	THE WHEEL OF HURT	Margaret Whiting, London 101 (Roosevelt, BMI)	3
33	33	36	39	I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME	Faron Taylor, Columbia 43630 (Mills, ASCAP)	4
34	38	—	—	ALFIE	Carmen McRae, Mainstream 650 (Famous, ASCAP)	2
35	36	—	—	WACO	Lorne Green, RCA Victor 8901 (Ensign & Greens, BMI)	2
36	40	—	—	HAPPINESS IS	Count Basie, ABC 10830 (Mills, ASCAP)	2
37	37	—	—	MY HEART REMINDS ME	Vikki Carr, Liberty 55897 (Symphony House, ASCAP)	2
38	—	—	—	KING OF THE ROAD	Mickie Finn, Dunhill 4038 (Tree, BMI)	1
39	—	—	—	THE SON OF IRVING	Frank Gallop, Musicor 1191 (Thirteen, ASCAP)	1
40	—	—	—	THE BALLAD OF THE SAD YOUNG MEN	Steve Lawrence, Columbia 43758 (Empress, ASCAP)	1

a·fin·i·dad:
(Eng.) affinity,
mutual attraction

and
**Erroll
Garner**
has it!

A very special
afinidad with
millions of
listeners. He
wrote it.
You play it!
Garner's new
hit single...

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MGM



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SPECTACULAR SEQUEL TO HIS RECENT
NUMBER ONE SINGLES SMASH

“SUMMER WIND”

B/W

“YOU MAKE ME FEEL SO YOUNG”

0509

FROM HIS CURRENT HIT ALBUM: SINATRA AT THE SANDS



Billboard

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, Wks. Ago, TITLE, Artist (Producer), Label & Number, Wks. On Chart

Main chart listing songs and artists, including 'SUMMER IN THE CITY', 'SUNNY', 'SEE YOU IN SEPTEMBER', 'LIL' RED RIDING HOOD', 'SUNSHINE SUPERMAN', 'WILD THING', 'YOU CAN'T HURRY LOVE', 'YELLOW SUBMARINE', 'I COULDN'T LIVE WITHOUT YOUR LOVE', 'SUMMERTIME', 'BLOWIN' IN THE WIND', 'WORKING IN THE COAL MINE', 'MOTHER'S LITTLE HELPER', 'MY HEART'S SYMPHONY', 'LAND OF 1,000 DANCES', 'WOULDN'T IT BE NICE', 'SWEET DREAMS', 'WARM AND TENDER LOVE', 'SWEET PEA', 'BORN A WOMAN', 'THE JOKER WENT WILD', 'GUANTANAMERA', 'BUS STOP', 'SOMEWHERE MY LOVE', 'OVER UNDER SIDWAYS DOWN', 'SAY I AM (What I Am)', 'WADE IN THE WATER', 'MAKE ME BELONG TO YOU', 'RESPECTABLE', 'THE PIED PIPER', 'TURN-DOWN DAY', 'ALFIE'.

Main chart listing songs and artists, including 'I SAW HER AGAIN', 'THE DANGLING CONVERSATION', 'SUNNY AFTERNOON', 'LADY IANE', 'THEY'RE GOING TO TAKE ME AWAY, HA-HAAA!', 'GO AHEAD AND CRY', 'WIPE OUT', 'ALMOST PERSUADED', 'A MILLION AND ONE', 'WITH A GIRL LIKE YOU', 'THE TIP OF MY FINGERS', 'SEARCHING FOR MY LOVE', 'HUNGRY', 'THIS DOOR SWINGS BOTH WAYS', 'HOW SWEET IT IS', 'MISTY', 'DISTANT SHORES', 'BILLY AND SUE', 'GOD ONLY KNOWS', 'SUGAR AND SPICE', '7 AND 7 IS', 'MR. DIEINGLY SAD', 'SATISFIED WITH YOU', 'TAR AND CEMENT', 'MONEY WON'T CHANGE YOU', 'OPEN THE DOOR TO YOUR HEART', 'THERE WILL NEVER BE ANOTHER YOU', 'YOU YOU YOU', 'WORLD OF FANTASY', 'BEAUTY IS ONLY SKIN DEEP', 'BLACK IS BLACK', 'THE PHILLY FREEZE', 'ELEANOR RIGBY', 'CHERISH'.

Main chart listing songs and artists, including 'OUT OF THIS WORLD', 'SOMETIMES GOOD GUYS DON'T WEAR WHITE', 'WHAT BECOMES OF THE BROKEN HEARTED', 'TOO SOON TO KNOW', 'SUSPICIONS', 'CHERRY, CHERRY', 'LITTLE DARLING (I Need You)', 'CAST YOUR FATE TO THE WIND', 'ASHES TO ASHES', 'LIVIN' ABOVE YOUR HEAD', 'JUST YESTERDAY', 'I GUESS I'LL ALWAYS LOVE YOU', 'THAT'S ENOUGH', 'LOOK AT ME GIRL', 'GET AWAY', 'LET'S CALL IT A DAY GIRL', 'B-A-B-Y', 'YOU'RE GONNA MISS ME', 'LONELY SUMMER', 'IN THE ARMS OF LOVE', 'I GOT TO HANDLE IT', 'BLUE SIDE OF LONESOME', 'SUMMER SAMBA', 'LET ME TELL YOU, BABE', 'DEAR MRS. APPLEBEE', 'AIN'T NOBODY HOME', 'SHE DRIVES ME OUT OF MY MIND', 'I'M YOUR HOOCHIE COOCHE MAN', 'I WANT TO BE WITH YOU', 'COME SHARE THE GOOD TIMES WITH ME', 'RUMORS', 'ALFIE', 'BORN FREE', 'SAFE AND SOUND'.

HOT 100—A TO Z—(Publisher-Licensee)

Table listing songs and publishers/licenses, including 'Ain't Nobody Home', 'Alfie', 'Almost Persuaded', 'Ashes to Ashes', 'B-A-B-Y', 'Beauty Is Only Skin Deep', 'Billy and Sue', 'Black Is Black', 'Blowin' in the Wind', 'Blue Side of Lonesome', 'Born a Woman', 'Born Free', 'Bus Stop', 'Cast Your Fate to the Wind', 'Come Share the Good Times With Me', 'Cry', 'Dangling Conversation', 'Dear Mrs. Applebee', 'Eleanor Rigby', 'Get Away', 'Go Ahead and Cry', 'God Only Knows', 'Guantanamo', 'Hungry', 'I Couldn't Live Without Your Love', 'I Got to Handle It', 'I Guess I'll Always Love You', 'I Saw Her Again', 'I Want to Be With You'.

Table listing songs and publishers/licenses, including 'I'm Your Hoochie Cooche Man', 'In the Arms of Love', 'Joker Went Wild', 'Just Yesterday', 'Lady Jane', 'Land of 1,000 Dances', 'Let's Call It a Day Girl', 'Let Me Tell You, Babe', 'Lil' Red Riding Hood', 'Little Darling (I Need You)', 'Livin' Above Your Head', 'Look at Me Girl', 'Lonely Summer', 'Make Me Belong to You', 'Million and One', 'Mr. Dieingly Sad', 'Misty', 'Money Won't Change You', 'Mother's Little Helper', 'My Heart's Symphony', 'Open the Door to Your Heart', 'Out of This World', 'Over Under Sideways Down', 'Philly Freeze', 'Pied Piper', 'Respectable', 'Runners', 'Safe and Sound', 'Satisfied With You', 'Say I Am (What I Am)', 'See You in September', 'Searching for My Love', '7 and 7 Is', 'She Drives Me Out of My Mind', 'Sometimes Good Guys Don't Wear White', 'Equinox'.

Table listing songs and publishers/licenses, including 'Somewhere My Love', 'Sugar and Spice', 'Summer in the City', 'Summer Samba', 'Sunny Afternoon', 'Sunny Afternoon (Norma)', 'Sunny Afternoon (Norma)', 'Sunshine Superman', 'Suspicious', 'Sweet Dreams', 'Sweet Pea', 'Tar and Cement', 'That's Enough', 'There Will Never Be Another You', 'You You You', 'World of Fantasy', 'Beauty Is Only Skin Deep', 'Black Is Black', 'The Philly Freeze', 'Eleanor Rigby', 'Cherish'.

BUBBLING UNDER THE HOT 100

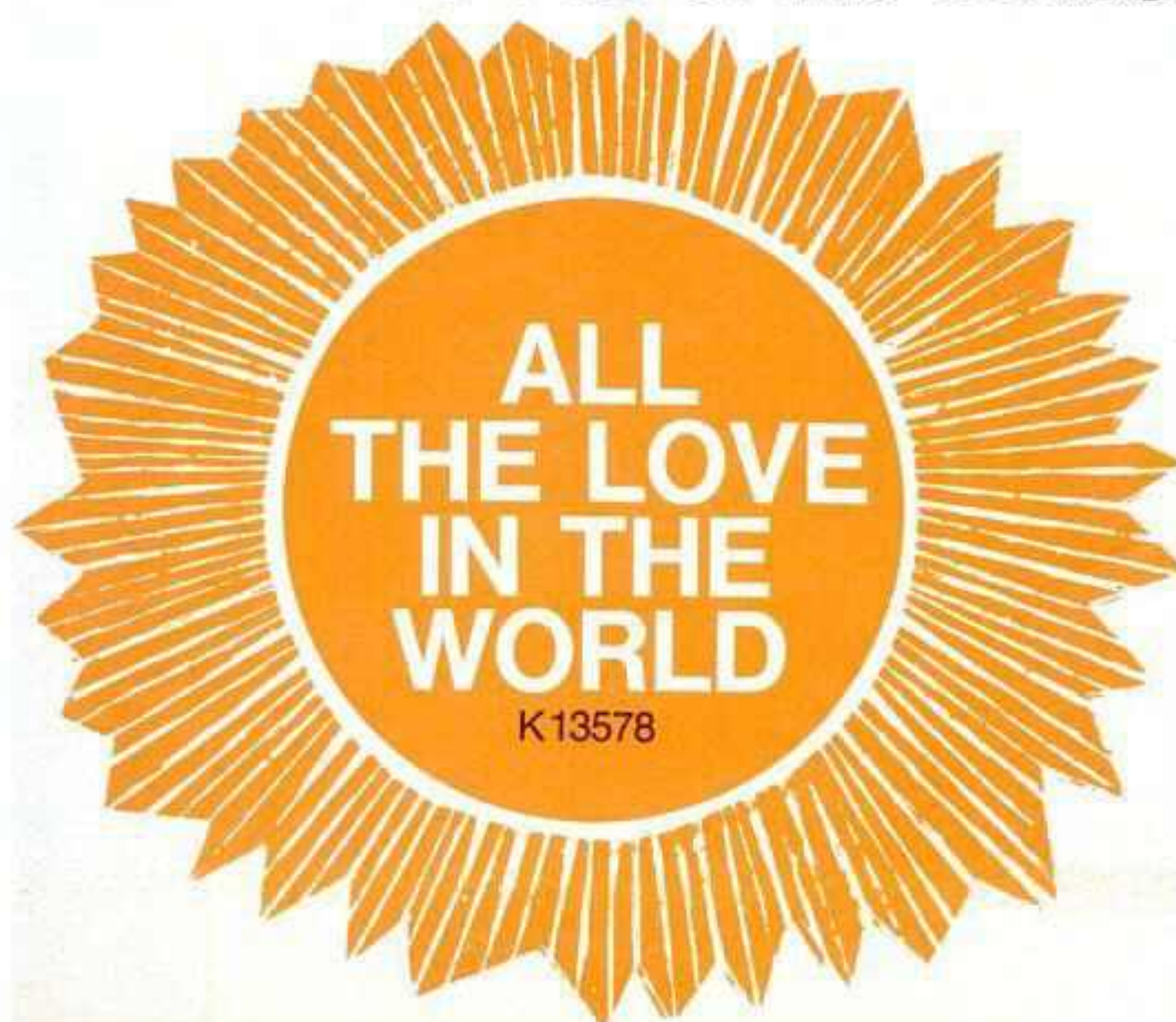
Table listing songs and publishers/licenses, including 'I CHOSE TO SING THE BLUES', 'FUNCTION AT THE JUNCTION', 'OPEN UP YOUR DOOR', 'PETTICOAT WHITE', 'WE CAN'T GO ON THIS WAY', 'THE KIDS ARE ALRIGHT', 'TO SHOW I LOVE YOU', 'DIANNE, DIANNE', 'FIVE PIPER', 'WHO DO YOU THINK YOU ARE', 'CAMPFIRE GIRLS', '96 TEARS', 'LOOK AT ME GIRL', 'A CHANGE ON THE WAY', 'BABY, I LOVE YOU', 'MY SWEET POTATO', 'COME ON, SUNSHINE', 'MIND EXCURSION', 'IN THE BASEMENT', 'BRING BACK THE TIME', 'KISSIN' MY LIFE AWAY', 'WALK AWAY, RENEE', 'JUST LIKE A WOMAN', 'NOWADAYS CLANCY CAN'T EVEN SING', 'KEEP LOOKING FOR ME', 'PSYCHOTIC REACTION', 'ANGELICA', 'MELODY FOR AN UNKNOWN GIRL', 'DEEP INSIDE', 'SHE AIN'T LOVIN' YOU', 'BABY TOYS', 'THE BEAT', 'THE BEST OF LUCK TO YOU', 'MAN LOVES TWO', 'BATMAN TO THE RESCUE'.



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A smash single and a fantastic swingin' performance by

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DELLA REESE LIVE

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Dunhill hits again with

**"THE SOUND OF
SUMMER SHOWERS"**

by

JERRY YESTER

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THE SONICS

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**"YOU GOT YOUR HEAD
ON BACKWARDS"**

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Basie's first recording with
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"HAPPINESS IS"

COUNT BASIE

and

THE ALAN COPELAND SINGERS

ABC 10830

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That powerhouse group from the south . . .

THE TAMS

singing

**"IT'S BETTER TO HAVE
LOVED A LITTLE"**

ABC 10825

The "answer" to a hit becomes a hit . . .

DONNA HARRIS

**"HE WAS ALMOST
PERSUADED"**

ABC 10839

Brian Epstein's new group
from England . . .

**CLIFF BENNETT and the
REBELROUSERS**

**"GOT TO GET YOU
INTO MY LIFE"**

ABC 10842



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RADIO-TV programming

You-Asked-for-It Radio Blankets Program Scene in Los Angeles

By ELIOT TIEGEL

LOS ANGELES—Is L. A. becoming the requesters' haven? With KDAY shifting to an adult-oriented request concept July 22 and KRLA already ensconced as teen-age dial radio, the market offers broad coverage to audience participation programming.

Formerly a rhythm and blues station, KDAY's 50,000-watt signal beams into L. A. and Orange counties with variety-spiced programming. Variety in the sense that such adult-slanted artists as Frank Sinatra, Adam Wade, the Tijuana Brass, Doris Day and Glenn Miller dominate the requests and are complemented by a smattering of Beatles-types and country artists.

The station avoids segmenting its requests into big band and contemporary sounds to avoid block programming, explained program director Jim Harrison. By interspersing a nostalgic tune with a current song, the station offers a balanced presentation, Harrison believes.

Requests phoned in one day are culled and played the next. There have been no requests for pure jazz and minimal action on the r&b front. Harrison doesn't believe the station lost a considerable number of previous listeners, although it is fair speculation that those former r&b fans did switch to KGFJ which remains the powerhouse blues exposure outlet.

With KDAY and KRLA locally opening phone lines to listeners, the question has been raised about fan clubs or record companies clogging up the lines with hypes for a particular product. This doesn't appear to be a serious problem since the organized hype is easily discerned. "If there suddenly appeared a preponderance of calls for a new record, we would realize this," Harrison said. That doesn't mean the station wouldn't play the tune, but it would know there was a concerted push behind the calls. Harrison believes teen-agers would rather spend their time doing other things than phoning radio stations at

length to get a particular record played.

Since the below 20 crowd usually favors rock 'n' roll, any sudden increase in this kind of requesting is carefully gauged to avoid a situation in which only teen beat tunes would be played. This would alienate the adults KDAY seeks.

In the first weeks of its "Million Dollar Request Music," Perry Como's "Prisoner of Love" single, circa 1944, and several Glenn Miller standards are among the oldest tunes programmed.

While KDAY, which had to build a catalog library from scratch digs into the vaults for requests, KRLA avoids playing songs before 1958 as it feels they will chase the kids away.

Music director Dick Moreland says the station has received requests for Doris Day and Jimmy Dorsey but they are passed over for more current titles. "We really can't play these songs because we're still trying to appeal to a mass audience and we're afraid the people won't remember them."

KRLA, through its teen appeal, is privy to hypes from fan clubs, although 70 per cent of its programming is for oldies.

Moreland's attitude is why not play the records requested by fan clubs? They comprise a large listening group. Usually the groups—if they initiate a phone campaign to get their favorite record played—will function for three days, then halt. "If an obscure record suddenly draws a lot of calls," Moreland said, "you wonder. If you wonder and you're doubtful, you wait."

Moreland claims that one rocker hired a bevy of girls to call KRLA when it launched its all-request concept last April to hype the playlist. How did he know? The station was boasting about its prank to agency time buyers.

The request format has a tendency to expose new commercial blockbusters faster than if the station were programming by national charts exclusively, the musician feels.

Moreland points to Santa Ana outlet KWIZ as handling an all-request format properly. There's little talk and fast action . . . it's a background format . . . a KPOL (an L.A. background station) for 20-year-olds." KRLA is somewhere "in between," Moreland says, because the Pasadena station plays more current things than KWIZ.

Twin R&B Outlets Launch Disk Label

SAN DIEGO, Calif. — Soul City Records, a new r&b label, has been launched by radio station XEGM and XEWV, the twin stations operating with studios here and broadcasting towers in Tijuana and Mexicali, Mexico.

The stations simulcast via AM, reaching an estimated four-State coverage area. At present, the two stations carry r&b music only 6 p.m. to 6 a.m., filling the rest of the clock with Spanish programming. However, General Manager Chuck Johnson said that plans call for total r&b programming around the clock this fall.

Johnson is president of the new record company headquartered in San Diego. First release was "Patricia's Delight," by Willie Bovain, an artist discovered via a live talent show presented on the station each Thursday and Sunday. "That's why we started the record label," Johnson said, "to give young artists like Bovain exposure."

Johnson became general manager of the station last November, though he didn't initiate r&b programming until July 15. "The staff is integrated," Johnson says, in order to serve a wider audience, to spread the idea of soul music to everybody.

(Continued on page 31)

Japanese TV Bandstander Follows U. S. Style, But . . .

NASHVILLE — Just like in the United States, the teens in Japan like bandstand TV shows.

"Beat Pops," an hourly Saturday bandstand show on CX-TV in Tokyo, is very similar to the American variety, even devoting itself to the American-British record scene. The Top 20 English language records in sales in Tokyo—based on a survey of dealers and letters for requests—are played on the show. Too, American and British record artists touring Japan usually guest on the show.

The big difference about the show is its small, but very pretty host, Rumi Hoshika. Miss Hoshika hosts the show with deejay Kyosen Ohashi. In addition, she has a weekly radio show, "Batting Ten," each Sunday, 9:30-10 a.m. on the Tokyo Broadcast-

ing System (TBS), featuring mainly American tunes. She is also chief editor of Music Life, a monthly record fan magazine.

Music Life is published by Shinko Music, a music publishing operation that is the Far East representative of Acuff-Rose. Miss Hoshika was in Nashville last week, visiting Wesley Rose, president of Acuff-Rose, and attending the "Grand Ole Opry." "I'd looked forward to seeing the 'Opry' for such a long time," she said. "I saw Tex Ritter, Bobby Bare, Del Woods, Flatt and Scruggs and many, many more." She'd been in the U. S. about a year ago and attended the Newport Jazz Festival then. When she was 14 years old she had her own radio show on JOQR, Tokyo, and remembers that some of her stock-in-trade tunes

HOT 100 STARS



NEIL DIAMOND
Bang Records

Born in New York, Neil Diamond moved to Memphis at the age of 7. At 10, he was playing with the Memphis Backstreet Boys, who earned their living by street-singing and picking up the nickels and dimes tossed from windows. At 13, he ran away from home and ended up in Kansas City, Mo., where he formed a group called the Roadrunners, a folk group. The songwriting-singing team of Jeff Barry and Ellie Greenwich discovered him in 1964 in the Composite and persuaded him to come to New York. First a songwriter—he wrote for Sonny & Cher, the Ronnettes, and Jay and the Americans—he was later convinced by Barry and Greenwich to record. His first record was "Solitary Man."

Artists treated here have a new record on Billboard's Hot 100 Chart with a star, signifying heavy sales. "Cherry Cherry," by Diamond, leaped onto the chart this week at No. 72

KHJ-FM's Cavalcade Rolls Smoothly Along

LOS ANGELES—KHJ-FM's recently adopted "Cavalcade of Hits" programming has begun snaring rating notches for the RKO General outlet. The sister station to the area's leading rocker switched from simulcasting the AM signal into the automated "Cavalcade" last April in line with the FCC's edict to separate AM-FM programming by the same owner in major markets.

The "Cavalcade," which presents familiar tunes in the original recorded version or an accepted artist performing a top tune, had been used by the AMer in its month-long transitional period when it switched from a middle-of-the-road style to a sizzling singles policy in May of 1965.

Ken DeVaney, general manager of the AM and FM stations, recalled last week that when KHJ-AM unveiled the "Cavalcade" transitional programming, it felt intuitively that the best selling songs in the non-rock field were being well received. "We received a lot of positive, unsolicited mail," the executive noted.

While admitting that the current FM sound is not totally satisfactory to management, it nonetheless reflects the concept (Continued on page 31)

KKHI Polls Its Listeners

SAN FRANCISCO—A demographic breakdown of listeners to classic station KKHI AM-FM reveals that the classics reach adults but solely misses large numbers.

In a survey mailed to 2,000 persons, the station received a 65 per cent mail return which produced the statistic that seven out of 10 listeners are over 21 with the range running over 65.

KKHI has been a classical operation since March 1964, when it was acquired by Buckley-Jaeger Broadcasting. Listeners who followed KKHI's programming on only AM totaled 33 per cent. Pure FM devotees, the hi-fi buffs, comprised 12 per cent. The true classical fans, who listened to both AM and FM operations, numbered 88 per cent of the pollsters.

Classical listeners supported artists by attending concerts. Fifty-three per cent had attended live presentations in the month preceding the survey. Twenty-four per cent had heard classical music live the preceding week.

Car listening produced an extraordinary high percentage—77 as compared to 88 for the home.

NARA AWARD GOES TO LEE

NEW YORK—Winner of the National Association of Radio Announcers' Golden Mike award for most promising r&b male vocalist of the year was Jackie Lee. The award was presented here Saturday night (13), during the 11th annual convention of the organization of r&b deejays. It was erroneously reported last week that the award had gone to Joe Tex. Best r&b song of the year was "When a Man Loves a Woman."

Allison Joins KGBS Staff

LOS ANGELES—Joe Allison has been added to the personality line-up at KGBS here. His prime job will be that of introducing the new "Giant Ten Twenty Top Thirty," plus the station's new single album releases for the coming week.

A top radio-TV personality, Allison currently has the number one show on the Armed Forces Radio Network. For two years he hosted a "Country America" TV program which was shown locally over KABC. Also to his credit are country music shows which he produced for the Country Music Association in Nashville.



ALLISON

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DRAMATIC-DARING
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THE 4 SEASONS

THEIR BIGGEST RECORD TO DATE

I've Got You Under My Skin

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SALES**

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HAPPENINGS AT NARA CONVENTION



Members of the NARA board gathered for a business session Thursday (11) are, from left: Ken Knight of WRHC, Jacksonville, Fla.; John Phillips of XERB, Los Angeles; Mrs. Novella Smith of KPRC, Houston; NARA president Ed Wright of WABQ, Cleveland; Sip Collins, WHIH, Norfolk, Va.; Joe Medlin of Atlantic Records; and Jack Gibson of Detroit.

The annual convention of the National Association of Radio Announcers in New York, Aug. 11-14, attracted nearly all of the major labels involved in the r&b music field, plus an elite gathering of r&b deejays.



From left, Al Scott, KGfJ, Los Angeles; George Holman, KCAT, Pine Bluff, Ark.; Don Robey, president of Duke-Peacock Records; Irene Johnson, WGOK, Mobile, Ala.; Andre Motell, J.A.J. Productions, New York; and Randy Warren, WLOK, Memphis.



Tom Carroll, left, of Shaw Artists Corp., gets the address of Robert Roundtree of WAAA, Winston-Salem, N. C. In the background is Duke Wade of Shaw Artists. Shaw is one of several music industry firms setting up a display in the Waldorf-Astoria Hotel, site of the convention.



More than 200 r&b air personalities and music industry executives registered the first day of the convention, with more than twice that expected to arrive by the weekend. Registering members at left is Beatrice Elmore, deejay at WHAT, Philadelphia.



Discussing record business were, from left, Robert J. Sye of Duke Records; Casey Chunningham, program director of KCOH, Houston, and Harold Berkman, national promotion man for MGM Records.



Carl Proctor, national promotion man for Scepter-Wand Records, left, talks with Robert Gordon; Cecil Holmes, national promotion man for Cameo/Parkway Records; and Allyn Lee, WARX, Montgomery, Ala.



From left, Mickey Wallich of ABC Records; Jack Holmes, WRAR, Norfolk, Va.; Julie Rifkind, president of Boom Records; Phil Medley of Starflower Productions, New York; and songwriter-producer Hal Freedman.



From left, Jerry Thomas, WNOK, Dallas; Bill Summers, WLOU, Louisville, Ky.; Ron Roessler, general manager of Bronco and Mustang Records; and Paul Politi, promotion man for Bronco and Mustang Records.



Sunny Jim Kelsey of WOL, Washington, left, talks with Jerry Myers, national promotion man of Smash, and Dennis Ganim, national promotion man of Mercury. Both record men were from the Chicago office. Seated is Bettie King of the New York office of Mercury.



The Jive Five helped out the United Artists Records booth by handing out sample albums to r&b deejays. From left, Eugene Pitt of the group, Willie Walker of WGIV, Charlotte; Richard Fisher and Casey Spencer of the group, and David Greenman, in United Artists sales.

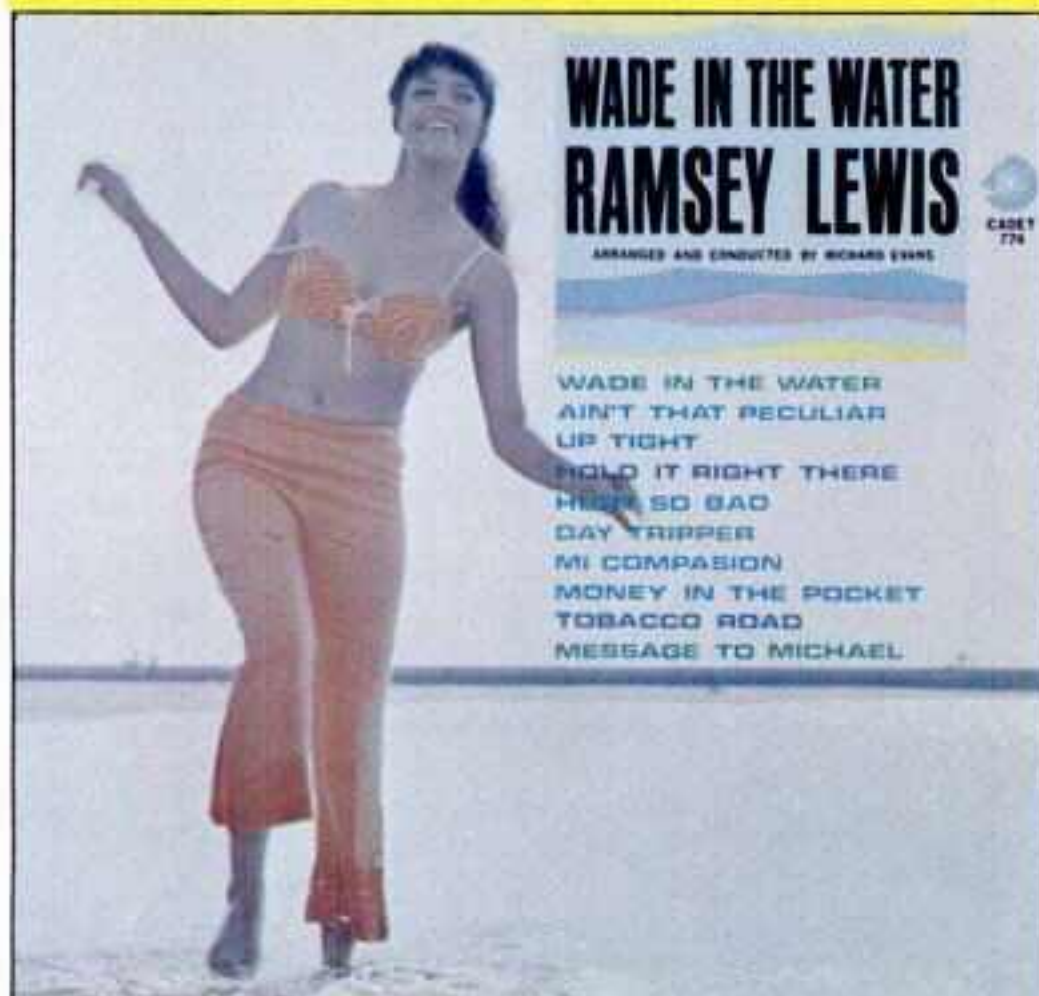


At the Capitol Records booth, from left, Claude Sterrett, Midwest r&b promotion man for the label; Lonell Conley of WAUG, Augusta, Ga.; and Bill Jamison, eastern r&b promotion man for Capitol.

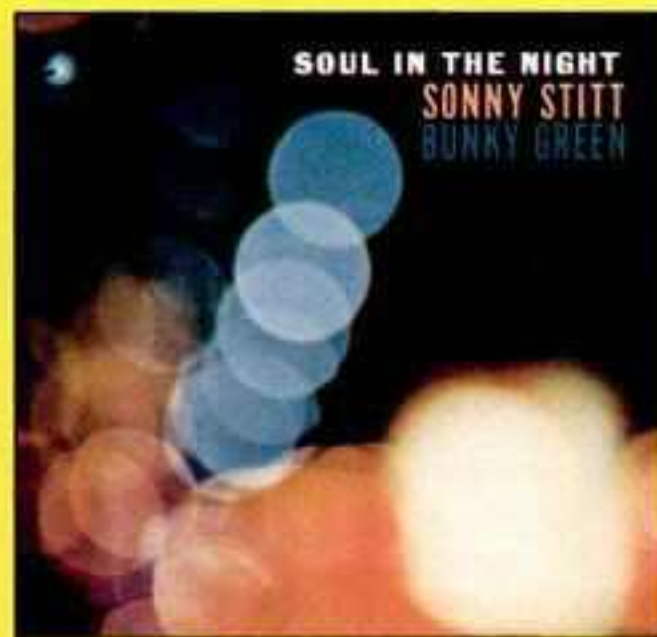
CHESSE
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to break the
sales barrier!



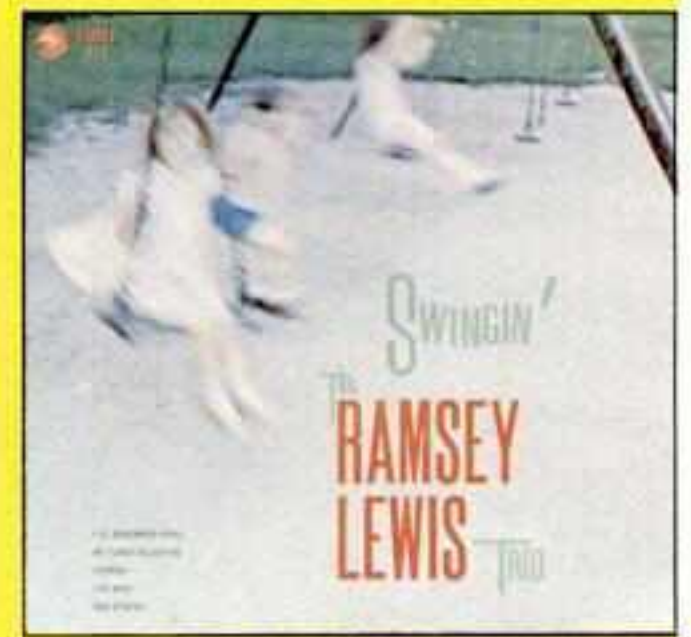
Ramsey Lewis/Wade In The Water
Cadet LP/LPS 774



Sonny Stitt & Bunky Green/Soul In The Night
Cadet LP/LPS 770



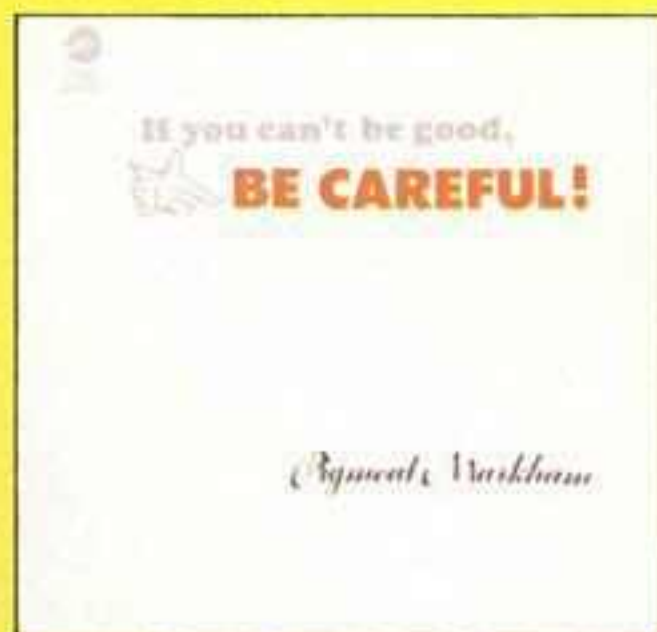
Kenny Burrell/The Tender Gender
Cadet LP/LPS 772



Ramsey Lewis/Swingin'
Cadet LP/LPS 771



Bobby Moore/Searching For My Love
Checker LP/LPS 3000



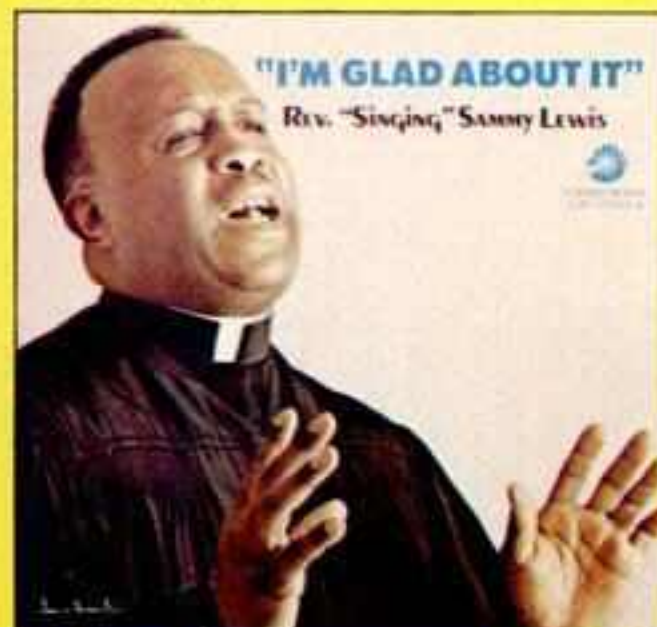
Pigmeat Markham/If You Can't Be Good
Chess LP 1505



Herb Lance/The Comeback
Chess LP/LPS 1506



Various Artists/Sing A Song Of Soul
Checker LP/LPS 2998



Rev. Singing Sammy Lewis/I'm Glad About It
Checker LP 10014



Harold Smith & His Majestic Choir/Just As I Am
Checker LP 10016



The Violinaires/The Fantastic Violinaires
Checker LP 10017

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Tennessee Ernie Ford **SPC-3047**

COUNTRY AND WESTERN

Ira & Charles Louvin **JM-6036**

Faron Young **JS-6037**

Queen Of Country
Jody Miller **JS-6038**

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The Pittsburgh Symphony Orchestra
Beethoven: Symphony No. 7 in A Major
The Pittsburgh Symphony Orch.
William Steinberg **SPC-4022**

Mendelssohn: Concerto in E Minor
Bruch: Concerto in C Minor
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BEETHOVEN
CONCERTO NO. 3 IN C MINOR, Op. 37
RUDOLF FIRKUSNY, Piano
The Philharmonia Orchestra
conducted by
Walter Susskind
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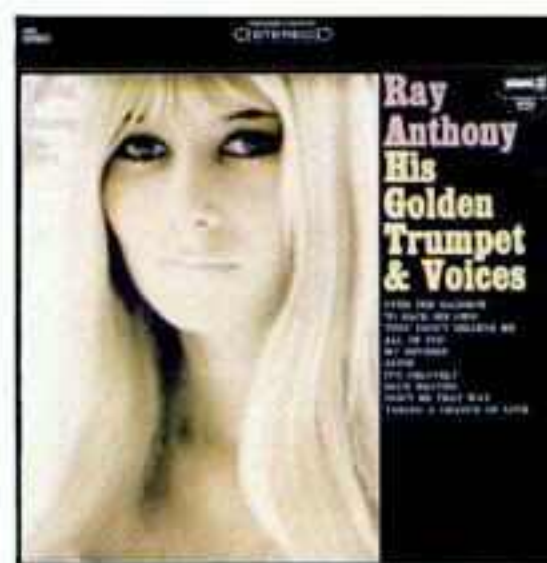
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Les Baxter SPC-3048



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Patsy Cline JM-6039



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Hank Locklin JS-6041



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The Paris Mitchell Voices SPC-3056
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- Beethoven: Sonata No. 9 in A Major
Nathan Milstein, Violin
Artur Balsam, Piano SPC-4017
- Brahms: Concerto No. 1 in D Minor
Rudolf Firkusny, Piano
The Philharmonia Orch.
Walter Susskind SPS-4018
- Bizet: Suite from Carmen
Gounod: Ballet Music from Faust
The St. Louis Symphony Orch.
Walter Susskind SPC-4020
- Beethoven: Symphony No. 5 in C Minor
Symphony No. 8 in F Major
The Pittsburgh Symphony Orch.
William Steinberg SPC-4021
- Beethoven: Sonata No. 14 in C Sharp
Minor (Moonlight)
Sonata No. 8 in C Minor (Pathetique)
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Sonata No. 23 in F Minor (Appassionata)
Sascha Gorodnitzki, Piano SPC-4024

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Chopin: Concerto No. 2 in F Minor
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B Minor (Pathetique)
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ALBUM REVIEWS (continued)



POP SPOTLIGHT

PAINTER OF HITS

Lou Christie. MGM E 4394 (M); SE 4394 (S)

In a diversified program of hits which include "Painter" and "Rhapsody in the Rain," plus some new numbers, Christie has a strong sales item in this new package. Together with an up-tempo version of "Elusive Butterfly" and a well done "Shadow of Your Smile," he offers "Du Ronda" which has singles possibilities as does the easy rocker "Back Track."



COUNTRY SPOTLIGHT

THE DYNAMIC TOMMY COLLINS FEATURING IF YOU CAN'T BITE DON'T GROWL

Columbia CL 2510 (M); CS 9310 (S)

Young Tommy is truly a dynamic performer. In addition to the title tune—one of his big hits—this package includes "The Fool's Castle," "The Two Sides of Life," "Shindig in the Barn." Production by Don Law and Frank Jones is excellent.



POP SPOTLIGHT

PATTY DUKE'S GREATEST HITS

United Artists UAL 3535 (M); UAS 6535 (S)

Leading each side with one of her top selling singles, Patty Duke follows through with 10 numbers designed to corner the teen market. Her dynamic and powerpacked delivery of "All I Have to Do is Dream" and "Yesterday," further add to this winning package.



COUNTRY SPOTLIGHT

THE DRIFTER

Marty Robbins. Columbia 2527 (M); CS 9327 (S)

This is must merchandise for c&w outlets. Robbins is in great voice on these sides, which include "Meet Me Tonight in Laredo," "The Wind Goes," "Cry Stampede" and more. Production values are tops.

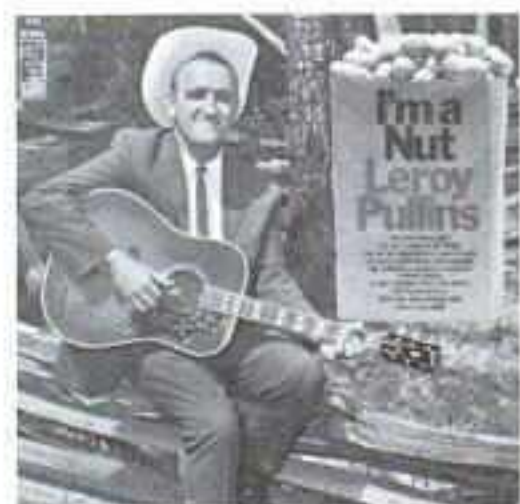


POP SPOTLIGHT

THE FURTHER ADVENTURES OF THE MEXICALI SINGERS

Warner Bros. W 1651 (M); WS 1651 (S)

With just a tinge of the Swingle Singers and Herb Alpert's Tijuana Brass, the Mexicali Singers have a chartbuster here, with this delightful, well programmed package. Produced by Anita Kerr, tunes range from "All My Loving" to "Chanson d'Amour." "Two Mexican Donkeys" is outstanding.



COUNTRY SPOTLIGHT

I'M A NUT

Leroy Pullins. Kapp KL 1488 (M); KS 3488 (S)

Leroy Pullins hit the nation with a hilarious "I'm a Nut" number. Not only that tune, which is still high on the country chart, but others like "The Taterville Women's Auxiliary Sewing Circle" and "I've Got a Sore in My Heart" will pave the way to strong sales action on this album.



POP SPOTLIGHT

DELLA REESE LIVE

ABC ABC 569 (M); ABCS 569 (S)

Sharing billing with Della Reese on this one is the combo of Bill Doggett on organ, Gerald Wiggins on piano, Ray Brown on bass, Herb Ellis on guitar and Shelly Manne on drums. Both Miss Reese and the combo are in rare form. The live performance gives the album an excitement and immediacy.



COUNTRY SPOTLIGHT

JUST BEFORE DAWN

Hugh X. Lewis. Kapp KL 1494 (M); KS 3494 (S)

Hugh X. Lewis, one of the most promising comers in the country field, gives excellent renditions of "You Belong to My Heart," and "Missing You," but it is with "Just Before Dawn" that he really scores. A great tune with a great performance. Fine production by Paul Cohen.

NEW ACTION ALBUMS

★ NATIONAL BREAKOUTS

THE PETER, PAUL & MARY ALBUM

Warner Bros. W. 1648 (M); WS 1648 (S) (925-01648-3; 925-01648-5)

FIFTH DIMENSION

Byrds, Columbia CL 2549 (M); CS 9349 (S) (350-02549-3; 350-09349-5)

THE KINKS GREATEST HITS

Reprise R 6217 (M); RS 6217 (S) (780-06217-3; 780-06217-5)

★ 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.

WHO'S AFRAID OF VIRGINIA WOOLF? . . .

Soundtrack, Warner Bros. B 1656 (M); BS 1656 (S) (925-01656-3; 925-01656-5)

ARABESQUE . . .

Henry Mancini, RCA Victor LPM 3623 (M); LSP 3623 (S) (775-03623-3; 775-03623-5)

WE MUST BE DOING SOMETHING RIGHT! . . .

Joe Cuba Sextet, Tico LP 1133 (M); SLP 1133 (S) (860-01133-3; 860-01133-5)

TEQUILA . . .

Wes Montgomery, Verve V 8653 (M); V6-8653 (S) (895-08653-3; 895-68653-5)

SUFFER TIME . . .

Dottie West, RCA Victor LPM 3587 (M); LSP 3587 (S) (775-03587-3; 775-03587-5)

ROAD RUNNER . . .

Jr. Walker & the All Stars, Soul SLP 703 (M); S 703 (S) (821-00703-3; 821-00703-5)

DREAM DANCING—TODAY . . .

Ray Anthony, Capitol T 2457 (M); ST 2457 (S) (300-02457-3; 300-02457-5)

REVOLVER . . .

Beatles, Capitol T 2576 (M); ST 2576 (S) (300-02576-3; 300-02576-5)

I COULDN'T LIVE WITHOUT YOUR LOVE . . .

Pet Clark, Warner Bros. W 1645 (M); WS 1645 (S) (925-01645-3; 925-01645-5)

GO AHEAD AND CRY . . .

Righteous Brothers, Verve V 5004 (M); V6-5004 (S) (895-05004-3; 895-65004-5)

RAIN FOREST . . .

Walter Wanderley, Verve V 8658 (M); V6-8658 (S) (895-08658-3; 895-68658-5)

SOUL BROTHERS #1 . . .

James Brown, King 985 (M); S 985 (S) (615-00985-3; 615-00985-5)

HOOCHIE COOCHE MAN . . .

Jimmy Smith, Verve V 8667 (M); V6-8667 (S) (895-08667-3; 895-68667-5)

WHAT DID YOU DO IN THE WAR, DADDY? . . .

Henry Mancini, RCA Victor LPM 3648 (M); LSP 3648 (S) (775-03648-3; 775-03648-5)

SERGIO MENDES & BRASIL '66 . . .

A&M LP 116 (M); SP 4116 (S) (108-00116-3; 108-04116-5)



COUNTRY SPOTLIGHT

WINE, WOMEN & WALKER

Charlie Walker. Epic LN 24209 (M); BN 26209 (S)

Especially bright and bouncy tunes like "Back in My Baby's Arms Again" and "Little Old Headache-maker Me," supported by "Little Old Wine Drinker" give this album by Charlie Walker a tremendous amount of sales power that should put it on the country charts fast. The tunes all have a dance beat.



CLASSICAL SPOTLIGHT

MAHLER: SYMPHONY NO. 7 (2-12" LP's)

New York Philharmonic (Bernstein). Columbia M2L 339 (M); M2S 739 (S)

Bernstein and the Philharmonic add still another laurel to their successful Mahler readings, in this revised two-record package. And with the Mahler resurgence, this should prove a best seller quickly.



CLASSICAL SPOTLIGHT

BARTOK: CONCERTO FOR ORCHESTRA

Berlin Philharmonic (Karajan). Deutsche Grammophon SLPM 139 0003 (S)

Probably the best recording to date of Bartok's major autobiographical work. Orchestra and conductor make it dance with emotion and vivid color. Brooding and melancholy, spirited and zesty the mood is captured with detail and vigor. Karajan handles it all beautifully.

Continued



COUNTRY SPOTLIGHT

SMASHES

Don Cherry. Monument MLP 8049 (M); SLP 18049 (S)

A bouncy, rhythmic background behind Cherry's fine dynamic voice makes this package sure to make the charts. Aptly titled, this album has strong pop potential. "After I'm Number One" and "I Love You Drops" are two of the many outstanding selections.



CLASSICAL SPOTLIGHT

COPLAND: MUSIC FOR A GREAT CITY/STATEMENTS

London Symphony Orch. (Copland). CBS 32 11 0001 (M); 32 11 0002 (S)

Two works by the dean of American classical composers are presented on record for the first time. "Music for a Great City" derives, in part, from the film score Copland wrote for "Something Wild." It captures the frenzy and excitement of Manhattan as few other musical efforts have. The London Symphony Orchestra, conducted by Copland, is superb.

ALBUM REVIEW POLICY

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

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22 16 0033/22 16 0034 Stereo



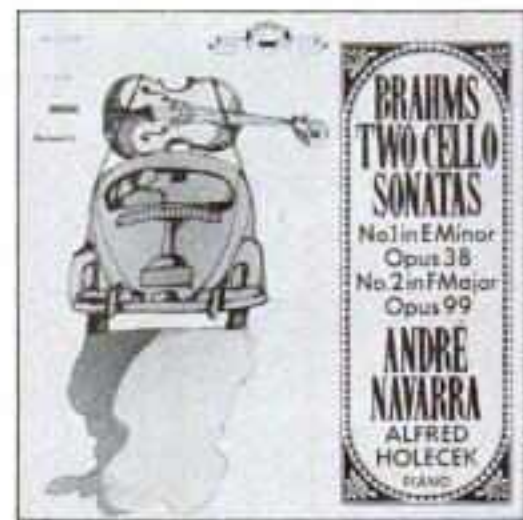
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22 16 0023/22 16 0024 Stereo



22 16 0021/22 16 0022 Stereo



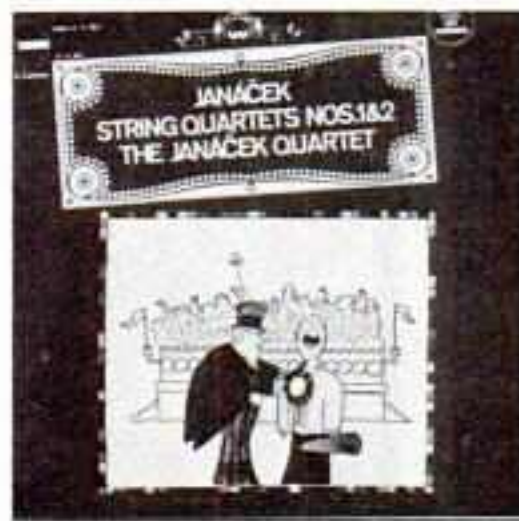
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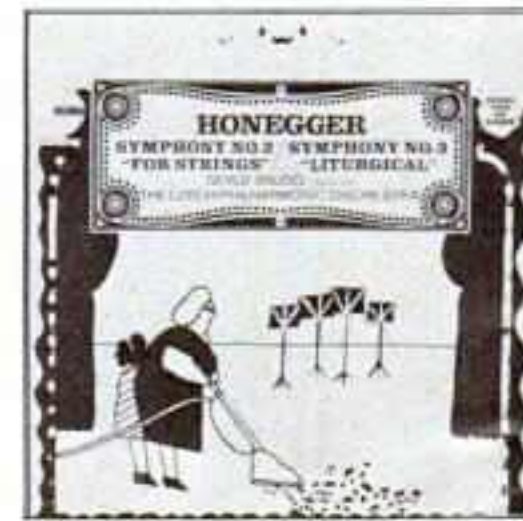
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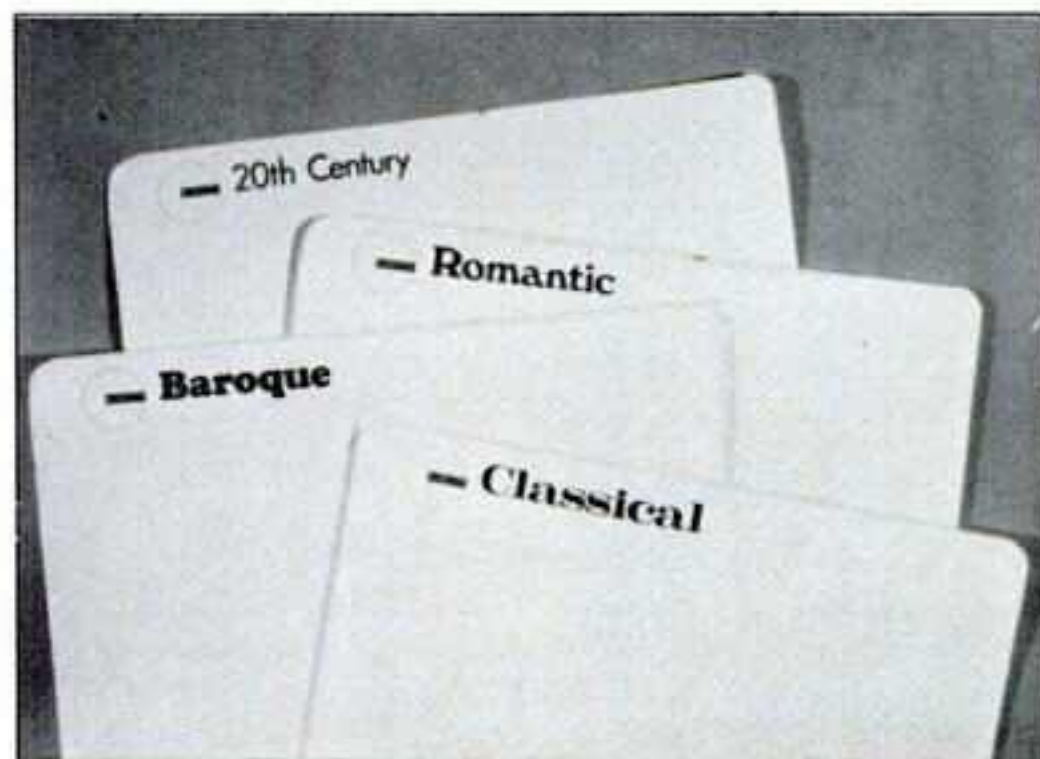
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Table 1: Top 100 chart listing songs, artists, and chart positions. Includes a 'Billboard Award' icon for 'WHAT NOW MY LOVE'.

Table 2: Top 100 chart listing songs, artists, and chart positions.

Table 3: Top 100 chart listing songs, artists, and chart positions.

*EDP Mono and Stereo Numbers are supplied for the benefit of record buyers employing electronic data processing for ordering and inventory control.

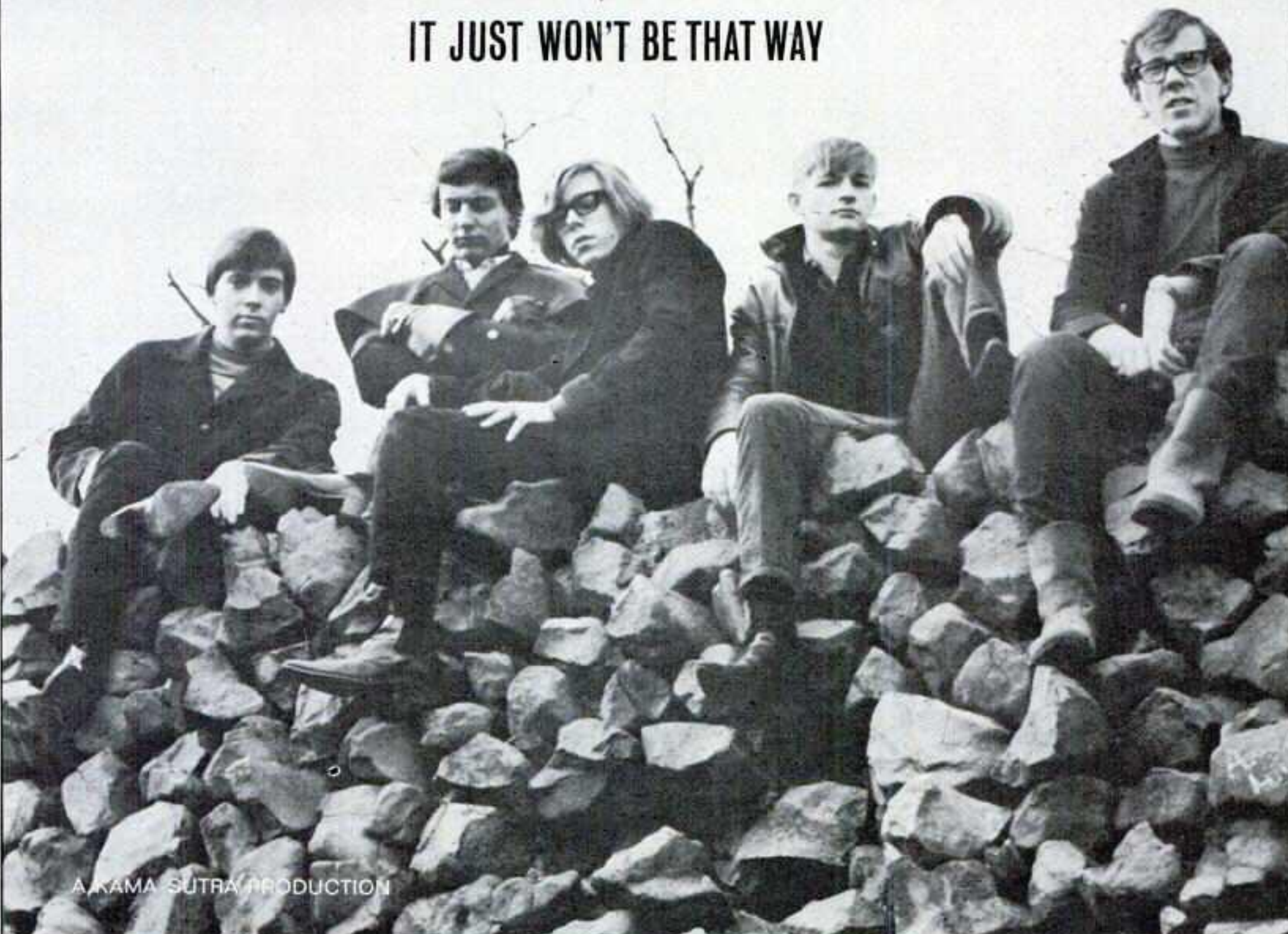
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ALBUM REVIEWS (continued)



CLASSICAL SPOTLIGHT
MONTSERRAT CABALLE SINGS SONGS OF ENRIQUE GRANADOS
 RCA Victor LM 2910 (M); LSC 2910 (S)

Miss Caballe sings these 17 Granados times with a simplicity and directness of style that makes for highly enjoyable listening. Will be another best seller for the talented soprano, whose warmth and richness of voice are amply displayed here.



CLASSICAL SPOTLIGHT
HENZE: 5 SYMPHONIEN (2-12" LPs)
 Berliner Philharmoniker (Henze). Deutsche Grammophon SLPM 139 203/204 (S)

The 40-year-old composer conducts his own five symphonies here in a two-record set filled with tremendous impact and a bursting vitality. The Symphony No. 2, for example, has a finale of majestic excitement. These are all precious symphonies which will long endure, and should mean worldwide recognition for Henze.



JAZZ SPOTLIGHT
GARY MCFARLAND PROFILES
 Impulse A 9112 (M)

An important happening in jazz! A big band of superb quality playing a concert of McFarland originals at Philharmonic Hall. Jazz fans will recognize every player as a stellar performer and will relish McFarland's fresh and stimulating arrangements.



JAZZ SPOTLIGHT
REZA
 Terry Gibbs. Dot DLP 3726 (M); DLP 25726 (S)

Gibbs puts together a package of swingin', but not way out arrangements that should accumulate strong sales in the jazz and pop markets. Cuts are short enough to be picked up for radio airplay and each of the 12 selections stands on its own merit.



POLKA SPOTLIGHT
LIL' WALLY IN MIAMI BEACH
 Jay Jay 1097 (M); 5097 (S)

Little Wally's at it again, and the polka fans will dig this. The appeal is mainly for the Polish community, though other Central European ethnic groups in cities like Chicago and Milwaukee are Little Wally record buyers. Repertoire, performed in conventional polka style, includes "You're the Most Wonderful Mother," "Happy Schottische" and "Pistol Packin' Mama."



CLASSICAL SPOTLIGHT
BARTOK: BLUEBEARD'S CASTLE
 Christa Ludwig/Walter Berry/London Symphony Orch. (Kertesz). London A 4158 (M); OSA 1158 (S)

Bartok's only opera is both a moving and a highly interesting experience. Sung by Christa Ludwig and Walter Berry, it has dramatic force and overwhelming strength. Kertesz and the orchestra share in a shining, all-round effort. Notes and libretto are enclosed.



CLASSICAL SPOTLIGHT
LIEDER VON BEETHOVEN, SCHUBERT AND SCHUMANN
 Fritz Wunderlich. Deutsche Grammophon SLPM 139 125(S)

The young German tenor shows he's equally at home in lieder as on the operatic stage in this pressing of selections he's sung in concerts. Wunderlich's star should continue to climb with this impressive disk topped by Schumann's "Dichterliebe." The other side contains lieder by Beethoven, including "Adelaide," and Schubert, including "The Trout" and "Song of the Muses."



JAZZ SPOTLIGHT
THE FURTHER ADVENTURES OF EL CHICO
 Chico Hamilton. Impulse A 9114 (M)

Driving Latin jazz together with some disarming, dreamy stuff. Gabor Szabo's guitar is masterful. Clark Terry (trumpet) is at his best, Willie Bobo assists Chico on drums and several other greats join in for some exciting tracks. "My Romance," "Monday Monday" and "Evil Eye" are standouts.



JAZZ SPOTLIGHT
DIRTY DOG
 Kai Winding. Verve V 8661 (M); V6-8661 (S)

This outstanding jazz-pop has been flipping discoloque patrons of the New York Playboy Club. Three trombones and rhythm make for rock-solid sounds that defy you to stay off your feet! Fans will crank their phonos up full tilt and be delightfully overwhelmed. The title tune and "The Sidewinder" are representative swingers.



INTERNATIONAL SPOTLIGHT
THE LATIN ALBUM
 Jimmy Roselli. United Artists UAL 3544 (M); UAS 6544 (S)

This should sell well in the pop as well as in the Italian ethnic market. Roselli sings both in Italian and English, and the selections include such pop-Italian songs as "Innamorata" and "Come Back to Sorrento."

(Continued on page 41)

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Bernstein ML 6272/MS 6879/MQ 805
Bernstein THE AGE OF ANXIETY Philippe Entremont ML 6285/MS 6885/MQ 807
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IMPULSE

MEDITATIONS John Coltrane A-9110
THE FURTHER ADVENTURES OF EL CHICO Chico Hamilton A-9114
GARY McFARLAND: PROFILES A-9112
ADDITIONS TO FURTHER DEFINITIONS Benny Carter A-9116
A FLAT, G FLAT AND C Yusef Lateef A-9117
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SIMPATICO Gary McFarland, Gabor Szabo A-9122

LONDON

BEETHOVEN'S NINTH SYMPHONY Hans Schmidt-Isserstedy A-4159/OSA-1159
conducting the Vienna Philharmonic Orchestra
Antoine D'Auvergne THE BARTERERS 174.154/SXL 20.154
Claude Balbastre FOUR QUARTET SONATAS 174.153/SXL 20.153
Andre Campra FRENCH CANTATAS 174.147/SXL 20.147
George Barnard Shaw ST. JOAN Barbara Jefford RG 470-1-2/ZRG 5470-1-2
I MUST BE TALKING TO MY FRIENDS Michael Mac Liammoir RG 493
MARISA ROBLES PLAYS THE HARP MUSIC OF SPAIN RG 457/ZRG 5457
Mendelssohn STRING SYMPHONIES NO. 9, NO. 10, NO. 12 RG 467/ZRG 5467

Messiaen LA NATIVITE DU SEIGNEUR Simon Preston RG 447/ZRG 5447
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MACE

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J. S. BACH: MOTETS M9016
J. S. BACH: FLUTE SONATAS—Vol. 1 M9017
Bach, Von Hessen GERMAN LITURGICAL MUSIC M9022
PAGANINI M9025
CLASSICS OF THE EARLY 18TH CENTURY M9021

NONESUCH

Handel WATER MUSIC The Hague Philharmonic Orchestra, Pierre Boulez, conductor H-1127/H-71127

PHILIPS

Beethoven PIANO SONATAS: No. 17/No. 18 PHC 9001
Rameau CASTOR ET POLLUX, BALLET SUITE/Gluck ORPHEE PHC 9002
Telemann DON QUIXOTE SUITE/SUITES FOR ORCHESTRA G
AND C/ DANCE SUITE PHC 9003
Geminiani CONCERTI GROSSI, OPUS 7 PHC 9010
Ravel PIANO MUSIC Werner Haas PHC 2-001
Handel WATER MUSIC (Complete) PHC 9016
Bach TEN CHORALE PRELUDES Marcel Dupre PHC 9017
Ives SONATAS FOR VIOLIN AND PIANO/Bartok SONATA
NO. 2 FOR VIOLIN AND PIANO PHC 2-002
Schubert PIANO TRIOS Beaux Arts Trio PHC 2-003
Mozart BASTIEN UND BASTIENNE (Complete) PHC 9024

RCA Victor

Wagner LOHENGRIN Sandor Konya, Lucine Amara LM/LSC 6710
SONGS OF ENRIQUE GRANADOS Montserrat Caballe LM/LSC 2910
J. S. BACH LUTE SUITES NOS. 1 AND 2 Julian Bream LM/LSC 2896
RAYMOND LEWENTHAL: THE OPERATIC LISZT LM/LSC 2895
ANDRE PREVIN CONDUCTS RACHMANINOFF SYMPHONY NO. 2 LM/LSC 2899
NEW MUSIC FOR THE PIANO Robert Helps LM/LSC 7042

SOLID STATE

BRASS ON FIRE Manny Albam SS 18000/SM 17000
THE BIG BAND Jimmy McGriff SS 18001/SM 17001
A BAG FULL OF SOUL Jimmy McGriff SS 18002/SM 17002
THE JAZZ ORCHESTRA Thad Jones, Mel Lewis SS 18003/SM 17003
EXOTICA 1970 Kokee Band SS 18004/SM 17004
WILL RONSON PRESENTS THE IN CROWD SINGERS SS 18005/SM 17005

VANGUARD

Mozart SERENADE IN B FLAT MAJOR Stokowski VRS 1158/VSD 71158
Schubert SONATA IN C MINOR, SONATA IN C MAJOR, GERMAN
DANCES OP. 33 Alfred Brendel VRS 1157/VSD 71157
Haydn SYMPHONY #70 IN D MAJOR, #59 IN A MAJOR Blum VRS 1161/VSD 71161
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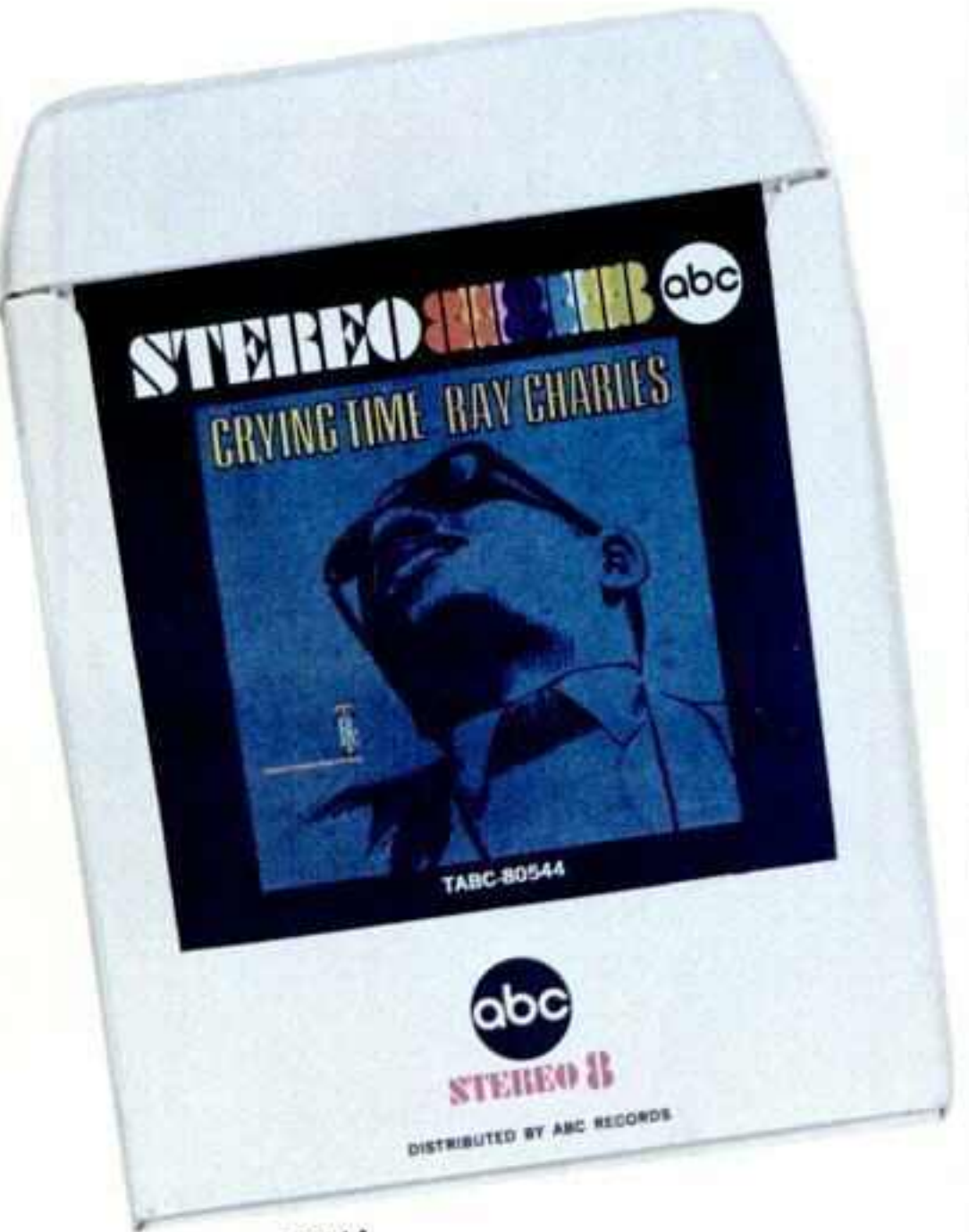
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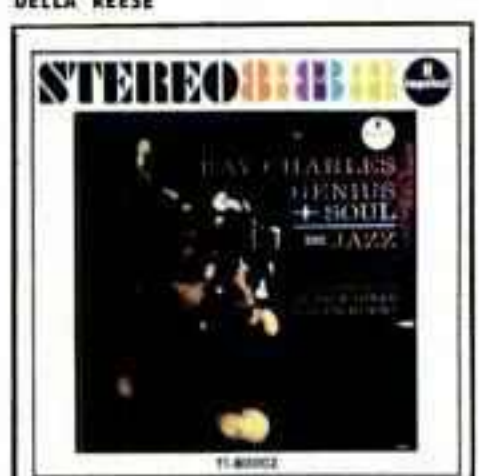
COMMAND-898-ONE OF THOSE SONGS, THE RAY CHARLES SINGERS



ABC-TABC-80150-EYDIE GORME



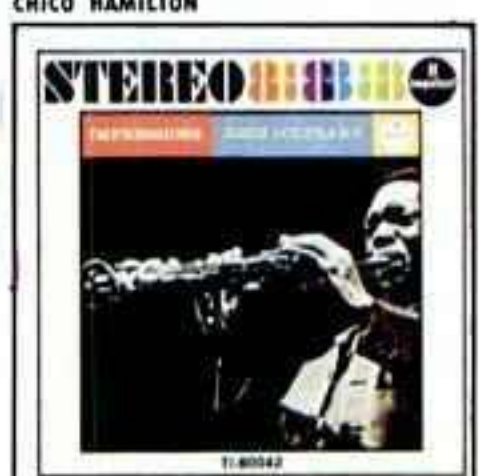
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IMPULSE-TI-80002-GENIUS + SOUL JAZZ, RAY CHARLES



IMPULSE-TI-80082-CHIC CHIC CHICO, CHICO HAMILTON



IMPULSE-TI-80042-IMPRESSIONS, JOHN COLTRANE



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ABC-TABC-80246-IN LOVE, EYDIE GORME



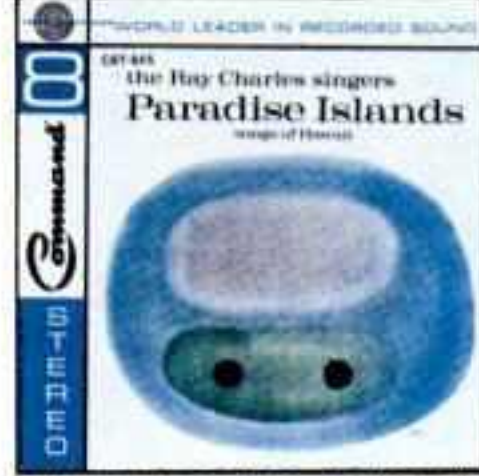
IMPULSE-TI-80029-PASSIN' THRU, CHICO HAMILTON QUINTET



IMPULSE-TI-80093-LATIN SHADOWS, SHIRLEY SCOTT



IMPULSE-TI-80073-EVERYBODY LOVES A LOVER, SHIRLEY SCOTT



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COMMAND-822-FAR AWAY PLACES, ENOCH LIGHT



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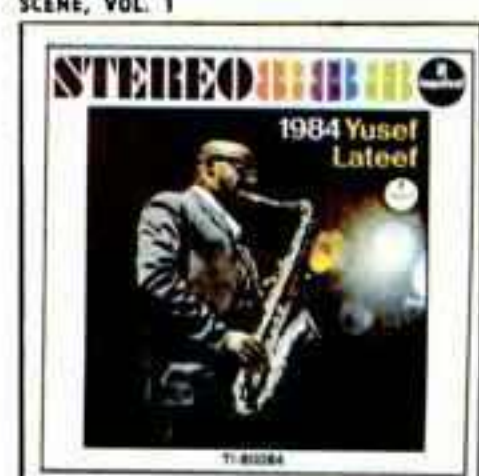
ABC-TABC-80300-WE GOT US, EYDIE GORME/STEVE LAWRENCE



IMPULSE-TI-80050-COLTRANE LIVE AT BIRDLAND



IMPULSE-TI-80099-THE DEFINITIVE JAZZ SCENE, VOL. 1



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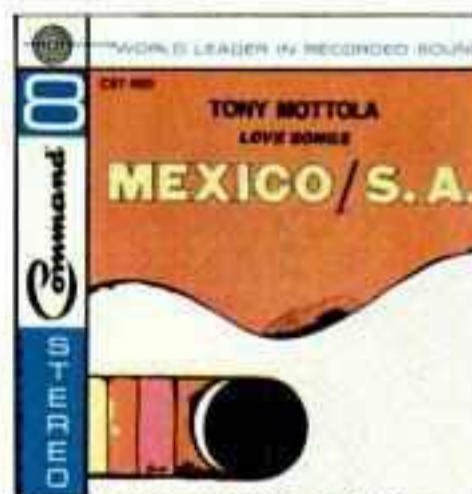
COMMAND-850-FAR AWAY PLACES-VOL. 2, ENOCH LIGHT



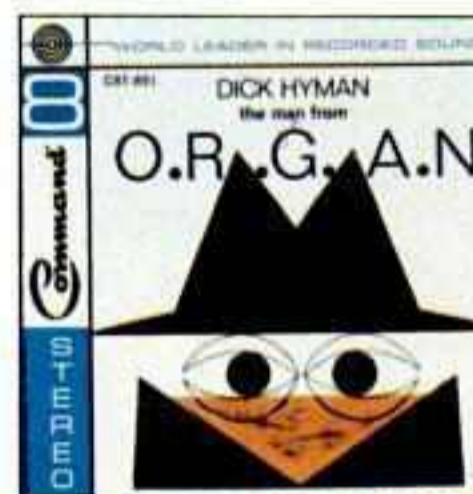
COMMAND-867-DIMENSION 3, ENOCH LIGHT



COMMAND-874-SONGS FOR LONESOME LOVERS, THE RAY CHARLES SINGERS



COMMAND-889-MEXICO/S.A., TONY MOTTOLA



COMMAND-891-THE MAN FROM O.R.G.A.N., DICK HYMAN



COMMAND-893-FEVER! DOC SEVERINSON



COMMAND-843-CAROUSEL, ALFRED DRAKE/ROBERTA PETERS



COMMAND-847-ROMANTIC GUITAR, TONY MOTTOLA



COMMAND-856-ELECTRO-DYNAMICS, DICK HYMAN



COMMAND-869-FIESTA!-CHARLES MAGNANTE



COMMAND-883-HIGH-WIDE & WONDERFUL, DOC SEVERINSON



COMMAND-890-YOUNG LOVERS ON BROADWAY, THE RAY CHARLES SINGERS



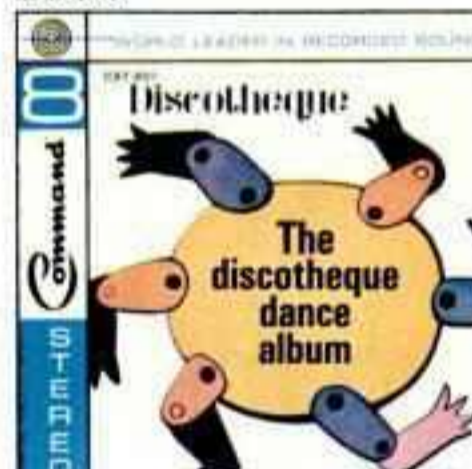
ABC-TABC-80410-MODERN SOUNDS IN C&W MUSIC, RAY CHARLES



ABC-TABC-80451-FLAMENCO REFLECTIONS, SABICAS



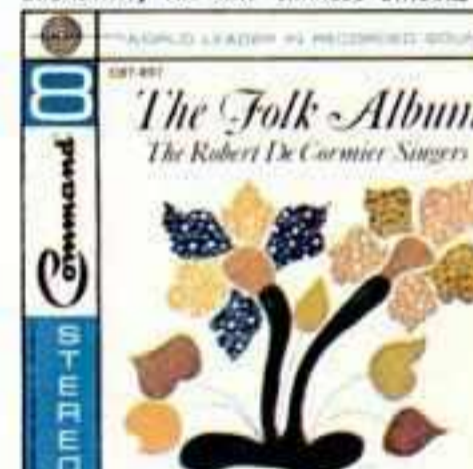
ABC-TABC-80515-GREATEST HITS, THE IMPRESSIONS



COMMAND-892-THE DISCOTHEQUE DANCE ALBUM



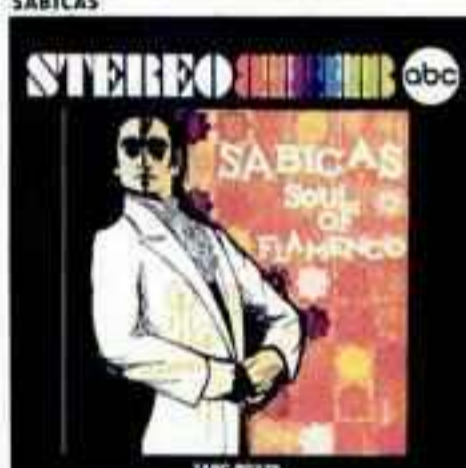
COMMAND-894-1966 MAGNIFICENT MOVIE THEMES



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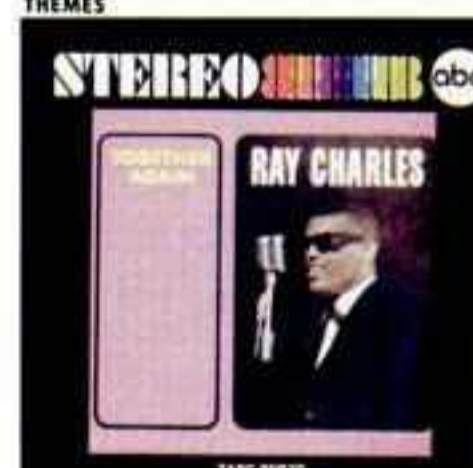
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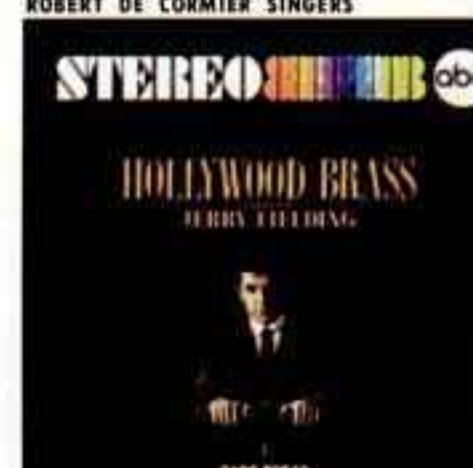
ABC-TABC-80415-GREATEST HITS, RAY CHARLES



ABC-TABC-80469-OUR BEST TO YOU, STEVE LAWRENCE & EYDIE GORME



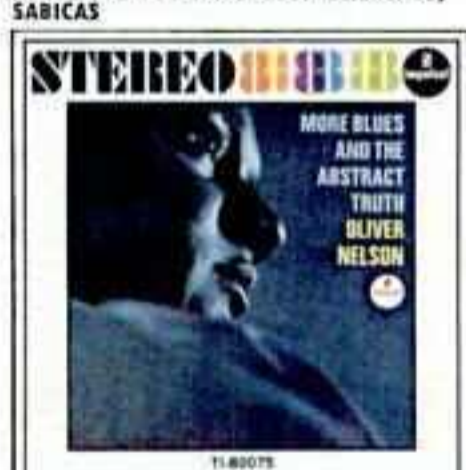
ABC-TABC-80520-TOGETHER AGAIN, RAY CHARLES



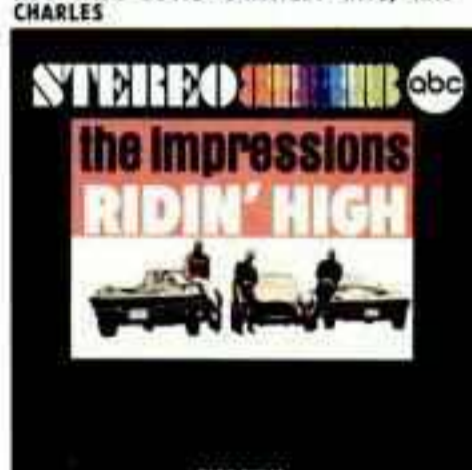
ABC-TABC-80542-HOLLYWOOD BRASS, JERRY FIELDING



IMPULSE-TI-80069-YUSEF LATEEF LIVE AT PEP'S



IMPULSE-TI-80075-MORE BLUES & THE ABSTRACT TRUTH, OLIVER NELSON



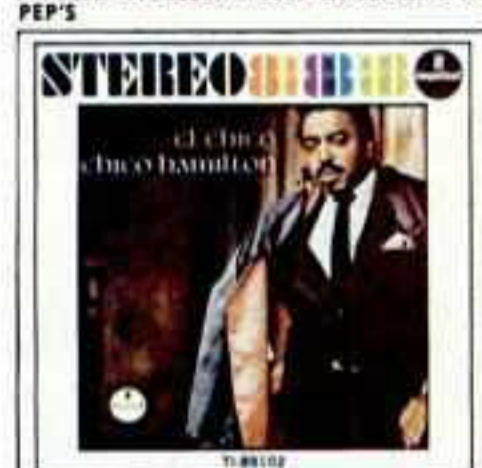
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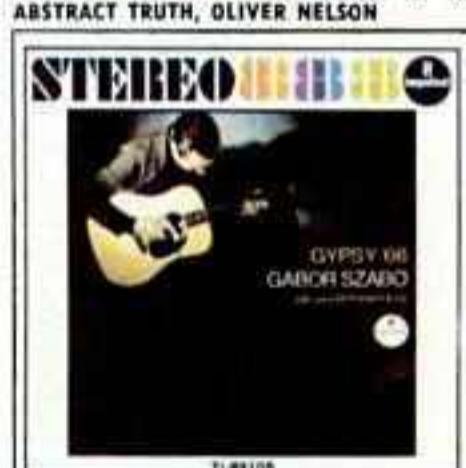
ABC-TABC-80572-MEMORIES, EYDIE GORME & STEVE LAWRENCE



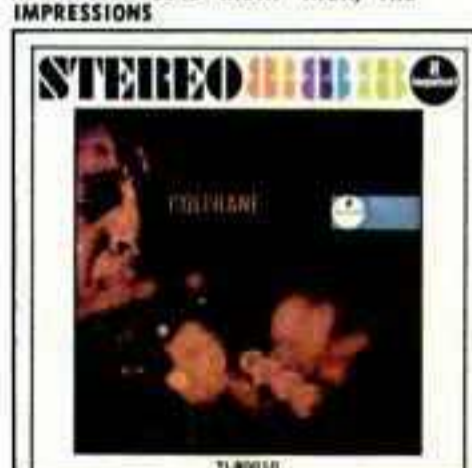
DUNHILL TD-85006



IMPULSE-TI-89102-EL CHICO, CHICO HAMILTON



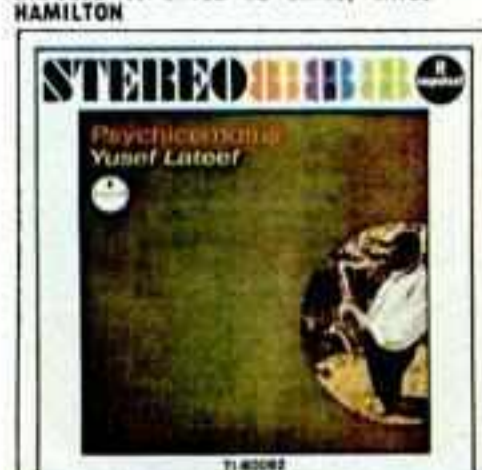
IMPULSE-TI-89105-GYPSY '66, GABOR SZABO



IMPULSE-TI-80010-COLTRANE AT THE VILLAGE VANGUARD



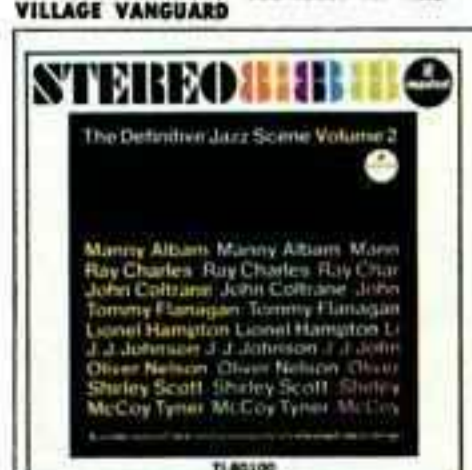
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IMPULSE-TI-80092-PSYCHICMOTUS, YUSEF LATEEF



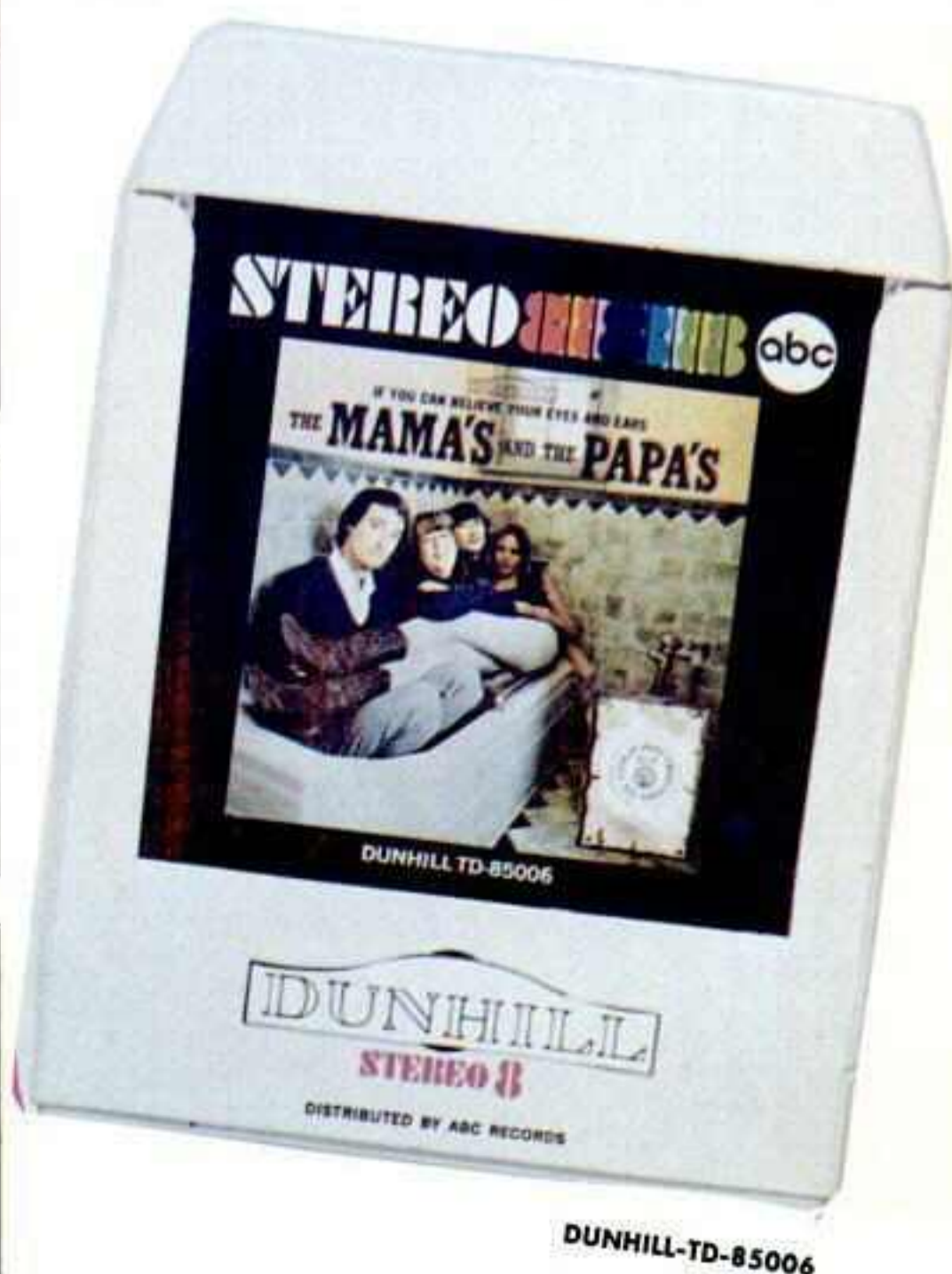
IMPULSE-TI-80094-NEW THING AT NEWPORT, JOHN COLTRANE/ARCHIE SHEPP



IMPULSE-TI-80100-THE DEFINITIVE JAZZ SCENE, VOL. 2



IMPULSE-TI-89104-TIJUANA JAZZ, GARY McFARLAND/CLARK TERRY



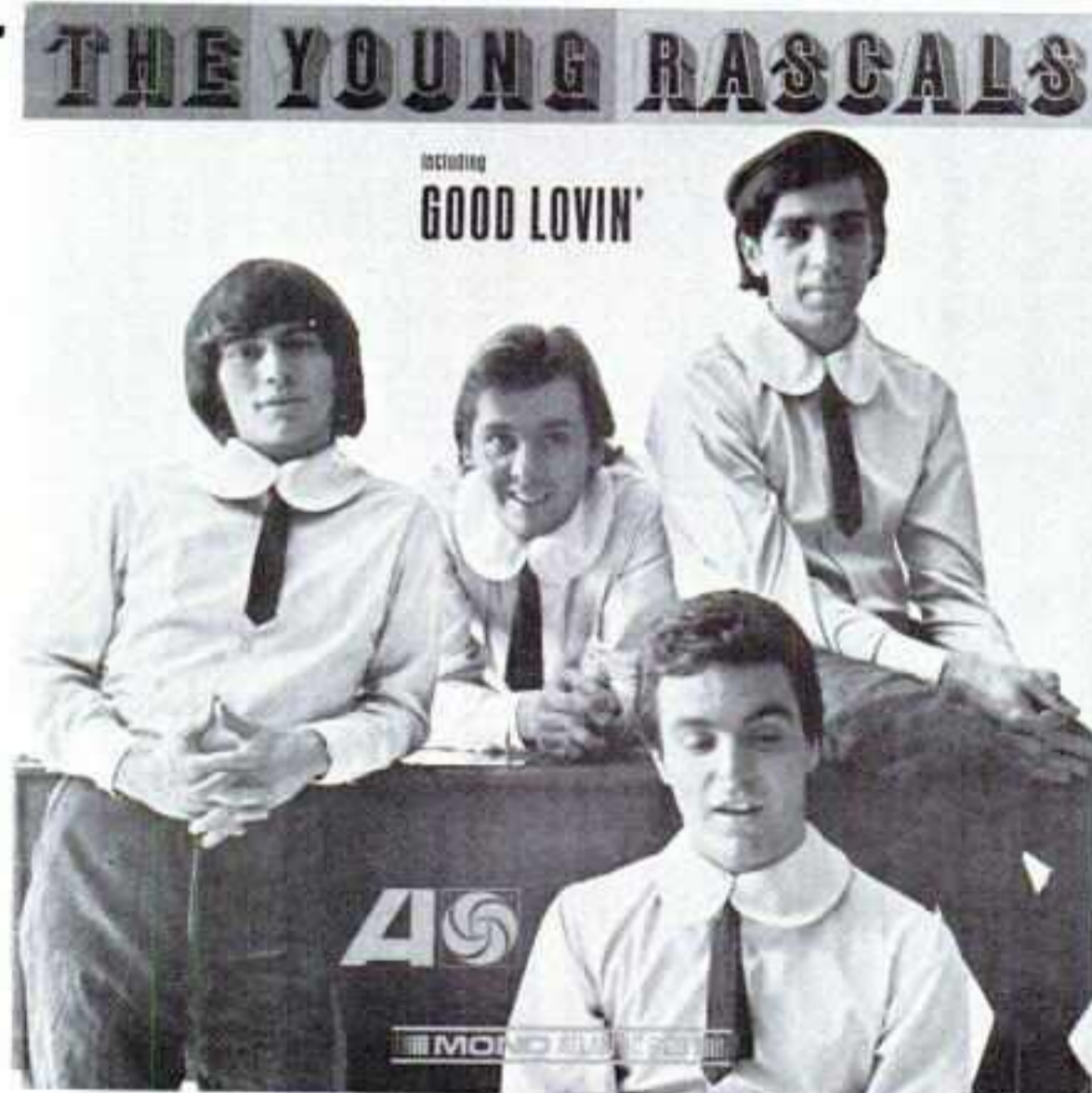
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ALBUM REVIEWS (continued)

SPECIAL MERIT PICKS

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

• Continued from page 36

POP SPECIAL MERIT

BEAU BRUMMELS 66

Warner Bros. W 1664 (M); WS 1644 (S)

For their initial release on Warner Bros., the Beau Brummels come up with some interesting arrangements of hit songs. "You've Got to Hide Your Love Away" is a natural for the group.

POP SPECIAL MERIT

THE VERY BEST OF B. J. THOMAS

Hickory LPM 133 (M)

"Billy and Sue" climbed to No. 34 on Billboard's Hot 100 Chart, positive proof that this album will have bonus sales action throughout the nation since it includes the hit. Other tunes are "Come Home to Me," "Viet Nam" and "Chains of Love."

POP SPECIAL MERIT

BIG BANDS & BALLADS

Buddy Greco. Reprise R 6220 (M); RS 6220 (S)

Buddy Greco's relaxed and intimate approach to music has won him many converts, and this album should win him a few more. The performance is warm and sensitive. Arrangements are outstanding.

CLASSICAL SPECIAL MERIT

THE OPERATIC LISZT: HEXAMERON/REMINISCENCES DE NORMA

Raymond Lewenthal. RCA Victor LM 2895 (M); LSC 2895 (S)

A virtuoso performance of virtuoso material. In the "Hexameron" Lewenthal displays his considerable talent in variations by Liszt, Thalberg, Pixis, Herz, Czerny and Chopin on a theme from "I Puritani." The other side contains a rich reading of a Liszt fantasy on another Bellini opera, "Norma."

CLASSICAL SPECIAL MERIT

DONIZETTI: IL CAMPANELLO

Various Artists, Ettore Gracis. Deutsche Grammophon. SLP 139 123 (S)

Opera buffs will be interested in this charming novelty from the prolific Donizetti. Comic tale of apothecary whose wedding night is spoiled by his young wife's former suitor is skillfully played by the company of the Teatro La Fenice of Venice. Basso buffo Alfred Mariotti as the harassed husband and soprano Emma Bruno de Sanctis as his spouse are standouts.

CLASSICAL SPECIAL MERIT

CHOPIN: NOCTURNES NO. 1-10

Tamas Vasary. Deutsche Grammophon SLP 136 486 (S)

Vasary plays Nocturnes 1-10 with adept and understanding hands which should make this record a favorite. Here's quality, gentleness and firmness in a variety of shading, all performed skillfully.

CLASSICAL SPECIAL MERIT

SCHUMANN: FANTASIA IN C MAJOR, OP. 17/ETUDES SYMPHONIQUES OP. 13

Vladimir Ashkenazy. London CH 9471 (M); CS 6471 (S)

Ashkenazy gives a conventional yet impressive reading of both pieces. The Fantasia, with its tenderness and bold structure, gets the better treatment. The slow finale is a high point, full of feeling. The Etudes flows smoothly and is satisfactory.

CLASSICAL SPECIAL MERIT

RACHMANINOFF: SYMPHONY NO. 2

Andre Previn. RCA Victor LM 2899 (M); LSC 2899 (S)

Previn makes good use of the London Symphony's skills on a vast ranging reading which makes for easy listening. There is much excitement, dramatically enforced in this interpretation. It's another plus record for conductor and orchestra and bound to please.

COMEDY SPECIAL MERIT

ALLAN SHERMAN — LIVE!!! (HOPING YOU ARE THE SAME)

Warner Bros. W 1649 (M); WS 1649 (S)

This should do well, based on the impetus of his previous albums, but the quality is not up to his standard. The A side (M) is rather weak, but the B side picks up, particularly with "Son of Peyton Place," "Second Hand Nose" and "Sam You Made the Pants Too Long."

JAZZ SPECIAL MERIT

UNITY

Larry Young. Blue Note 4221 (M)

The combination of organist Larry Young, Woody Shaw on trumpet, Joe Henderson, tenor sax, and drummer Elvin Jones should make this a sureshot for jazz fans. Blue Note's got a solid seller here.

JAZZ SPECIAL MERIT

OUR MANN FLUTE

Herbie Mann. Atlantic 1464 (M); SD 1464 (S)

Free and easy jazz with Latin spicing. Mann and the big band swing on "Philly Dog," sing sweetly on "The Theme From 'This Is My Beloved,'" do a little mariachi with "Happy Brass" and have some fun with "Frere Jacques." Altogether a Mann-fan album—which includes a lot of pop-jazz buyers.

INTERNATIONAL SPECIAL MERIT

TE NECESITO

Javier Solis. Columbia EX 5170 (M); ES 1870 (S)

Solis works with a full orchestra rather than with his usual mariachi accompaniment. The result is that his romantic Latin ballads are even more romantic. The repertoire is entirely Latin-American, most of which isn't too familiar north of the border.



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

THE BIGGEST TWANG OF THEM ALL

Duane Eddy. Reprise R 6218 (M); RS 6218 (S)

COME SPY WITH ME

Hugo Montenegro & His Orch. RCA Victor LPM 3540 (M); LSP 3540 (S)

TODAY'S GOLDEN HITS

Andre Kostelanetz & His Orch. Columbia CL 2534 (M); CS 9334 (S)

HARRY JAMES & HIS WESTERN FRIENDS

Dot DLP 3735 (M); DLP 25735 (S)

THE HAPPENING

Fire & Ice, Ltd. Capitol T 2577 (M); ST 2577 (S)

MISS PERRI LEE AT THE PARISIAN ROOM

Dot DLP 3729 (M); DLP 25729 (S)

MUSIC TO READ JAMES BOND BY, VOLUME TWO

Various Artists. United Artists UAL 3541 (M); UAS 6541 (S)

THE RETURN OF DAVID WHITFIELD

London LL 3477 (M); PS 477 (S)

REMEMBER ME

Billy Kenny. Dot DLP 3738 (M); DLP 25738 (S)

INTRODUCING JAYE KENNEDY

United Artists UAL 3542 (M); UAS 6542 (S)

THE AMERICAN PATROL

Warner Bros. W 1563 (M); WS 1563 (S)

WHAT NOW MY LOVE

Living Brass. RCA Camden CAL 996 (M); CAS 996 (S)

BREAKOUT SINGLES

★ NATIONAL BREAKOUTS

ELEANOR RIGBY

Beatles, Capitol 5715

CHERISH

Association, Valiant 747

★ 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.

FUNCTION AT THE JUNCTION . . .

Shorty-Long, Soul 35021 (Jobete, BMI) (San Francisco, New Orleans)

OPEN UP YOUR DOOR . . .

Richard and the Young Lions, Philips 40381 (Saturday, BMI) (St. Louis, New Orleans)

PSYCHOTIC REACTION . . .

Count Five, Double Shot 104 (Hot Shot, BMI) (Los Angeles)

96 TEARS . . .

? (Question Mark) & the Mysterians, Cameo 428 (Arguello, BMI) (Detroit)

I CHOSE TO SING THE BLUES . . .

Ray Charles, ABC 10840 (Metric, BMI) (New York)

SHE AIN'T LOVIN' YOU . . .

Distant Cousins, Date 1514 (Saturday, BMI) (Cleveland)

PUT IT BACK . . .

Sue Thompson, Hickory 1403 (Jack, BMI) (Baltimore)

GLORIA'S DREAM . . .

Belfast Gypsies, Loma 2051 (Living Legend, ASCAP) (Seattle)

BOOKER LOO . . .

Booker T & The M.G.'s, Stax 196 (Instrumental, BMI) (Pittsburgh)

EVERY MAN NEEDS A WOMAN . . .

J. B. Troy, Musicor 1188 (Catalogue, BMI) (Atlanta)

BABY I LOVE YOU . . .

Jimmy Holiday, Minit 32002 (Metric, BMI) (New Orleans)

WHEN YOU WAKE UP . . .

Cash McCall, Thomas 307 (Craggee & Special Agent, BMI) (New York)

COUNTRY

SLIPPIN' AROUND

Jimmy Wakely. Dot DLP 3711 (M); DLP 25711 (S)

SOMETHIN' FOR EVERYONE

Elton Britt. ABC 566 (M); ABCS 566 (S)

MOVIN' ON—LUKE THE DRIFTER

Songs for Hank Williams. MGM E 4380 (M); SE 4380 (S)

LITTLE MAN WITH THE BIG HEART

Bobby Lewis. United Artists UAL 3499 (M); UAS 6499 (S)

BLUEGRASS

Mac Wiseman. Dot DLP 3731 (M); DLP 25731 (S)

A SONG FOR EVERYONE

Don Reno. Monument MLP 8048 (M); SLP 18048 (S)

GREAT COUNTRY MUSIC, VOL. 1

Various Artists. Dot DLP 3732 (M); DLP 25732 (S)

CLASSICAL

HANDEL: WATER MUSICK

Sehola Cantorum Basiliensis (Wenzinger). Archiva ARC 73265 (S)

PALESTRINA: MISSA "TU ES PETRUS"/MISSA "ASSUMPTA EST MARIA"

The Regensburgh Cathedral Choir (Schrems). Archiva ARC 73241 (S)

SELECTED WORKS BY LOUIS COUPERIN

Various Artists. Archiva ARC 73261 (S)

JAZZ

PRAIRIE DOG

Duke Pearson. Atlantic 3005 (M); SD 3005 (S)

SMOKESTACK

Andrew Hill. Blue Note 4160 (M)

DIPPIN'

Hank Mobley. Blue Note 4209 (M)

SCOTCH & SOUL

Rufus Harley. Atlantic 3006 (M); SD 3006 (S)

FOLK

FAVORITE SONGS OF IRELAND

County Singers. London TW 91414 (M); SW 99414 (S)

SPOKEN WORD

A REPORTER REMEMBERS, VOLUME ONE; THE WAR YEARS (2-12" LP)

Edward R. Murrow. Columbia O2L 332 (M)

INTERNATIONAL

HEY, AMIGO!

T-to Los Panchos. Columbia CL 2520 (M); CS 9320 (S)



THREE-STAR ALBUMS

The three-star rating indicates moderate sales potential within each record's music category.

COUNTRY

GREAT COUNTRY MUSIC, VOL. 2. Various Artists. Dot DLP 3733 (M); DLP 25733 (S)

CLASSICAL

SELECTED WORKS BY JOHN DOWLAND. Studio der fruhen Musik (Binkley). Archiva ARC 73245 (S)

JAZZ

MEDITATIONS. John Coltrane. Impulse A 9110 (M)

COMEDY

LBJ ROAST. Eddie Schaffer. Atco 192 (M)

RELIGIOUS

DOWN BY THE RIVER SIDE. Jimmie McDonald. Zondervan ZLP 694 (M)

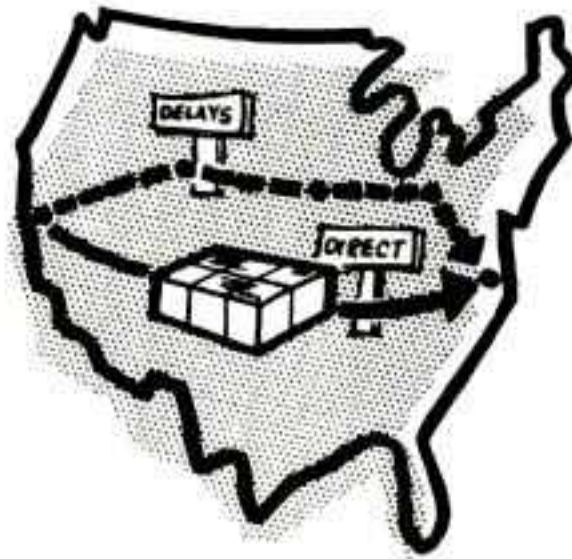
GOSPEL

SLABACH SISTERS QUARTET. Zondervan ZLP 696 (M)

INTERNATIONAL

SEBASTIAN SINGLE ENCHANTING ITALIAN MELODIES. Power SLP 1327 (S)

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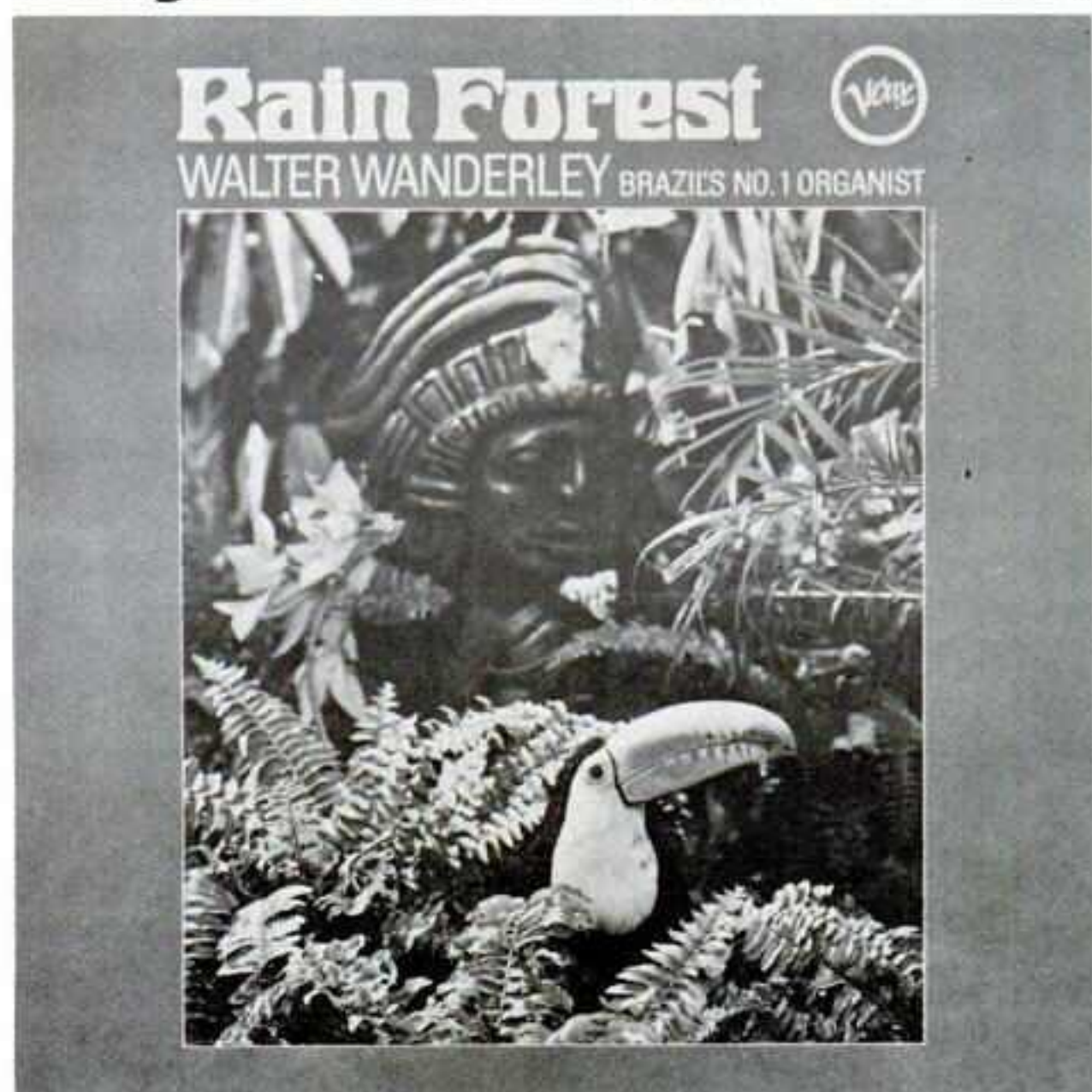
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Eddie Palmieri's Orch.

GUAJIRA EN AZUL

b/w Modesty (Modesty Blaise)
VK-10431

from Cal's big new album
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*Also Available on Ampex Tape

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OR
THE GREAT SOCIETY AFFAIR

KENNY SOLMS & GAIL PARENT



SIDE 1

1. THE TAPE RECORDING
2. THE PROPOSAL
3. THE NEWS
4. THE DAUGHTER'S HAND
5. THE IN-LAWS
6. THE GUEST LIST
7. THE WEDDING GOWN

SIDE 2

1. THE STAG PARTY
2. THE BIRDS AND THE BEES
3. THE PARENTS OF THE BRIDE
4. THE SISTER AND THE MOVIE STAR
5. THE GREAT SOCIETY AFFAIR
6. THE END

JLPM 3028



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Philips Counters Discounters With Vow to Keep 'Full Prices'

LONDON — Philips Records in the U.K. will not enter a discount war whatever sales policies their rivals may adopt, Philips managing director Leslie Gould asserted at the company's three-day international sales conference here.

Gould told sales personnel from Europe "we will market from strength. It is not our intention to take part in a discount war. We know our product is worth full price, and we demand full price for it."

He continued, "If other companies want to discount their

product it means it is not worth full price. It also means they don't feel strong enough to meet other people's product at full price.

"The dealer must realize he would starve in a discount war. He would be the first person to suffer, not the manufacturer. There would not be enough margin for him, and it would become a war of survival.

"Our slogan for next year must be 'We know what our product is worth, and we expect to be paid what it is worth—full price.'"

Gould also said, "I have been

talking to Louis Benjamin, managing director of Pye Records, and I can say that they will not discount either.

"I assure you that if desperate measure are made by desperate people in the industry, we have sufficient backing to make sure they will not come off better." Gould told the sales meeting, "The last 12 months have been the very best for sales that we have ever had."

Mercury head Irving Green did not attend the sales meeting as planned because of difficulty in arranging a flight back to America.



BRITISH WINNERS of the eighth song festival at Knokke, Belgium, were, left to right, Truly Smith, who sang "Second-Hand Rose"; Jimmy Wilson, Chloe Walters, Eden Kane and Englebert Humperdinck. The team, led by Marcel Stellman, gained the winner's cup. Other countries participating in the week-long competition were Holland, Belgium, France, Italy and Germany. Jean Vallee, a Belgian singer, won the Press Prize for the festival's best single all-round performance. Guest stars at the televised festival included Hughes Auey, French folk singer; Frank Fernandel; Udo Jurgens; Marc Aryan, winner of the 1966 Eurovision song festival; Robert Cogo; Francois Deguelt; and Charles Trenet.

Pirates Watch ARD-Society Battle With Eye on Making Expansion Splash

BONN—Pirate radio is eyeing West Germany as new operating territory if ARD, the West German network, makes good on its threat to stop playing disks.

The network, which has a monopoly on broadcasting in West Germany, is still deadlocked with the GVL, the performing artists society, over disk play royalties.

Sailing to the rescue—or so pirate radio emissaries are loudly hinting here—is a flotilla of freebooters. At least three different groups are reported plan-

ning pirate operations "when and if."

One plan involves shifting one or more pirate stations to the German area from U.K. waters. American money is said to be bankrolling a second group. The third scheme is attributed to Manfred Weissleder, the Star Club impresario of Hamburg.

In North Sea

The ships would anchor in the North Sea at locations as far south as the mouth of the Rhine River. Studies show the floating stations, by directional broadcasting and other ultra-

modern technical devices, could blanket most of Germany and reach Holland, Belgium and parts of Scandinavia as well.

Various factors favor pirate radio in Germany aside from the threatened disk boycott:

Demand for disk programs and music-and-news format radio is enormous, as is shown by the popularity of Radio Luxembourg;

German firms complain they are unable to buy enough advertising time on ARD, which restricts commercials to a few minutes a day;

German record companies are heavily dependent on radio disk programs to promote record sales.

It is believed by the pirate radio circles here that a U.K. ban on offshore broadcasting would merely encourage the migration of the freebooter flotilla to German waters.

A variety of considerations make it unlikely that West Germany would try to outlaw pirate stations for the foreseeable future. Chancellor Erhard at the moment is too deeply embroiled in more pressing domestic political issues.

Erhard is not unaware, furthermore, of the popularity enjoyed by Radio Luxembourg and the criticism of ARD programming as "stifling" and "ponderous."

Polnareff Is New French Favorite

PARIS — Beatnik singer Michel Polnareff, a discovery of Meridian Music's Rolf Marbot, is the sensation of the summer as far as the French pop scene is concerned.

After scoring a big success with his debut A-Z disk, "La Poupee Qui Fait Non," in May, he is making an even bigger impression with the follow-up "Love Me, Please Love Me."

This song was an entry in the French Rose de France Song Festival at Antibes-Juan-les-Pins in June, and though it did not reach the finals, it was awarded the Critics Prize by a unanimous vote. Since then it has become a bigger seller than any other song in the festival. Polnareff, son of a Russian father and French mother, has recorded the hit song in French, English, German and Italian.

Italian Spending on Industries Up 5.3%

ROME — Italians spent \$515,360,000, an increase of 7.4 per cent over the preceding year, in 1965, but the spending for records and music jumped only 5.3 per cent. Though less than the average, it is the same as the cinema, the leading form of entertainment.

The "various" category jumped to \$65,600,000, of which nearly half or 47.3 per cent was for dancing spots which took 47.3 per cent up 1 per cent from the previous year. It was below the 51 per cent of 1962. Jukeboxes and record sales are included in

this over-all category, which indicated their rate of increase was accelerated after the low point of the previous year.

Statistics presented by Dr. Antonio Ciampi, director general of CIAE, Italian Society of Authors and Publishers, which collects all entertainment taxes, indicated that public expenditures for all forms of entertainment is increasing faster than the national income which jumped 7.1 per cent and all other expenditures, including food, which went up only 6.5 per cent.

Musical Instrument Fair Plays an Educational Tune

LONDON—This year's British Musical Instrument Trade Fair features over 32 exhibitors—the largest number ever. The fair is running from Aug. 21 through Aug. 25 and is restricted to the trade. Main interest at the fair, an annual event organized by the Association of Musical Instrument Industries, is in organs, a fast expanding sales line, and in instruments for use in musical education in schools.

For the first time Boosey and Haykes Music Publishers is exhibiting at the fair. The company is encouraging dealers to exploit the sales of sheet music to the educational market in-

stead of regarding sheet music as a subsidiary service to the sale of instruments.

Edward Natali, secretary of the Music Trades' Association, said the growing market for musical instruments in education is a tremendous springboard for manufacturers. Educational sales are expanding rapidly, and they also ensure bigger and better sales for the future as music pupils graduate to more sophisticated instruments. But traders are going to have to work extra hard next year to expand existing markets in order to keep down overheads which will be much heavier because of new government taxes."

FROM THE MUSIC CAPITALS OF THE WORLD

AMSTERDAM

Although Napoleon XIV's "They're Coming To Take Me Away Ha-Haa!" is in the Dutch Top 30, Negram issued a Dutch-language version called "Ze Nemen me Eindelijk Mee, Haha." The record was made by veteran Hugo De Groot. . . . Cees Pompe, Bovema's Columbia manager, notes the label's strong support by Radio Veronica, the Dutch pirate, and the main British off-shore radio ships which are well received here. George Fame, Herman, the Shad-ows, David and Jonathan and Cliff Richard are all getting pirate play. . . . New issue of Philips' cassettes contains classical tapes for the first time. . . . The German Pelca label has been licensed for Dutch distribution to Basart Records, with first release due next month. . . . The Beatles' "Yellow Submarine" entered the Top 40 immediately after release. . . . Following Mercury's signing of Chuck Berry, Phonogram plans a new promotion campaign on him. . . . Basart has licensed the copyright of Les Baroques' hits "Such a Cad" and "I Know" for publication in Germany, Switzerland, Austria and the U. S. . . . Wide publicity gained for the International Festival of Brass Bands has prompted Bovema to renew promotion on its brass band catalog. Dealers near the venue of the International Youth Music Festival in Amsterdam were supplied with special promotion material based on Harry Mortimer's British band productions.

BOSTON

Young rock 'n' roll groups from the Hub area are hitting the big time these days. Not the least is the Pandoras, managed by Peter Bonfils. . . . Another local group, Teddy and the Pandos, is lined up for a tour of big cities under the management of Bruce Patch. They have, according to a check of Boston deejays, what has all the earmarks of a breakout here with their latest, "We Can't Go On This Way." Label is Musicor, handled locally by Mutual Distributors. . . . Still another group, the Royals, are breaking in with their first record, "Summertime in Maine" b/w "Teenage Dreamer," which has started out well particularly in Portland, Me. Label is Croydon. . . . Frank Holland, Mutual Distributors chief, happy in his new quarters at 157 Washington Street, Dorchester. The removal from the firm's old location at Columbus Avenue put the operation all on

one floor with good space for trucking and loading. . . . Boston's Teen Scene Fair at the War Memorial Auditorium for five days did well for the young rock 'n' roll groups. The Crycle, the Critters and the Chiffons. Huge crowds of teeners also saw the Shades of Blue and Dickie and the Ebbtides. CAMERON DEWAR

CHICAGO

Tim Gayle, who in 1950-1951 cut a bundle of indie masters here with Larry Raine, Jane Turzy and Johnny Holiday with Bill Putnam, is now owner of United Recording Corp. on the West Coast and is doing p.r. work as well for another ex-Chicagoan, Lew Douglas. Gayle reports having dined recently with former MOA president George Miller, who is president emeritus of the California Music Merchants Association. . . . A new policy is in effect at Curly Tait's and Lorraine Blue's Mother Blues rock roll and dancing. The Jefferson Airplane is the first act in. . . . Roland Kirk has been released from his Mercury contract and is (Continued on page 46)

Britain Gets German Line

LONDON—The compatible stereo disks on the Musica Sacra and Musica Mundi labels, owned by the Dusseldorf (Germany) manufacturer Schwann, are being marketed in the U. K. by the Manchester-based Disc Imports.

The move follows the recent visit to Germany by Disc Imports' managing director Irving Wilson, who is also handling exports of the German lines for the U. S., much of the British Commonwealth and other territories where it is not already represented.

In Germany, Wilson also talked with J. J. Finsterwald, head of Deutsche Vogue, Cologne, to plan further direct imports here of the label. Wilson hopes to extend this to British pressings under license of German Vogue material for issue on his new Euroson label (Billboard, Aug. 6).

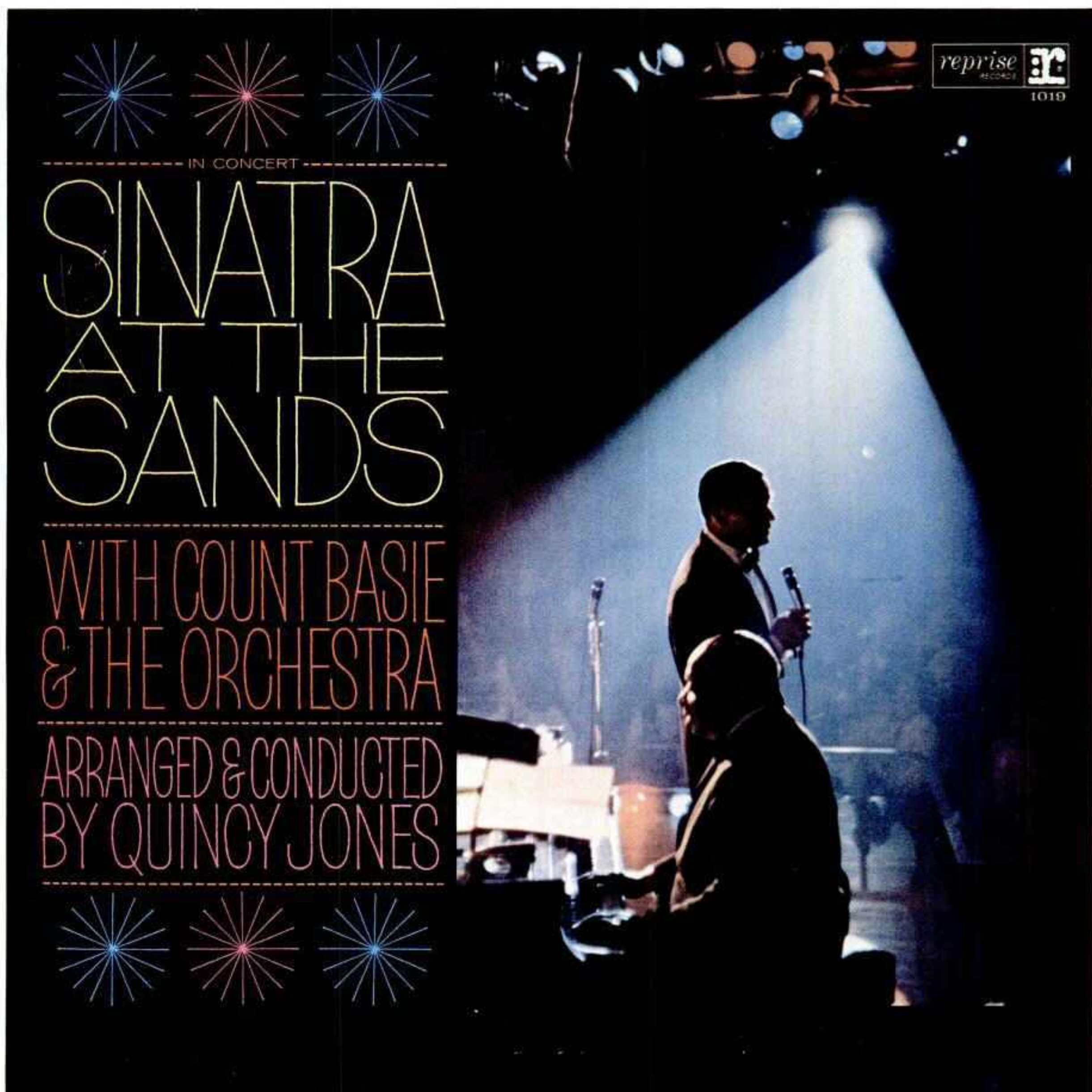


Spotlight on LAS VEGAS

A Billboard Report

AN HISTORIC MUSICAL EVENT!

**The Incomparable
FRANK SINATRA
AT THE SANDS**



**The Definitive Live Recording of
Frank Sinatra's Complete Nightclub Show**

THE LAS VEGAS skyline begins to take on a tall look as construction goes upward. In the foreground, right, is the Dunes (1), with the Flamingo appearing to its left (2). The new Caesar's Palace is on the left (3), with the Sands tower the next distinguished shape left-center (4).



Las Vegas

How it has grown...

DURING the last 10 years Las Vegas experienced meteoric expansion of economy and population unequalled in recent years by any city of similar size in the United States.

Not many years ago cramped resort hotel owners solved their space problems with a series of two-story horizontal buildings, spread over acreage acquired when desert real estate was relatively inexpensive.

But today, land values have soared, and these same owners—and some new investors—are building skyscrapers to satisfy their quest for enough space to house the booming tourist population.

In Las Vegas now, the only horizontal construction going on is a new multimillion-dollar concrete ribbon called Interstate Highway 15—everything else is going up.

This city is rapidly losing the flat desert look, but the results are shaping up and any gambler will tell you the construction projects are "cinch winners."

And the number of projects completed, under construction or announced makes it "an even money bet" that vertical building will sketch more detail into the skyscape during 1966.

In just the last two years a rajah's ransom has been invested to add luxury rooms, build more convention facilities, enlarge main showrooms, create elegant gourmet restaurants, redesign show lounges into lavish theater-sized entertainment rooms and carve new Olympic-sized swimming pools and championship golf courses out of the desert landscape.

At the present time most of the high-rise activity is confined to downtown Las Vegas, the compact three-block downtown section equally divided by Fremont Street, and the three-mile-long row of plush resort hotels that make up the famous "Strip." The gamblers prefer to call downtown Las Vegas Casino Center.

Tallest of the downtown skyscrapers is the eight-month-old, 26-story Mint Hotel and Casino. The top floor of this 350-room addition is called "The

Top o' the Mint." One half is a glassed-walled restaurant offering diners a bird's-eye view of the city; the other half features nightly music for dancing by a name band and beverage service.

And typical of this gambling city, even the roof has been utilized. A large swimming pool surrounded by a broad expanse of sun deck is a favorite spot for hotel guests who want to relax and escape the bustle of casino activity.

To get to the top of the Mint, the hotel has provided an outside glass elevator which they call a "Spaceavator." It resembles a huge transparent bug that crawls up the face of the building to deposit passengers at their destination.

Right across from the Mint is the Fremont Hotel. At the present time the hotel is 14 stories, but the owners soon will begin working to bring the hotel to 32 stories, and the city's first heliport.

Two smaller high-rise structures also made their debut this year under the financial auspices of the First National Bank and the Bank of Nevada.

The 12-story FNB building and the 10-story Bank of Nevada complex flank, on two sides, the four-story modified cruciform architecture of the Clark County Courthouse—the only downtown building surrounded by lush greensward.

And out on the Strip, high-rise construction is in evidence from end to end.

The Sahara Hotel, with its "Mutt and Jeff" towers of 24 and 14 stories, marks the north boundary of the famed three miles of entertainment and resort facilities.

The Thunderbird Hotel, a companion property of the Sahara—Del Webb owns both hotels—is not presently involved in high-rise expansion, but the hotel has added the world's longest free-standing sign, a brilliant electrical extravaganza that lights up the equivalent length of two football fields with 37,000 bulbs and eight miles of neon tubing.

The Riviera Hotel is the T-Bird's neighbor, and this hotel was the first high-rise on the Strip when it opened in 1955. At the present time the Riviera is adding a \$4,000,000 11-story wing of 220 rooms. The ground floor will provide for additional convention space, shops and offices.

Directly across from the Riviera is the 1,500-room Stardust, which recently insured its size leadership with a nine-story, 175-room project.

And the Desert Inn increased its room capacity by 119 units when it put up a nine-story addition.

The popular Sands Hotel put a unique touch to the high-rise parade by unveiling a 17-story, wedged-shaped structure with 400 rooms, some with 20-foot-high arched windows.

The new tower at the Sands is only part of the Hotel's extensive remodeling program which carried a price tag of \$9,000,000 and brought total rooms to 777, not bad numbers in Vegas.

The newest resort hotel on the Strip is Caesar's Palace. No, Victor Mature doesn't wrestle a lion there, but the exterior architecture and interior decor is in flamboyant Romanesque style.

Below the tower, and on either side of the entrance, the walls are studded with life-size replicas of ancient Roman statuary. An unusual feature of this \$25,000,000 project is a nine-story stage in the main showroom. This huge vertical tunnel within the hotel is outfitted with high-speed service elevators of the type used on the nation's largest aircraft carriers.

At the south end of the Strip is the Dunes Hotel which bills itself as "The City Within a City," since the completion of a 24-story high-rise.

Sporting a completely new space-age style entry, the Dunes now joins the Sahara and Stardust as hotels with a thousand or more rooms.

A hallmark of the taller high-rise buildings is the use of the top floor to provide patrons with a scenic view of the city, and the Dunes is no exception. The hotel calls its facility "The Top o' the Strip." Guests may enjoy dining, beverage service and dancing to a big band, or take a short stroll along a balcony outside for a thrilling view of the Strip and surrounding mountains.

The Tropicana Hotel—yes, there's more—has just completed what the owners say are 132 of the world's most luxurious rooms. In addition, the lounge has been expanded and completely redecorated into a million-dollar theater lounge especially designed for production shows.

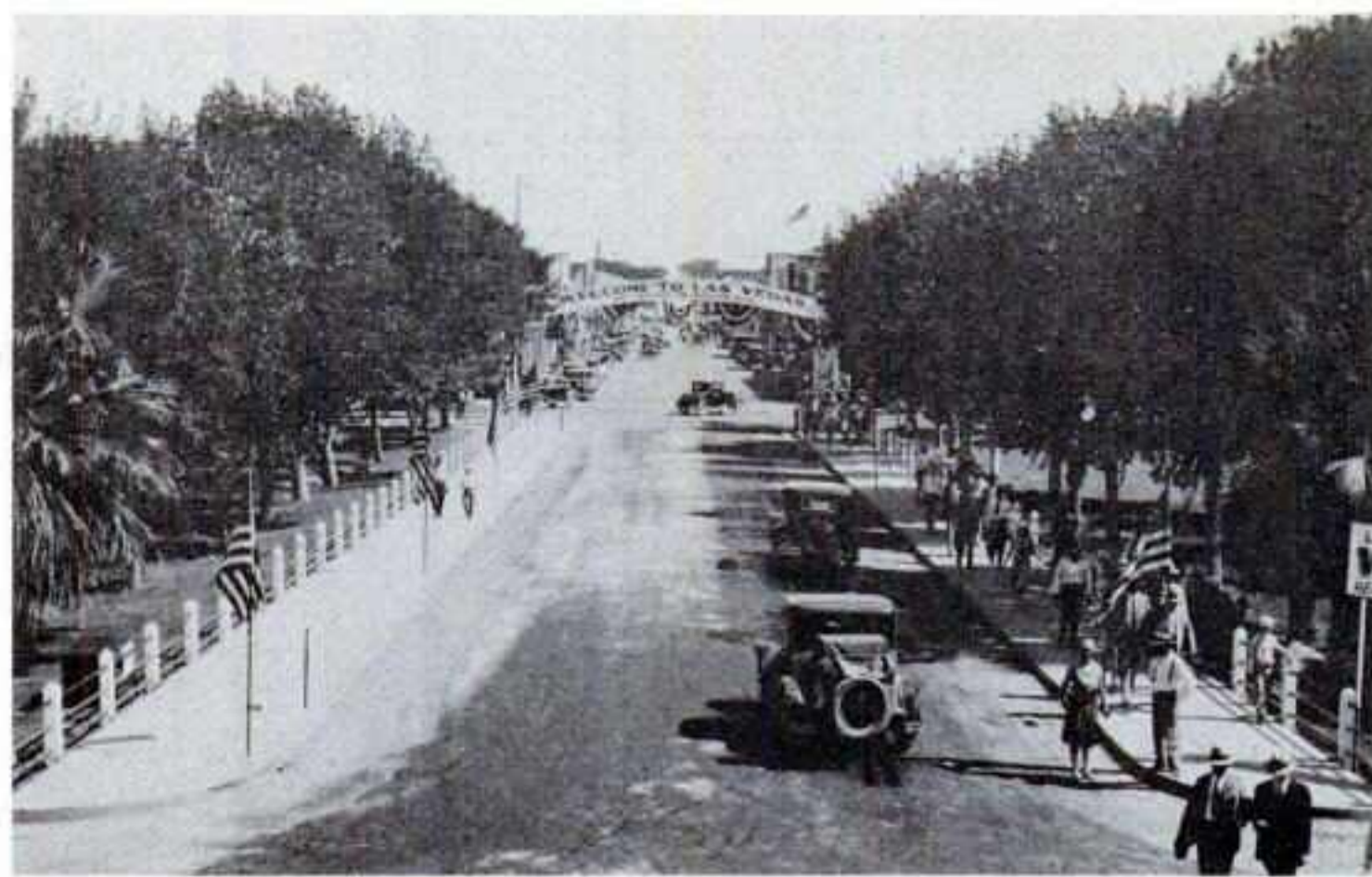
And now, the Aladdin Hotel and Country Club has taken its place among the lavish resort hotels in Las Vegas.

Originally built as the Tally Ho, then renamed the Kings Crown Tally Ho, the property was recently purchased by former Sahara Hotel owner Milton Prell for \$16,000,000.

After Prell, a veteran hotelman, bought the Aladdin, he said in the near future he would build a high-rise that would be 40 stories, the tallest building in the State.

And like a giant watching over his young, the most spectacular design of all is the \$6,000,000 160-room Landmark Tower, a mushroom-shaped affair. At the present time new owners are working to open the Landmark Tower.

(Continued on page LV-4)



DOWNTOWN LAS VEGAS, now called casino center, has grown from wooden two story buildings during the hey-day of the Model T and police patrols on horseback, to a neon-lit, high rise hotel-shopping area. The city has expanded on all fronts from this main business district. And the corner of Fremont Street on which stand the Fremont, Horseshoe Casino, Golden Nuggett and Four Queens Hotel, is as bright at night as any major league ballpark offering a sundown game.

(Continued from page LV-3)

The sum total of all commercial construction in Las Vegas has now passed the \$100,000,000 mark. Undoubtedly, the spotlight of interest during most of the year was held by the hotels and banks with their impressive sky-climbing structures.

But all the projects were not designed for the gambling interests. Residents were cheered by the building of a \$20,000,000 shopping complex, slated to open in 1967, and two new high schools, each with a price tag of \$4,500,000.

Today, Las Vegas is the center of a county of 265,000 persons. Last year close to 12,000,000 visitors spent almost \$195,000,000 in the Vegas area.

The Las Vegas area is served by two daily newspapers, the Review-Journal and the Las Vegas Sun. Other newspapers include the North Las Vegas Valley Times, the Henderson Home News and the Boulder City News. Las Vegas enjoys network and local television in both color and black and white from three stations, KLAS-TV (CBS), KORK-TV (NBC), and KSHO-TV (ABC). The seven AM and three FM radio stations are KENO, KLAV, KORK, KRAM, in the area, KLAS-TV, KORK-TV and KLUC-FM. Five of these stations broadcast 24 hours a day.

Geographically speaking, Vegas is situated 2,016 feet above sea level. It has a surrounding geographical area consisting of 8,045 square miles, an area occupying 7.3 per cent of the State's 109,931 square miles. The metropolitan area rests in the heart of what is referred to as the Las Vegas Valley, nestled between mountain ranges.

The climate is one of the resort's primary attributes. Situated as it is in a semi-arid valley, Las Vegas is able to boast an average mean temperature of 66.2 degrees, with an average high of 80.3 and a low of 51.7 degrees. The sun shines 84 per cent of the maximum, and the rainfall averages a meager 3.53 inches per year. One of the elements adding comfort to any Las Vegas season is its low average humidity of 20.95 per cent.

Yes, today Las Vegas is considered the Fun and Entertainment Capital of the World, but it wasn't too long ago that this area was just a watering hole for hardy pioneers.

On May 15, 1905, Las Vegas was really born. Around a platform erected under a spreading mesquite tree near the present railroad depot nearly

3,000 people gathered to hear an official of the San Pedro, Los Angeles and Salt Lake Railroad (now Union Pacific) explain plans for a major rail development through Las Vegas and the Southwest. He started a land auction which lasted two days and saw the sale of 1,200 lots at a total price of \$265.

In a matter of days a mammoth tent city came to life on the desert. Housed in the tents were a post-office, saloon and, of course, gambling house, as well as hotels and banks. The main hotel was a huge canvas structure 140 feet long.

From then until now Southern Nevada has been a continual growth, accelerated in the 1930's by the construction of Boulder Dam and more recently by the developments of the great resort potentialities of Southern Nevada.

Las Vegas Marquees: Honor Roll of Stars

IT WAS summertime and the family of four stopped in Las Vegas on its way to visit the glistening mecca for youngsters of all ages—Disneyland. Driving down Highway 91, a main artery leading into the heart of the city, the family noticed the hotel marquees, each enticingly announcing the stars appearing in the "Cross Roads of Currency."

Glistening in the scalding sun were the names: Mel Torme and Woody Herman, Bobby Darin, Harry James, Johnny Carson, Red Skelton, Louis Prima, Jackie Mason, Gisele MacKenzie, Judy Lynn, Sarah Vaughan, plus the spectaculars, the extravaganza production shows: "C'est La Femme," "Hello America," "Casino De Paris," "Viva Les Girls," "Hello, Dolly" and the "Lido De Paris" revue.

But the marquees could have boasted Frank Sinatra, Dean Martin, Sammy Davis Jr., Jerry Lewis, Louis Armstrong, Robert Goulet, Jimmy Durante, Tony Bennett, Phil Silvers, Lena Horne, Trini Lopez and the Supremes.

This awesome array of talent and shows, unheard of and unavailable in any other city around the globe, has been carefully designed to wallop the tourist in his solar plexus and not in his pocketbook. The result is that Las Vegas, founded 61 years ago, bears the slogan "The Entertainment Capital of the

World." There are few cities in the world which can match the class, quality and sheer amount of talent available within such a tight radius.

Show business is a major consideration of the hotel industry, with the action in the casinos tied inexorably to the kinds of shows playing in the hotel. Consequently the competition is razor sharp to attract the most people, and the hotels battle each other in spending money to hire entertainers either on an individual name basis or through the overpowering spectacle of the production show.

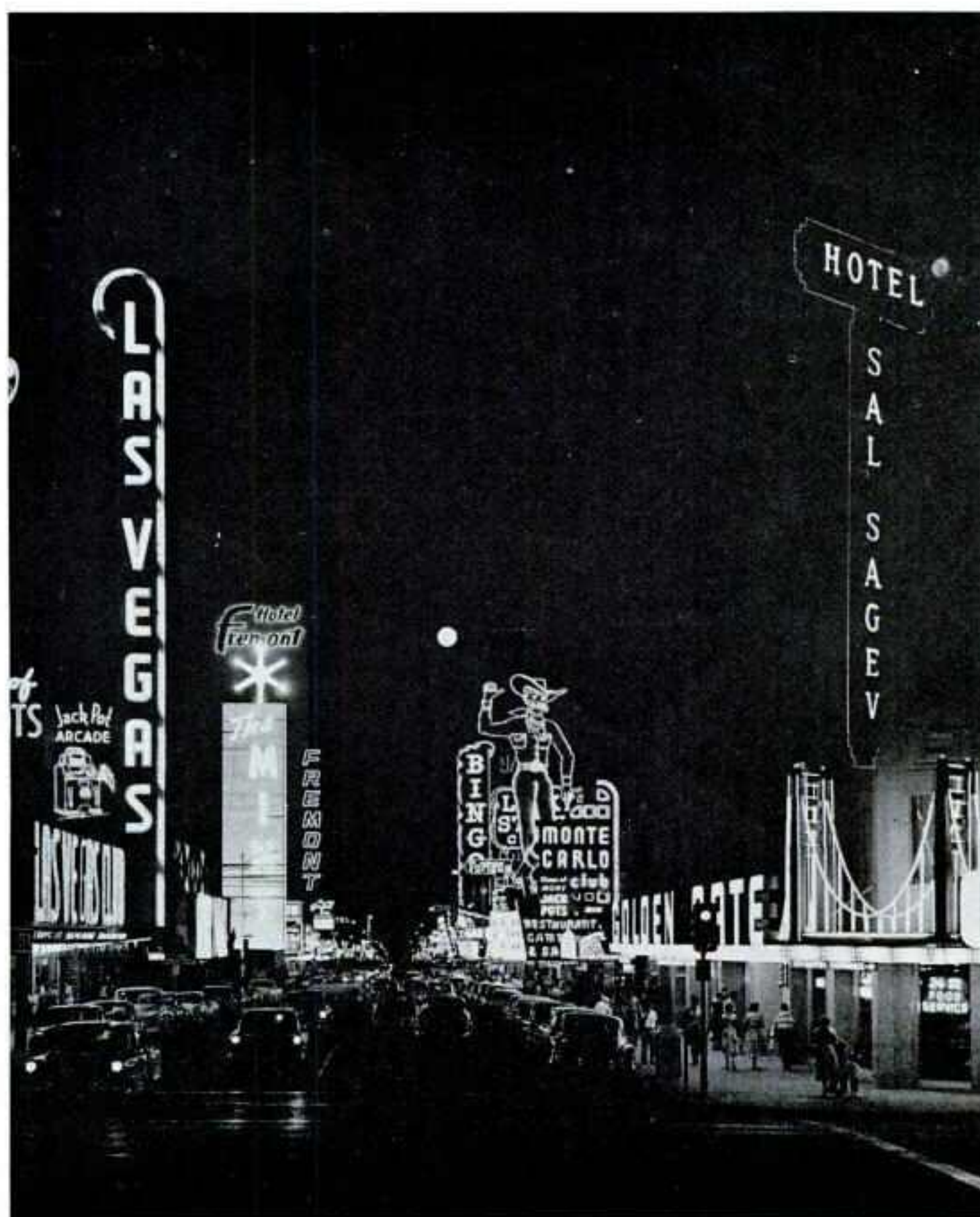
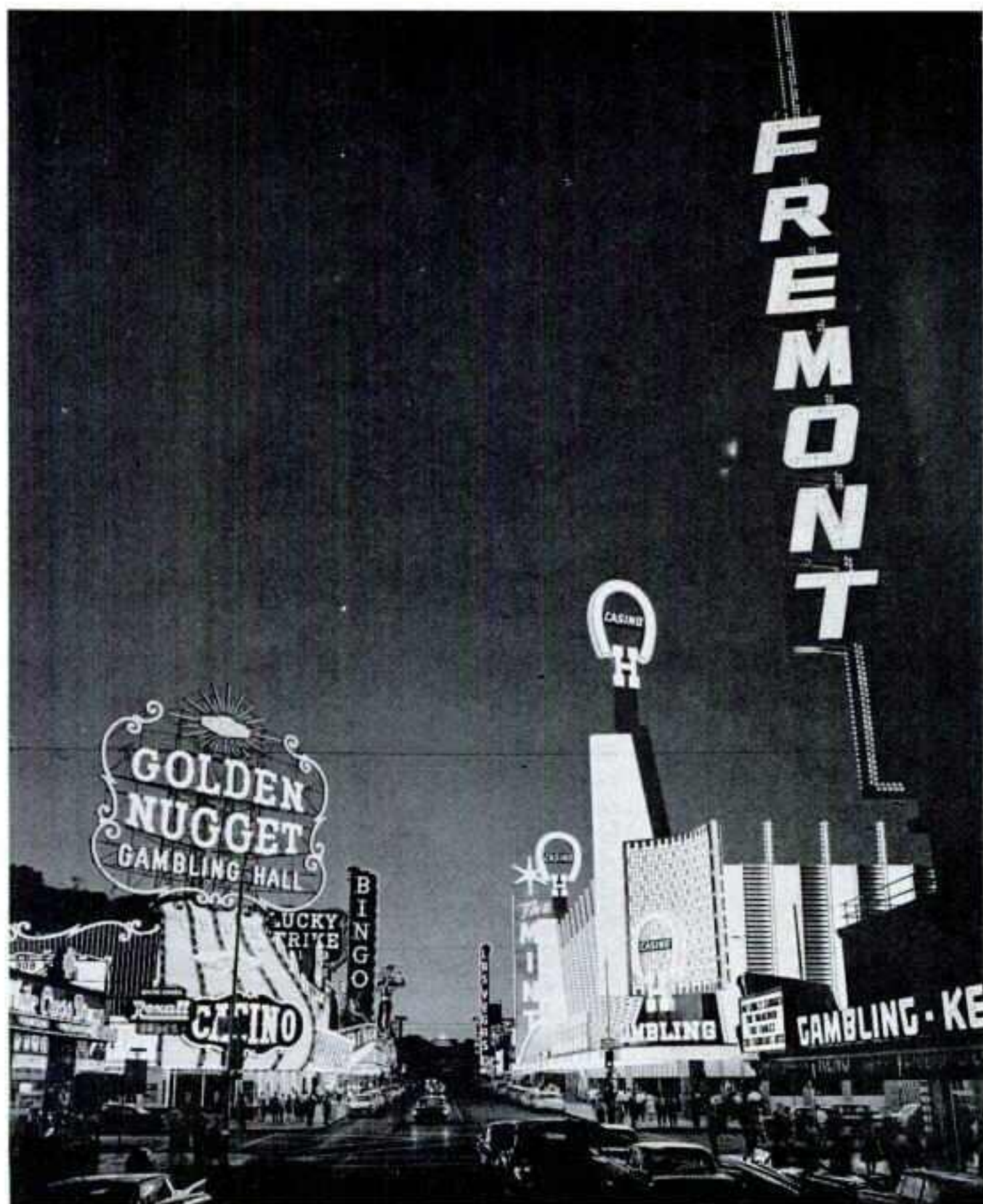
In a survey of the city's top 15 entertainment-oriented hotels and casinos, 10 responded to a Billboard survey which asked about their annual entertainment budgets. The amount of money spent expressly on entertainment by 10 locations stands at a staggering \$34,300,000. Totaling in the other five hotels, a guess as to the cumulative amount expended for entertainment would be in the \$42,000,000 category.

As the city has grown, stretched its muscles and taken on the appearance of a resort community, the entertainment industry has prospered as new concepts and creative ideas spawned by a hard coterie of professional entertainment directors, opened up employment opportunities for singers, dancers, comics, bands, show girls and hypnotists. In Vegas, almost everything goes, including the song and dance team of Milton Berle and Los Angeles Dodgers Sandy Koufax; Don Drysdale, Maury Wills and Ron Fairly, whose own circuit includes the Dodger Room, Busch Gardens and the Candlestick Lounge.

Although there are people who claim Vegas swings 24 hours a day, in actuality, the entertainment is presented during normal hours, albeit there is topless watusi dancing which begins at 6 a.m. But that is the exception rather than the rule.

The heralded entertainers perform in the Strip hotels, along the three-and-one-half-mile stretch on Highway 91 beginning with the Tropicana and extending to the Sahara, and in the downtown Casino Center region, where the lights are dazzling and intense along Fremont Street and such spots as the Fremont, Showboat, Mint, El Cortez and Golden Nugget offer frolicsome shows. In addition, there are a smattering of small clubs on side streets offering a variety of forms of music but overshadowed by the advertising efforts of the fabulous hotels.

Riding down the Strip, one may partake of entertainment in the Tropicana's Theatre Restaurant and Blue Room lounge, the Hacienda's Jewel Box Lounge,



the Aladdin's Bagdad Theatre and Casino Show Bar; the Dunes Casino De Paris Room, Persian Room, Sultan's Table and Top o' the Strip room; the Flamingo's Flamingo Room and Driftwood Lounge; Caesar's Palace Circus Maximus, Bacchanal Room and Nero's Nook Lounge; the Sands' Copa Room and Celebrity Theatre; the Desert Inn's Crystal Room, Lady Luck Lounge and Sky Room; the Riviera's Versailles Room and Starlight Theatre; the Stardust's Cafe Continental and Stardust Lounge; the Thunderbird's Continental Theatre and the Sahara's Congo Room and Casbar Theatre.

From the Sahara along Las Vegas Boulevard, it's a quick 10 minutes to the Casino Center, which has begun a concerted effort to raise its image out of the "sawdust" category and compete for elegance with the Strip hostleries. The Mint's showcase room is the Merri Mint Theater; its lounge, the Embassy. The Fremont, which has pioneered the parade of name entertainers downtown, has the Fiesta Room, Carnival Lounge and Sky Room with bands for dancing. The Showboat, El Cortez and Golden Nugget all have one showcase room.

Entertainment in Las Vegas, whose name translates as "the meadows," has undergone several transitions and is currently displayed on several levels. This is the era of nudity, in the French revues like "Lido De Paris," "Folies Bergere" and "Casino De Paris" and in the topless watusi revues like "Go Go Galore." The watusi revues are a marked departure from the norm in Vegas entertainment in that they offer rock 'n' roll music. Because of gambling, LV is primarily adult entertainment oriented, with the artists geared to satisfy the over-20 patron.

Nineteen sixty-six is still the era of the powerhouse singer like Connie Francis and comics like Johnny Carson or Joe E. Lewis. There is happy nostalgia for persons over 40 in the music of Russ Morgan, Jan Garber, Guy Lombardo, Charlie Spivak and Johnny Long, which have become fixtures in the city.

Lounge acts have taken on greater significance and often rival the main rooms for star power. "Staples" in the lounge fraternity are insult comic Don Rickles and Shecky Greene, who both draw packed houses for their antics; Rickles, the master of the instant insult and barbing innuendo, and Green, the story-telling cutup.

While the emphasis is on performers who themselves are the sole form of entertainment, like the powerpacked "Clan" group which frequents its own haunt, the Sands, several hypnotists have been suc-

cessfully working Vegas and turning their audiences into the stars. Controlling their subjects are Dr. Dante and Pat Collins, who has billed herself as the "hip hypnotist."

There are performers who frequently appear in Vegas. Harry James and Della Reese are regulars at the Flamingo, as are Frank Sinatra, Sammy Davis, Dean Martin, Joey Bishop and Jerry Lewis at the Sands. Buddy Hackett calls the Sahara home. The veteran husband and wife duo of Art and Dotty Todd holds a consecutive longevity record for playing in one room: 68 weeks at the Dunes' Top o' the Strip.

Hotel people are candid in their observations that the city is fullest during the summer, when a good portion of the visitors are traveling to Disneyland in California and another segment of the tourists are from Los Angeles and other major cities, notably New York. There is a move on to originate a national television show from Las Vegas, to present the excitement of the city's entertainers and its whimsical, fantasyland atmosphere to late night TV addicts.

A major proposal in the announcement last July of the formation of a fourth television network to be known as the Overmyer Network which would debut in 1967, is a regular two-hour variety show from Las Vegas. Keystone of the "Big O's" programming would be the two-hour origination to fight NBC's ensconced night owl leader, the "Tonight" Show, and ABC's new Joey Bishop show, and a live entry from CBS, is in the planning stages in late July.

The "Big O's" Las Vegas feed would originate each week from a different hotel, drawing from the desert city's vast pool of performers. For a city of 128,000 persons, (253,000 in Clark County), the area is serviced by three TV and 10 radio stations. The entertainment world is represented on late, late night TV in the form of two interview-movie shows, hosted by Joe Stead on KSHO and newspaperman Forest Duke on KORK-TV. Stead at 29, is the younger of the two and is on Friday, Saturday and Sunday mornings from 1 to 8 a.m. His "Vegas Night Life" show is a compendium of live interviews and full length motion pictures. The aspiring actor buys the time slot, plays nine films and interviews from three to seven guests over the weekend. He admits his friendship with Sands president Jack Entratter has enabled him to boast of a prestige line-up of guests. "Entratter helped me," he said, "by sending me the biggest stars."

Duke's show is a Friday stanza, from 1 to 4 a.m.

and he interviews from five to 10 show business guests.

Since show business is a glistening diamond to attract persons into the hotels and thence into the casinos (it is impossible to walk through the main section of a hotel without passing through the casino), the money paid out to buy entertainers is staggering.

Liberace has the distinction of receiving \$50,000 to star at the Riviera in 1953 for eight weeks. He received this stipend in 1954 and 1955, according to Seymour Heller, a Los Angeles talent manager who talks of these astronomical figures as if they were nickles and dimes.

"My office broke the price barrier," Heller, Liberace's manager, said. "None of the Vegas hotels were paying more than \$15,000 to \$20,000 before," Heller said. Jack Goldman was the Riviera representative who bought Liberace at \$50,000. It was during a peak year of popularity for the effervescent pianist that the Riviera "handed us a blank check and said 'fill it in'," Heller recalled. "Lee was making \$25,000, \$30,000 a night, so we had to go by what we thought was our value at that time." The contract made page one news around the world. "No artist had ever received that kind of money before."

Other than Liberace, most stars are publicity shy and revealing their worth for there are egos to be smoothed and frictions to be ironed out if one performer discovers someone is earning several thousand more than he. Nevertheless, Stardust and Desert Inn entertainment director Frank Sennes mentions Jack Benny and Danny Kaye as being in the exclusive \$50,000 bracket. And then there is the Sinatra-Martin-Davis-Bishop-Lewis ensemble which is as top level of attractions.

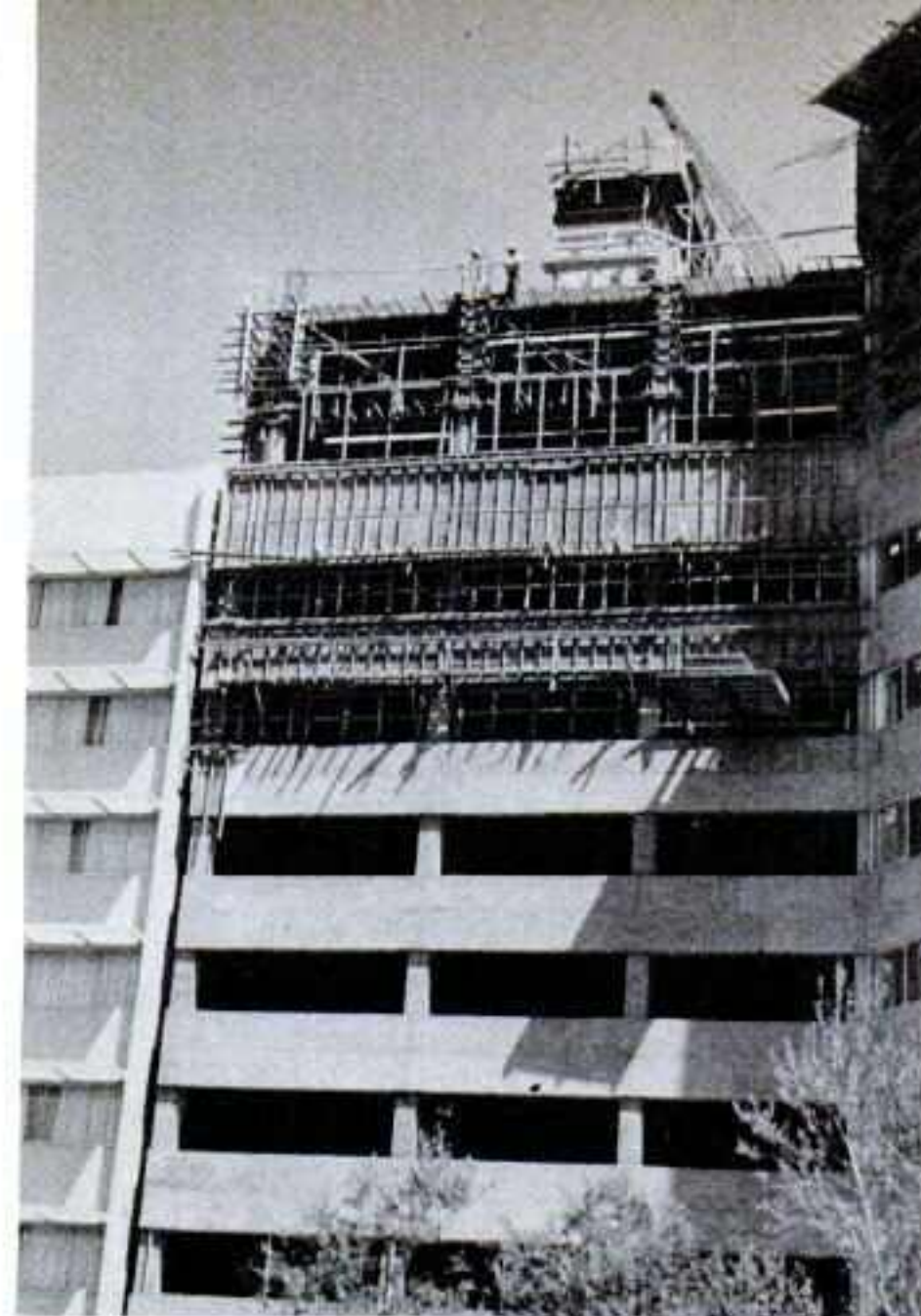
Sennes thinks \$50,000 is a limit no hotel would exceed for an individual artist. Former Sahara executive entertainment factotum Stan Irwin, who held the show reins for 13 years, recalls that the late Mario Lanza had been booked into the New Frontier at \$50,000, but had never opened. Ray Bolger substituted, but perhaps not for that salary.

Las Vegas is privy to \$1,000,000 contracts these days of spiralling costs of living. Louie Prima is said to have a \$1,000,000 pact with the Sands for some 60 weeks in its Celebrity Theatre lounge. Remarked Irwin: "I had a signed \$1,000,000 contract with Eddie Fisher for the Sahara. In the interim, Fisher became associated with the Riviera in 1965 as a

(Continued on page LV-6)



GROWING UP—Significant to the Las Vegas scene is the heavy construction of high rise additions to hotels, which will provide additional facilities to an already crammed resort area. This construction is at the Riviera. The disengaged casino is being dismantled as a new, modern facility is under construction by a Strip area hotel.



(Continued from page LV-5)

vice-president and the \$1,000,000 contract was returned." Irwin says it was the first time he ever received a returned contract for \$1,000,000. Judy Garland, he said, has worked for \$35,000 for one show per night per week, which may be the most money earned by an artist for a single show.

The new Caesar's Palace, which cost \$25,000,000 before it even opened, is reported to be paying top dollar for such acts as Andy Williams, who opened the hotel several weeks ago with a chorus girl front line and 40-piece orchestra, Tony Bennett, Jack Benny, Petula Clark, Anthony Newley and Woody Allen.

On an average basis, the salaries of top stars levels out at around \$20,000 a week, according to Irwin. There is a theory that the artists demand the mercurial fees to placate their egos. They want to say they have earned more than any other super star.

One reason why the hotels avoid publicizing what they are paying acts today is due to an omnipotent piece of legalistics called the "favored nations clause." When written into a contract it states that if anyone is paid more than the individual holding the contract, his salary must be boosted equally. Approximately 10 artists working Las Vegas have this stipulation, it is believed.

"If an act is making \$40,000, for example," remarked Stuart Allen, the dapper British entertainment director at the Sahara, "and some super star makes himself available at a super price, then you have to pay an equivalent amount if he has that favored nations clause in his contract." Allen indicated a favored nations clause has stopped him from booking several acts.

Allen pointed to the growing importance of the lounges as audience attractions and the barreling prices which run from \$8,000 to \$15,000. Production shows which should come in for \$50,000 cost \$100,000 because of "inflated prices," Allen says. "It's also possible to spend \$60,000 for two show headliners." Dennis Day was a top dollar attraction at \$10,000, Allen says.

Entertainment patterns are set at hotels, but the executive believes "you bury your head in the sand" by adhering to patterns. You have to innovate, which sometimes means taking a gamble on an untested artist in a Las Vegas environment. "We signed Roger Miller between his fourth and fifth Grammy," joked Allen. "Because an artist is big on TV or on records doesn't mean he will be a hit here." The lounges are a turnover crowd, whiling away a few moments; the show rooms draw people from metropolitan areas who have seen the top stars in their own cities and on TV.

The trend away from individual names and to production shows was the innovation of the venerable showman Frank Sennes, who nine years ago imported the "Lido De Paris" show for the Stardust, which was followed by the Tropicana which brought in the "Folies Bergere" and the Dunes which continued the trend with "Casino De Paris."

Some 5,500,000 persons have viewed the six editions of the "Lido" during its nine-year run. The guiding lights behind the American version have been, in addition to Sennes, Donn Arden, director-choreographer, Harvey Warren, scenic designer, and Ed White, technical director. Cost of importing the "Lido" to Las Vegas was \$750,000.

The price tag on the "Folies" was \$600,000 when it opened in 1959. The hotel summarizes that half

a million persons view the international extravaganza annually and it has options on the show through 1975. The fifth edition of the show features 60 international girls, a cast of 100, backed by the stage efforts of a 24-man crew, nine electricians, two soundmen, 11 wardrobe women and 15 musicians. Scenic and costume designer is Michel Gyarmathy; the producer is Tony Azzi; choreography is by Peter Gennaro, over-all staging is the work of Paul Derval, owner and managing director of the original Paris Folies, and Ray Sinatra is musical director. The Trop has instituted a jazz policy in its lounge under the aegis of Maynard Sloate.

The Dunes' French production, "Casino De Paris" is claimed by the hotel to have a \$2,000,000 nut. The estimated weekly cost of the Frederic Apcar production is \$75,000. Apcar has been a mainstay of the Las Vegas scene for the past seven years. His initial effort for the Dunes was an intimate 30-person revue "Vive Les Girls" which is a co-feature at the hotel. "Casino De Paris" was premiered on Dec. 27, 1963, and the 100-person show is now in its second edition. Key production people include Ron Lewis, choreographer; Bill Reddie, musical director and Sean Kenny, production designer.

The Thunderbird's salute to France is "C'est La Femme" which debuted Sept. 7, 1965, runs 75 minutes and stars Belgian vocalist Anni Anderson with comely show girls and facile dancers and the comics Bobby Wick and Ray Brand. The show has been running a year in the Continental Theatre, which is also the home for an afternoon revue, "Bottoms Up" which starts at 2:30. The review is in its seventh year and has played in other cities. It is the third daytime show presented at the T'Bird over the past 18 months. The T'Bird is one of the hotels which switched from a name act policy to productions and talent co-ordinator Jo Patterson recalls that the hotel presented Jack Benny, Steve Allen, Judy Garland, Pat Boone, Robert Goulet and Polly Bergen.

Attempting a different tack in the production field was the Riviera which blazed a path for Broadway plays but has decided to return with names next month. Betty Grable has been the headliner as the lovable Dolly in the Carol Channing success, "Hello, Dolly" since last Christmas Eve. The show closes September 19. The hotel has also spotlighted "The World of Suzie Wong," "Li'l Abner," "Damn Yankees," "Bye Bye Birdie," "Gypsy," "Destry" and "La Plume De Ma Tante."

One of the reasons the hotel has been so heavy on shows is that Broadway hitmaker David Merrick is a stockholder.

The Riviera's fall artist lineup will be graced by Eddie Fisher, Debbie Reynolds, Mitzi Gaynor, Tony Martin and Louie Armstrong, Harry Belafonte and Barbra Streisand before she approaches motherhood. All with the exception of Miss Gaynor have previously played the hotel. A hotel spokesman explained the policy reversal as merely a routine matter to allow those artists under contract to fulfill their obligations. Performing in the hotel's lounge for the first time is Vic Damone who opened August 11.

The Desert Inn has seen fit to go with an American flavored spectacular, "Hello America" which bears the Frank Sennes-Donn Arden tag. The show has a cast of 60 dancers, singers and show girls and six specialty acts.

A specialty feel for lounge patrons is the modus operandi of Moe Lewis, talent co-ordinator for the Sands' Celebrity Theatre. A veteran of 17 years in show business and a former night club owner in

New York City, Lewis has been booking shows in Las Vegas for two years. He says it's foolish to book an act strictly on the basis of a hit record. "They may not have a night club act." The first time Lewis saw the Righteous Brothers in San Jose, Calif., he liked their material and delivery, so he bought the duo. For lounges, you need acts which don't get upset by transitory crowds. "If you use a comic, the only type that is successful is a raucous stand-up storyteller."

Comic Don Rickles, who works steadily in the Sahara's Casbar Theatre, is that kind of performer, whose reputation has been made through a pure form of nastiness, not an ersatz, roundabout style. Rickles very often is as much of an attraction as the hotel's dual star headliners in the main room.

The Flamingo is another name talent buyer and owner Morris Landsburgh is among the elite group of persons in the world who spend millions on entertainment each year to feed the Flamingo plus his other hotels in Miami Beach.

For pure burlesque, Minsky's is at the Silver Slipper, with the same bumps and grinds that have made his productions the leading exponent of the girlie-comic shows.

The downtown area has spread its tentacles to ensnare top entertainers down to what was called the "sawdust area" and is now blossoming with high rise construction and classy showrooms. The area used to be called "Levinson's Folly," referring to Ed Levinson, the peripatetic president of the Fremont who has been under scrutiny by the Internal Revenue Service as a condition in the sale of the hotel to the Parvin-Dohrmann Corp.

Lee Kendell, the hotel's advertising director, recalled that when the Fremont first bowed 12 years ago, people said it wouldn't stay open 30 days. "Levinson invited growth in the downtown area," he said. The reference to "sawdust joints" recalls the visage of cheap casinos. But since last October the Fremont has been booking top artists in its 500-seat Fiesta Room, which Kendell says has given the downtown area a plush feel. The one-year-old Mint is the home of production shows and the newly opened eight-story Four Queens is experimenting with girlie production shows in its Royal Lounge.

A true bastion for country and western fans is the Golden Nugget, which promotes 19 hours of continuous entertainment in its Gold Room. Entertainment director Bill Greene's headliners averaging eight weeks a year are Judy Lynn, Eddie Dean and Charlie Walker. The roster is additionally topped by Waylon Jennings, the Kimberleys, Sam Maleonas, Rose Maddox, Orville Couch, Ernie Miller, the Stinson Brothers, Joe and Rose Lee Maphis, Merle Haggard and Bonnie Owens, Chick Adams, Garn Littledeyke and the Diplomats.

There is a feeling in cruising through the city's hotels, casinos and show rooms of an obliqueness which numbs the senses and literally cuts one off from reality. Only the headlines on newspapers sold in hotel knickknack shops relates to the world outside.

The clinking of glasses, sound of cocktail piano trios, boisterous lounge comics, the sensuous writhing of Egyptian belly dancers, explosive drive of the Count Basie-Buddy Rich bands, or the fullness of a production show orchestra, fuses into a cacophony which bombards and engulfs one's senses. This is a city married to the entertainment business. Las Vegas, the meadows founded by the Mormons, the townsite built by the railroad tracks, is a "lifeline" of show business today, with the \$2 bettor helping to support this illustrious industry.

Dean MARTIN

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A Story That Has To Be Told...

The Man Who Does TOO MUCH Business



DR. MICHAEL DEAN, Ph.D.

"THE DR. MICHAEL DEAN STORY" . . . SO POWERFUL, THAT HIS IS THE ONLY ACT IN THE HISTORY OF LAS VEGAS TO TAKE PEOPLE AWAY FROM THE GAMBLING TABLES . . . TO STOP GAMBLING! SO STRONG AN ACT THAT HE MUST WORK WITHIN AN ENCLOSED LOUNGE. Stopping gambling in Las Vegas is not a good reputation to have, in a city that lives from the gambling tables. But it is true. NO OTHER ACT HAS EVER DRAWN SO MANY PEOPLE AWAY FROM THE GAMBLING TABLES AND INTO THE LOUNGE AS DR. MICHAEL DEAN!

When STAN IRWIN, formerly the entertainment director at the Sahara Hotel in Las Vegas, said that there was no more early-morning business, that the top lounge acts could not pack the lounges at the early-morning hour, DR. MICHAEL DEAN DID IT! RALPH PEARL, *Las Vegas Sun* columnist, said, "The business turned in by the guy in the wee hours of the morning in the Casbar Lounge of the Sahara Hotel looked like Grand Central Station on a July Fourth weekend." FORREST DUKE of the *Las Vegas Review Journal* said, "Went into the Sahara at 5 o'clock in the morning for a look at DR. DEAN'S amazing act and COULDN'T GET IN—THEY DIDN'T EVEN HAVE STANDING ROOM!" MURRAY HERTZ, *Las Vegas Review Journal*, said, "DR. MICHAEL DEAN, the hypnotist, is doing fantastic business in the Sahara at the fantastic hour of (ugh) 6 a.m."

STAN IRWIN says, "DR. MICHAEL DEAN'S HYPNOSIS SHOW is one of the most amazing, entertaining, exciting, laugh-provoking and versatile acts I have ever witnessed." MYRON COHEN, after seeing DR. DEAN'S show at the Flamingo Hotel, said, "This was the funniest show I have seen in *thirty years*—and you can quote me!" LOU WALTERS said, "I have seen hypnotists for the past thirty years. This is the most amazing show I have ever seen."

DR. DEAN has outdrawn the top name acts at the Sahara Hotel, Thunderbird Hotel in Las Vegas, Harrah's Clubs in Reno and Lake Tahoe and the Sahara-Tahoe Hotel in Lake Tahoe. While not playing the Nevada circuit, DR. DEAN has broken all records in the history of San Diego at the Catamaran Hotel on beautiful Mission Bay, where he has been for the past three years with a packed house every night! HENRY SLATE, who went down on Sunday evening and couldn't get in, said, "If I hadn't seen it with my own eyes I wouldn't believe it." The Catamaran Hotel is probably the only night club in the country that ASKS PEOPLE TO LEAVE so that 400 more people can get in to see the second show!

As the ONLY HYPNOTIST IN SHOW BUSINESS WITH A LEGITIMATE DOCTOR OF PHILOSOPHY DEGREE, DR. DEAN is also a recording artist and University teacher. He is in wide demand for concerts and colleges.

Using the Catamaran Hotel as a home base, DR. DEAN is available for a limited number of appearances.

CONTACT:

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CATAMARAN HOTEL
MISSION BAY
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488-1081

PUBLIC RELATIONS:

LUTE MASON AND ASSOCIATES

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In fact, we love conventions so much we built a special center so we could have one every day ... the Sands Grand Ballroom! Unmatched in versatility, it accommodates convention groups from 50 to 1800 people with every conceivable service and convenience.

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- * **ENJOY** the star-studded Celebrity Theatre featuring continuous entertainment nightly.
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- * **PLAY** in either of our crystal-clear swimming pools ... or, play a round of golf on the greens of Las Vegas' most exclusive country club. It's free!
- * **THRILL** to round-the-clock fun and action.
- * **WRITE** to Mr. Joe Carbone, Director of Sales, The Sands Hotel, Las Vegas, Nev. for complete convention service details or phone direct (area 702) 735-9111. Teletype 702-248-7069.

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November 9 thru November 22

ALAN KING
November 23 thru December 13

STEVE LAWRENCE & EYDIE GORME
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Las Vegas ... *changed its image*

IF YOU'VE never been to Las Vegas, your first impression is totally devastating. Hotels loom high into the sky, and a full range of athletic facilities is available at every turn. Youngsters toddle past elegantly coiffeured bikini beauties lolling around hotel pools. Couples in electric golf carts chug down the fairways. All is peaceful and luxurious in this resort city.

Resort city? Why, what's happened to Las Vegas, the so-called "sin city," gambling capital of the world, swinger's paradise? The gambling's still the dominant attraction, but the swinging appears to be declining.

The first-time visitor to this burgeoning desert city may never have the opportunity to talk with the businessmen who run the hotel industry. But if he had a chance to chat with any of the behind-the-scenes people who keep Las Vegas moving straight ahead, he'd probably be in for a shocking discovery.

He'd be informed that things have changed and are continuing to change. The gambling base has been broadened to encompass total family entertainment. Today, bonded baby sitters and nurseries are provided for the youngsters. Today, golf courses and tennis courts and huge swimming pools provide enjoyment during the sunshine hours.

Today, radios and television sets are placed in your hotel room. No longer are the hotels fearful that a radio in a room keeps people from the casinos.

Today, the American Medical Association, bankers' and lawyers' groups, Columbia and Warner Bros. Records and a myriad of representative business trade associations hold their national conventions in town. The stigma of Las Vegas as the corrupt gambling town is vanishing, and more convention dollars are flowing into the city's coffers than ever before.

Today, people swim, play golf or tennis, catch an early lounge show, a midnight show and often retire early for the night. The fanatical gamblers or compulsive night owls will always be evident, but their numbers are thinning, hotel people say. And nobody is too concerned about this development.

In fact, this new image of the Vegas patron pleases the businessman who sees return business from families who travel as a unit and savor the city's offerings.

A good example of a revolutionary designed Las Vegas hotel is the 40-acre Tropicana, created as a resort hotel with its casino a separate feature. Most of the first Las Vegas hotels were built as casinos with attached rooms. The architecture of the Tropicana is Miami Beach-influenced. A more adult following stays at the hotel. It is the only one in the city with a Dow Jones stock ticker.

"Our feeling is that the type of guest who stays here is interested in the market," said the hotel's Harvey Diederick.

Diederick, who handles advertising-public relations, says a second generation is taking over the leadership of Las Vegas hotels, and this generation has a more imaginative approach to the hotel industry.



DUFFERS AND PROS try their skill on the fairway of the Dunes Hotel golf course. While the emphasis is on luck at the nearby gaming tables, it's all co-ordination and concentration on the links. The clubhouse may not resemble the one at the Fort Dodge, Iowa municipal course, though. It's just about the ultimate in clubhouse luxury.

Many of the original hotel figures began by running illegal gambling operations, and they still haven't shaken off this feeling that gambling is an illegal industry. The city promotes its entertainment, but rarely its gaming. Diederick thinks this is an error.

Gaming could easily be promoted in light of the city's changing face, he contends. "It's not a town that charges through the night. You don't get the late night swingers any more. A lot of people see the dinner show (at 8:30) and turn in by midnight. Golf has become very important. People also lie around the pool. This is not a health spa by any imagination, but it doesn't seem to swing like it did.

"There are still guys who don't want to go to bed because they don't want to miss anything. They get caught up in the excitement. But it's an illusion to think you can get by with a few hours' sleep. It catches up. Many people the first time they are in town, run to as many shows as possible. The veteran doesn't do this.

"So much of the business is repeat that the veteran Las Vegas guest is older and is used to the town. He now requires more rest. There is also a new crop

of gamblers, and the number of visitors goes up every year, so we must be developing a new clientele."

This new clientele soon discovers that there are nine 18-hole golf courses and several par threes. Others are being planned. In 1952 the city had a nine-hole course. Then the Desert Inn opened an 18-hole links which was followed by courses at the Stardust, Dunes, Tropicana and several in adjoining regions like Winter Wood, Black Mountain and the Craig Ranch.

Sports activities are a growing side industry. The Hacienda Hotel has bought Mt. Charleston and will construct a ski resort there this fall. Nearby Lake Mead offers water skiing and boating. Several of the hotels maintain yachts for use by a selected guest—the big money spenders or celebrities.

A major change has occurred in the scheduling of the lounge shows. The main lounge attraction used to go on at midnight. Now that artist starts his working day at a much earlier hour, but he may still play through to 2-3 a.m.

Conventions first came to the city in 1959. Previously, the hotels had no facilities or sales staffs. Today, the majority of the hotels maintain strong convention sales departments which compete vigorously for business. The salespeople read such publications as World Convention Dates and Sales Meetings Magazine, which offer tips on convention planning, and also lists of organizations planning their meetings. The city's Convention Bureau maintains a list of about 3,500 trade associations which are potential customers.

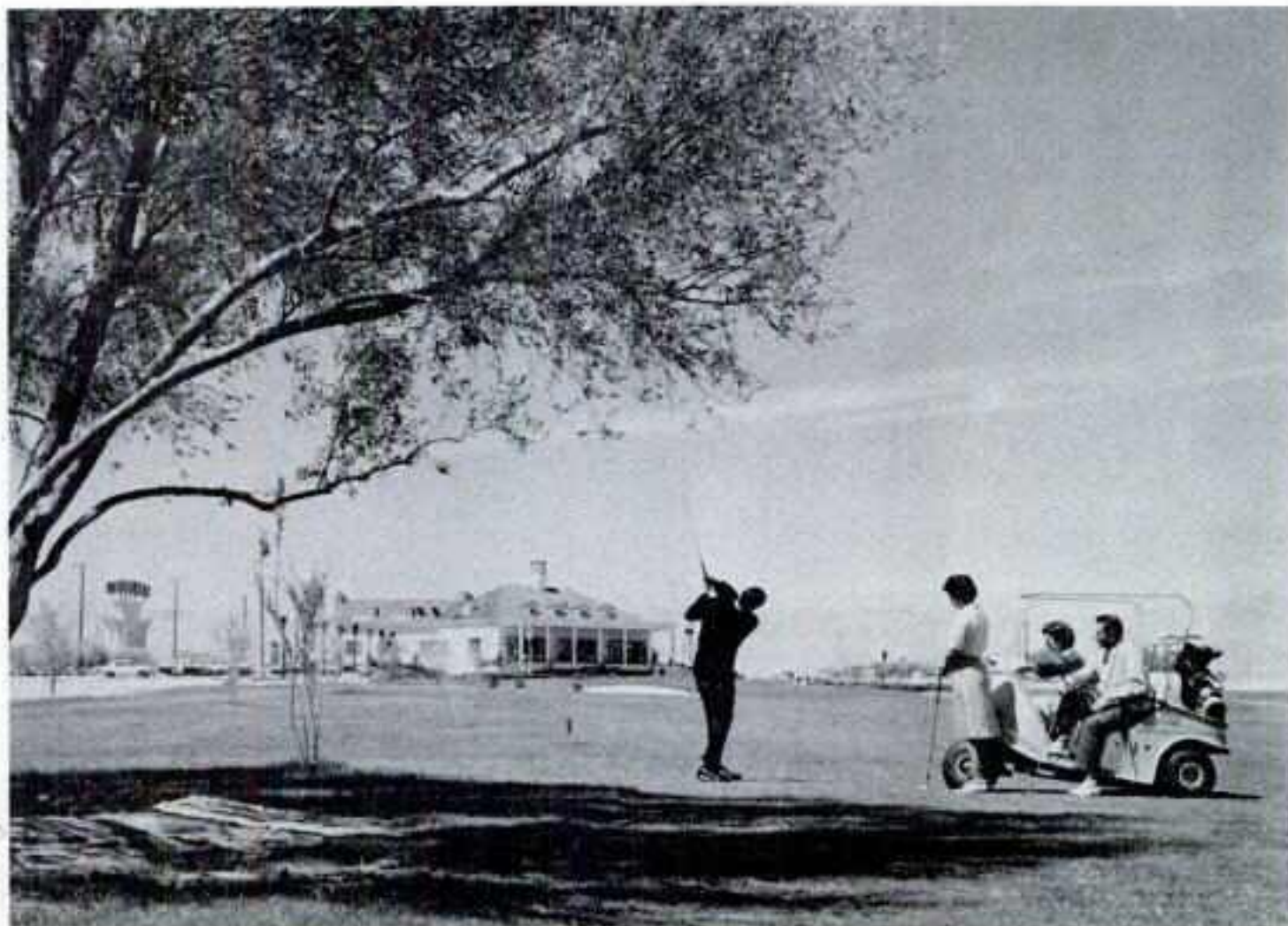
By attracting medical, dental, banking and insurance groups, the hotels have helped ameliorate the concept that Las Vegas is strictly a fun city and not the proper climate for discussing profits, merchandising and marketing.

One hotel executive, when asked how these prestige groups were finally lured to Las Vegas, replied: "We convinced the right people at the top level that the city was a great place for their convention." The toughest groups to sign are those which operate with many committees deciding on a convention site.

The city's image is of concern to some people and inconsequential to others. Says one sales manager: "We don't have an image problem any more. We've straightened ourselves out. . . . Now we don't want to lose the image of a gambling town. If we lose that we're dead!"

One downtown hotel representative, upon hearing the phrase "sin city" in reference to the city's unholy past, answered: "Percentagewise (sic) the major hotels in this city give more money to recreation and charity than any comparable business in the world. These people (civic do-gooders) who curse us, would be starving to death if it weren't for us.

"We hope someone will write something about Las Vegas other than a sin city story. It's about time."



Las Vegas has become a golf-crazy resort. There are over a dozen golf courses in the area for use by tourists and residents alike. A mountain backdrop helps present a mood of solidarity to golfers motoring around the links at the Stardust while a foursome works its way to the cup at the Tropicana course.



The nation's gambling capital is becoming a family vacation attraction. Youngsters are very much in evidence around hotel pools. Pools have become a focal point for many families during the daytime. Evenings the emphasis is on the shows and casinos.

DINING

RUMOR here years ago was that the gamblers didn't want a bunch of gourmand houses. "We want them to hurry up and eat and get back to the gambling. If they are sitting around a table we want it to be the gaming tables."

Well, this might have been true years ago, but a look at what Las Vegas has to offer in the way of dining dispels the rumor now.

You've got all you can ask for now, from ham and eggs for 49 cents or \$1.50 buffets offering dozens of dishes, on up the scale to some of the most exquisite, most fashionable gourmet houses found anywhere on earth.

In fact, Las Vegas has such high regard for the role of the restaurant in drawing guests it has put together an assemblage of eating places that could only be possible in a city which plays host to more than 12,000,000 visitors yearly.

And with every one of these visitors being wooed by competing hotels, clubs and restaurants, it's easy to see why no Las Vegas guest, or resident, need want for a dining spot to suit his particular tastes. This goes for both budget and appetite.

This also explains why this city can support more than 250 restaurants outside the hotels and clubs. Most are set up to offer leisurely dining away from the funmaking hubbub.

In the main showrooms of the large hotels, where extravagant entertainment goes with the price of your dinner, the mainstays seem to be steak and fowl. Meals run from an average of \$6 to \$8.50 in these rooms, but included are performances by the biggest names in show business.

The vacationing gourmet may prefer to do some of his dining in one of the superb restaurants located in another part of the hotel. Here, for just a dollar or two more than the showroom dinners, one may, for example, enjoy the Olde English fare of the Sahara Hotel's House of Lords. Or, to the mellowed strains of strolling violinists, one can have a really

exquisite French haute cuisine at the Dunes Hotel's Sultan's Table. The same can be said for the Tropicana's Gourmet Room, except that the strings are exchanged for one violin with piano accompaniment.

In the same class is the Riviera Hotel's Hickory Room and the Desert Inn's Monte Carlo Room, the new Regency Room at the Sands Hotel and the Ambassador Room at the top of the Mint Hotel. Then for a turn to the more colorful or unusual, but still at the hotels, there are two highly styled Polynesian restaurants. These are the Aku-Aku at the Stardust Hotel and the Sahara's Don the Beachcomber. Seafood, as the exclusive fare of a better restaurant, has come in for quite a play in Las Vegas lately. Big Joe's Oyster Bar, an intimate spot with seafoods flown in daily, is the pride of the main floor of the Thunderbird Hotel. Not far down the street, sitting in front of the Dunes Hotel like an anxious outer space vehicle, is the big Dome of the Sea Restaurant.

However, don't let all this gourmet talk lead you to believe that Las Vegas leans to the fancy. Down

the scale, there are scores of day-to-day restaurants—many exceptionally decorated coffee shops and many others whose counterparts you'll find in most American cities.

And yet, there's one Las Vegas specialty that few visitors manage to miss. It's the big buffet, a paradise for the hearty lunch or breakfast eater, or even for the after midnight snacker. These are crowd pleasers from two standpoints, their unending selection and their bargain price. Served at a number of hotels, they consist of long rows of tables covered with dozens of salads, appetizers, beverages, entrees, desserts and whatever else human beings consume at a meal. The price usually ranges from \$1.50 to \$2.50, with seconds.

There are many Italian eating houses. Tony Mazuca's Antonio's is popular along with Louigi's and Villa d'Este. Three German-Hungarian-type restaurants stand out, the Black Forest Inn and the Alpine Village and the Danube.

There are no losers among the diners in Las Vegas.



Vegas hotels offer elegance in dining. The atmosphere here in the House of Lords at the Sahara is of old England. The steak house was designed to provide a gourmet service for persons involved in gambling who did not wish to leave the hotel for gourmet cooking.

TRAVEL

LAST year more than 1,900,000 visitors arrived here by commercial or private planes, making McCarran Field the busiest air terminal in the world in comparison to the size of the community it serves.

Seven major air lines, TWA, Western, United, Delta, National, Bonanza and Pacific carried the bulk of these passengers. But a healthy ratio of one out of 10 came by private plane.

Each of the air lines has played an important role in developing yearly passenger volume increases over the past dozen years. Beginning in 1953 when 45 flights daily brought in 213,979 visitors, each air line has utilized the many attractions of the area to lure more and more vacationers to fly to Las Vegas each year.

And each year saw a sharp increase in passenger traffic until total volume reached 1,907,682 in 1965 with little doubt the 1966 figure will be well over the 2,000,000 mark.

But equally surprising is the 12-month fly-in of over 152,000 light aircrafts that boosted to record

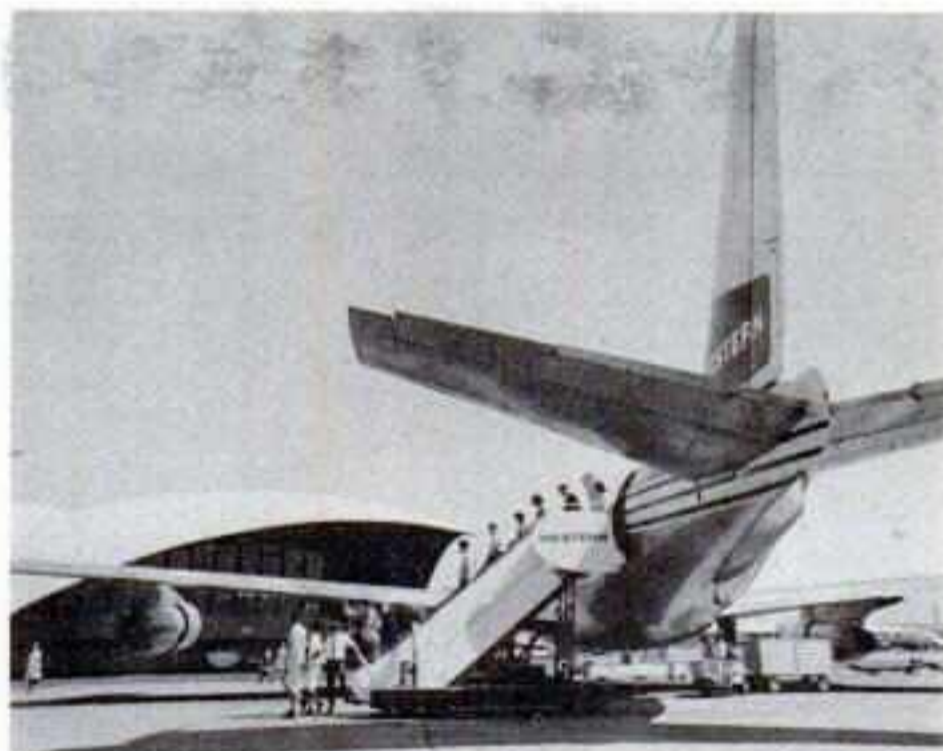
heights the already booming business of Alamo Airways and Exec Air, two private plane service companies with terminals on the western perimeter of McCarran Field.

Both companies also had their heaviest traffic on record last October when 1,600 light planes, belonging to members of the Aircraft Owners and Pilots Association, landed there. The air invasion signaled the opening day of the organization's annual convention.

Motorists by the millions utilize five major highway arteries to reach Las Vegas from all points of the compass. However, by far the largest traffic count is recorded over the recently completed (1965) Interstate 15, a 291-mile unbroken freeway connecting Los Angeles and Southern California with Las Vegas. The other four broad U. S. highways bring motorists from San Francisco, and Reno to the north and west; Salt Lake City and Denver to the north and east; and Phoenix to the south.

The Interstate 15 freeway project, the first concrete road building carried out in the State in 35 years, is scheduled for completion sometime in 1972.

By this time the freeway will extend from the California to the Utah borders, passing along the western edge of Las Vegas. Total cost will exceed \$55,000,000.



Passengers deplane hourly at McCarran Field, a new facility capable of handling arriving passengers from domestic and international destinations.

RECREATION

WHEN a city hosts such top golf tournaments as the Desert Inn's Tournament of Champions and the Sahara Invitational, it is very little wonder that the golf game in Las Vegas is very popular.

The area has nine golf courses, two nine-hole pitch-and-putt courses and several driving ranges.

During the PGA tournaments, tourists flock to see some of the biggest names in golf play in Las Vegas.

And visitors are usually surprised to find so many other outdoor recreation facilities in Las Vegas. The city is surrounded by sites for fishing, natural sight-seeing, boating, guest ranching or indulging in all kinds of winter sports.

For example, the Lake Mead National Recreation area is only 30 to 60 minutes away, depending upon what sector you're visiting. Within this largest-of-all national recreation areas, one finds the wonder of Boulder Dam, the prolific bass fishing and boating of huge Lake Mead with its 550 miles of shoreline, the trout fishing and river boating of the lower Colorado River, the crystal waters of Lake Mohave, any number of docks, campsites, beaches, trailer parking areas and points of historic significance.

In the opposite direction, but equally close in, are Mt. Charleston and Lee Canyon, whose forests are cool and green in the summer, white with snow in the winter. More than half a million visitors annually enjoy the relaxation that this mountain area offers.



A special attraction, or service, of the Thunderbird is its 42-foot yacht which cruises Lake Mead with specially invited guests on board.

DOES ANY OF THIS MEAN ANYTHING?

ISRAEL

This Week	Last Week	Rank	Title	Artist
1	1	1	PAINT IT, BLACK	The Rolling Stones (Decca/Pax)
2	2	2	BLUE TURNS TO GREY	Cliff Richard (Columbia/IME)
3	4	3	STRANGERS IN THE NIGHT	Frank Sinatra (Reprise/Gal Ron)
4	6	4	SUNNY AFTERNOON	The Kinks (Pye/Hatakli)
5	9	5	RED RUBBER BALL	Cyril (CBS)
6	7	6	SLOOP JOHN B	The Beach Boys (Capitol)
7	11	7	PAPERBACK WRITER	The Beatles (Parlophone)

NORWAY

(Courtesy Verdens Gang)
*Denotes local origin

This Week	Last Week	Rank	Title	Artist
1	1	1	PAPERBACK WRITER	The Beatles (Parlophone)
2	4	2	SUNNY AFTERNOON	The Kinks (Pye)
3	2	3	SLOOP JOHN B	The Beach Boys (Capitol)

GERMANY

This Week	Last Week	Rank	Title	Artist
1	1	1	PAPERBACK WRITER	The Beatles (Odeon)
2	3	2	MONDAY, MONDAY	The Mama's and the Papa's (RCA Victor)
3	5	3	BEIB NICHT GLEICH IN JEDEN APPEL	Wencke Myhre (Polydor)
4	4	4	LEG DEIN HERZ IN MEINE HANDE	Roy Black (Polydor)
5	6	5	SLOOP JOHN B	The Beach Boys (Capitol)

HOLLAND

*Denotes local origin

This Week	Last Week	Rank	Title	Artist
1	2	1	SUNNY AFTERNOON	The Kinks (Pye)
2	1	2	PAPERBACK WRITER	The Beatles (Parlophone)
3	9	3	LA POUPEE QUI FAIT NON	Michel Polnareff (Palette)
4	5	4	THE LIFE I LIVE	*Q 65 (Decca)
5	3	5	STRANGERS IN THE NIGHT	Frank Sinatra (Reprise)
6	—	6	MONDAY, MONDAY	The Mama's and the Papa's (RCA)
7	6	7	WILD THING	The Troggs (Fontana)
8	7	8	SLOOP JOHN B	The Beach Boys (Capitol)

SOUTH AFRICA

This Week	Last Week	Rank	Title	Artist
1	2	1	MONDAY, MONDAY	The Mama's and the Papa's (RCA)
2	1	2	SLOOP JOHN B	The Beach Boys (Capitol)
3	6	3	PAINT IT, BLACK	The Rolling Stones (Decca)

HOT 100

50	55	75	YOU YOU YOU	Mal Carter (Nick De Caro), Imperial 44182
62	84	—	WOULDN'T IT BE NICE	The Beach Boys (Brian Wilson), Capitol 5706
69	20	—	SUNSHINE BOYS	Donovan (Mickey Most), Epic 10043
84	—	—	WOULDN'T IT BE NICE	The Beach Boys (Brian Wilson), Capitol 5706
89	52	60	LOOK AT ME GIRL	Jay & The Americans (Gerry Granahan) United Artists 50046
95	—	—	—	The Beach Boys (Brian Wilson), Capitol 5706

Great Britain's Best Sellers

This Week	Last Week	Rank	Title	Artist
1	1	1	Out Of Time	Chris Farlowe (Immediate)
2	7	2	With A Girl Like You	The Troggs (Fontana)
3	4	3	Black Is Black	Los Bravos (Decca)
4	3	4	Get Away	Georgie Fame (Columbia)
5	8	5	The More I See You	Chris Montez (Pye)
6	2	6	Sunny Afternoon	The Kinks (Pye)
7	9	7	I Couldn't Live Without Your Love	Petula Clark (Pye)
8	6	8	Nobody Needs Your Love	Gene Pitney (Stateside)
9	10	9	Love Letters	Elvis Presley (RCA)
10	13	10	Going Back	Dusty Springfield (Philips)
11	11	11	Bus Stop	The Hollies (Parlophone)
12	5	12	River Deep Mountain High	Ike & Tina Turner (London)
13	12	13	Strangers In The Night	Frank Sinatra (Reprise)
14	—	14	Visions	Cliff Richard (Columbia)
15	20	15	Summer In The City	The Lovin' Spoonful (Kama Sutra)
16	17	16	Mama	Dave Berry (Decca)
17	16	17	Mama	Dave Berry (Decca)
18	—	18	God Only Knows	The Beach Boys (Capitol)
19	—	19	I Want You	Bob Dylan (CBS)
20	—	20	I Want You	Bob Dylan (CBS)

Top Ten LP's

1	Pet Sounds	The Beach Boys (Capitol)
2	Aftermath	The Rolling Stones (Decca)
3	The Sound Of Music	Soundtrack (RCA)
4	Summer Days	The Beach Boys (Capitol)
5	Strangers In The Night	Frank Sinatra (Reprise)
6	Sweet Things	Georgie Fame (Columbia)
7	Small Faces	The Small Faces (Decca)
8	Dave Dee, Doz Tich	Fontana
9	The Yardbirds	(Columbia)
10	—	—

AUSTRIA

This Week	Last Week	Rank	Title	Artist
1	1	1	SLOOP JOHN B	The Beach Boys (Capitol)
2	4	2	PAINT IT, BLACK	The Rolling Stones (Decca)
3	2	3	HUNDERT MANN UND EIN BEFEHL	(Polyd)

SOUTH AFRICA

This Week	Last Week	Rank	Title	Artist
1	4	1	SOMEWHERE MY LOVE	Ray Conniff Singers (CBS)
2	1	2	MONDAY, MONDAY	The Mama's and the Papa's (RCA)
3	3	3	PAINT IT, BLACK	The Rolling Stones (Decca)
4	2	4	SLOOP JOHN B	The Beach Boys (Capitol)

DENMARK

This Week	Last Week	Rank	Title	Artist
1	—	1	PAPERBACK WRITER	The Beatles (Parlophone)
2	1	2	PAINT IT, BLACK	The Rolling Stones (Decca)
3	4	3	SLOOP JOHN B	The Beach Boys (Capitol)
4	6	4	BARBARA ANN	The Beach Boys (Capitol)
5	19	5	PRETTY FLAMINGO	Manfred Mann (HMV)

MALAYSIA

*Denotes local origin

This Week	Last Week	Rank	Title	Artist
1	3	1	I'M A ROCK	Simon & Garfunkel (Columbia)
2	1	2	PAINT IT, BLACK	The Rolling Stones (Decca)
3	4	3	SLOOP JOHN B	The Beach Boys (Capitol)
4	5	4	PRETTY FLAMINGO	Manfred Mann (HMV)

SOUTH AFRICA

This Week	Last Week	Rank	Title	Artist
1	1	1	STRANGERS IN THE NIGHT	Frank Sinatra (Reprise)
2	3	2	SLOOP JOHN B	The Beach Boys (Capitol)
3	6	3	MONDAY, MONDAY	The Mama's and the Papa's (RCA)
4	2	4	—	—

NORWAY

(Courtesy Verdens Gang)
*Denotes local origin

This Week	Last Week	Rank	Title	Artist
1	2	1	SUNNY AFTERNOON	The Kinks (Pye)
2	1	2	PAPERBACK WRITER	The Beatles (Parlophone)
3	4	3	DID YOU EVER HAVE TO MAKE UP YOUR MIND	The Lovin' Spoonful (Kama Sutra)
4	3	4	SLOOP JOHN B	The Beach Boys (Capitol)

TOP LP's

13	PET SOUNDS	The Beach Boys (Capitol)
15	THE SHADOW OF YOUR SMILE	Andy Williams (Columbia)
19	THE LONELY BULL	Herb Alpert & The Tijuana Brass (A&M)
23	WHY IS THERE AIR?	Bill Cosby (Warner Bros.)
65	BEST OF BEACH BOYS—VOL. 1	Capitol (Capitol)
73	—	—
14	PET SOUNDS	The Beach Boys (Capitol)
7	WONDERFULNESS	Bill Cosby (Warner Bros.)
14	PET SOUNDS	The Beach Boys (Capitol)
17	A TOUCH OF TODAY	—

LAS VEGAS

became "entertainment capital of the world"...

AT ANY given time one can drive down the famous Las Vegas Strip and find out why they call this "The Entertainment Capital of the World."

With no less than four million-dollar extravaganzas, one Broadway production and four shows each starring show business headliners—all playing simultaneously on the Strip—that slogan can be called anything but a boastful extension of civic pride.

In fact, it's hard for people to realize that each extravaganza parades a cast of more than 50, that each of their payrolls range well over \$50,000 a week, or that stage effects run the gamut from fiery earthquakes, rainstorms, live tigers, trapezes, disappearing swimming pools, skating rinks, ship sinkings and water falls. And that's not to mention the live entertainment resource people remember most—hundreds of gorgeous girls. Most of them decorate huge showroom stages, but literally dozens walk gracefully along special ramps built into the walls or descend slowly on circular platform lowered from the ceilings.

It is not unusual to cruise along the Strip and read marquees touting such names as Frank Sinatra, Dean Martin, Ella Fitzgerald, Donald O'Connor, Johnny Carson, Robert Goulet, Sammy Davis Jr., Eddie Fisher, Mitzi Gaynor, Jimmy Durante, Phil Silvers, Carol Lawrence, Nancy Wilson, Alan King, Elaine Dunn and a raft of others.

Even at that, all the top entertainment here is not necessarily in the big showrooms. To keep the fun going, all the hotels have, in addition no cover, no

minimum show lounges which provide continuous entertainment from dusk to dawn.

Top billing in their own right, these lounge performers might range from the vocal styling of Della Reese to the big bands of Harry James and the Glenn Miller Orchestra with Tex Beneke. Ray Anthony, Don Rickles, the Kim Sisters, Sarah Vaughan, these are just some of the lounge stars who regularly go on until the wee hours of the morning.

And in downtown Las Vegas, a glittering area known as "Casino Center," this lounge type of entertainment really thrives, although the Fremont Hotel has recently put in a Strip-type showroom. Everything from a Watusi revue to a fast-paced Ice Follies plays downtown Las Vegas.

Gamblers will tell you they'll bet anyone that this is the "Entertainment Capital of the World."

Lounge by Any Other Name Still as Sweet

TALENT helps Las Vegas thrive. And a coterie of booking agencies and talent management firms keep the life lines throbbing between performers and club owners.

For Art Engler, manager of Associated Booking Corporation's office, being the company's man on the scene entails a combination of public relations and servicing. The brunt of ABC's bookings are for lounges—and there are plenty of them.

"Out here you don't sell an act and walk away from it. You put an act on, come in opening night

and then you frequent the room twice a week to see how things are running," Engler explains. As such, a good portion of his "working day" is spent in the tepid evening air outside the hotels and inside in the cool, air conditioned comfort of the hotels.

"Policies are different here," notes Engler, who has been associated with ABC first as a performer and most recently as an agent since 1946. "A lounge act can't stop and talk to its audience. It has to hit 'em and run."

The reason for this slam-bang attitude is attributed to the location of the lounges off from the casinos.

These locations are usually no cover, no minimum rooms, within earshot, of the noise of the one-arm bandits. "Acts may have to revamp their styles because of the characteristics of the lounges. You have

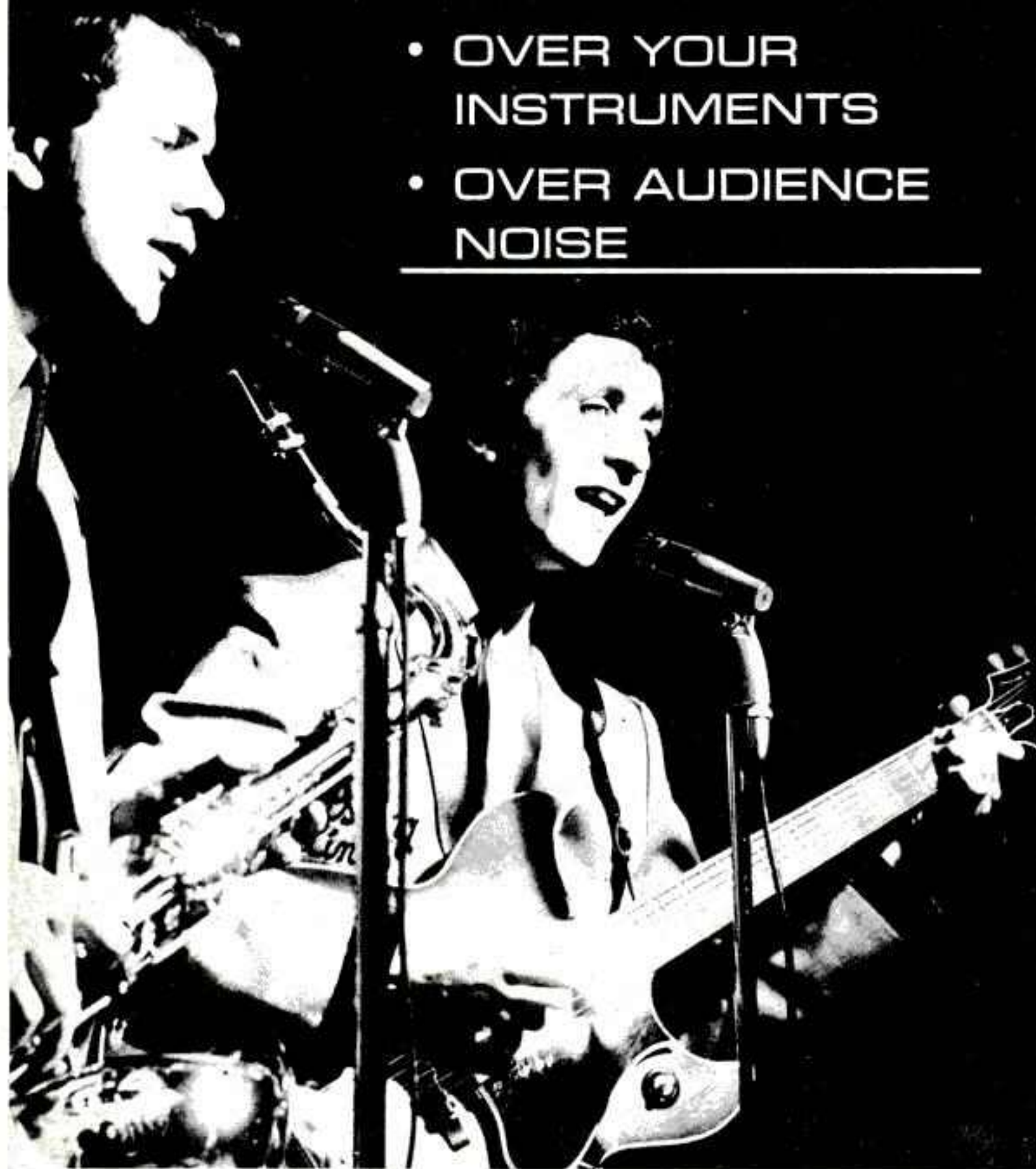
to do your ending like a beginning; it has to be like the 'Star Spangled Banner'; you've got to grab 'em by the collar. The pacing of a lounge show is entirely different than that of an East Coast club, where there are captive audiences and acts can build a reputation.

"With the lounges there is no cover, no minimum. A guy who is losing decides to drop his wife in the lounge while he tries to win back his money. People drop in. You pay for a drink right there. It's a drop-in crowd. No reservations. To keep an audience's interest in that kind of room, you have to hit them on the head so they don't get up and walk across the street. Acts do ten minutes of uptempo stuff and then once they've collared their audience, they can slow down and do some ballads."

Engler says the "lounge" has become a "dirty" (Continued on page LV-16)

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Nitery Review

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DAILY *VARIETY* DAILY

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Lounge by Any Other Name Still as Sweet

(Continued from page LV-14)

word" in town. The trend is to revamp these rooms and turn them into minor theaters. "When you approach big-name acts with a lounge booking," says the ABC man, "they have a negative psychological attitude. But call it a Starlight Theater, Blue Room or Driftwood Room and it sounds like something. Lounges have become second showrooms. Some have moved their bars to the rear of the room, added lighting booths and stagehands."

By servicing an act, Engler explains, he is helping that act gain strength which will be translated into additional bookings. Servicing entails critiques; public relations entails making an impression with the hotel management so the latter will develop faith in the agency and call on it for additional attractions.

Some of the ABC acts which work Las Vegas and with which Engler maintains contact are Freddie Bell, Roberta Linn and the Bellboys, the Treniers, Vaughn Monroe, Lou Rawls, Lionel Hampton, Swingin' Lads, Big Beats, Dukes of Dixieland, Lavern Baker, Arthur Prysock, Carmen MacRae, Damita Jo, Xavier Cugat and Louis Armstrong, who plays a main room, not a lounge.

"Hotels in this town have one thought in mind when they book: marque value." Many of the lounges start their entertainment around cocktail hour. A lot of the acts which play during these lax periods are local groups, Engler says. Being a talent booker is "a 24-hour operation. You work five days but here you're on call 24 hours, seven days a week."

Servicing a client, is uppermost in the mind of General Artist Corporation's resident man Jim Murray, a 10-year witness to the growth of the city as an entertainment mecca. "Servicing covers a wide scope of activities," Murray remarked one night in the small lounge of the Fremont Hotel between shows. It covers getting an engagement to seeing that rehearsals offer ample time for preparation.

Murray feels that very few local people are discovered here. The emphasis is on touring acts with proven name value, although he points to Jerry Vale and Wayne Newton as two lounge acts who broke that stigma and landed in the prestige show rooms.

ABC and GAC are the only major booking agencies employing a man on location. There is an active "industry" of talent managers working in town, which are probably unknown and unrecognized outside of Clark County, Nevada, Las Vegas's home site.

A recent addition to the agency scene is Jerry Perenchio Artists, a Los Angeles-based firm. Lee Wallace, formerly with 20th Century Fox Films casting department, is Perenchio's representative.

Matt Gregory and Key Howard are partners in Gregory & Howard Management, which handles a select number of clients, books them in town and then develops their careers for national exposure.

Gregory, a former publicist, who has been in Las Vegas since 1953, calls it the "psychiatrist couch of America." A tall man prone to harsh words, Gregory calls the lounges, the "most difficult medium in show business. It doesn't compare with any room in the country. There's no captive audience; it's meant to be a turnover place. I call it the glorified Greyhound bus station. It's an infiltration of people and sounds."

Gregory calls the lounge business, for which his firm books acts, "a Roman arena"—people are waiting for something to happen. The lounges will either break an act, Gregory emphasizes, or firm them up. An act playing what Gregory calls the "Golden Orpheum Circuit," Las Vegas, Reno and Tahoe, 26 weeks a year, earns the equivalent of 52 weeks of hustling around the country.

There are three reasons why people in show business don't reach their potential, the manager believes: no direction, bad direction and good direction which isn't accepted. Gregory's firm earns a percentage of the artist's gross earnings, for which it works to build a salable commodity with longevity. "What matters in our estimation is a client's potential," he says. "Their capacity for expansion. Sometimes an act fairly well established needs to build an identity."

Gregory cites a case not too many months ago in which the firm signed an 18-year-old coloratura soprano and sent her to a Los Angeles voice teacher. After her professional training she will be groomed for musical comedy.

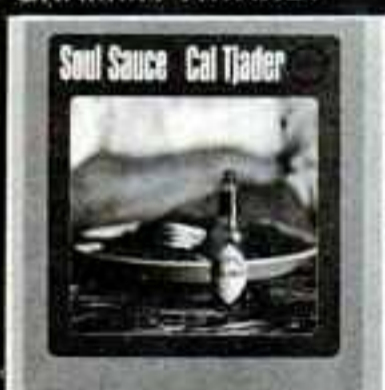
Everything depends on the artist's stage of development at the time of signing with Gregory & Howard. Gregory signs an act on a provisional

(Continued on page LV-18)

Cal TJADER

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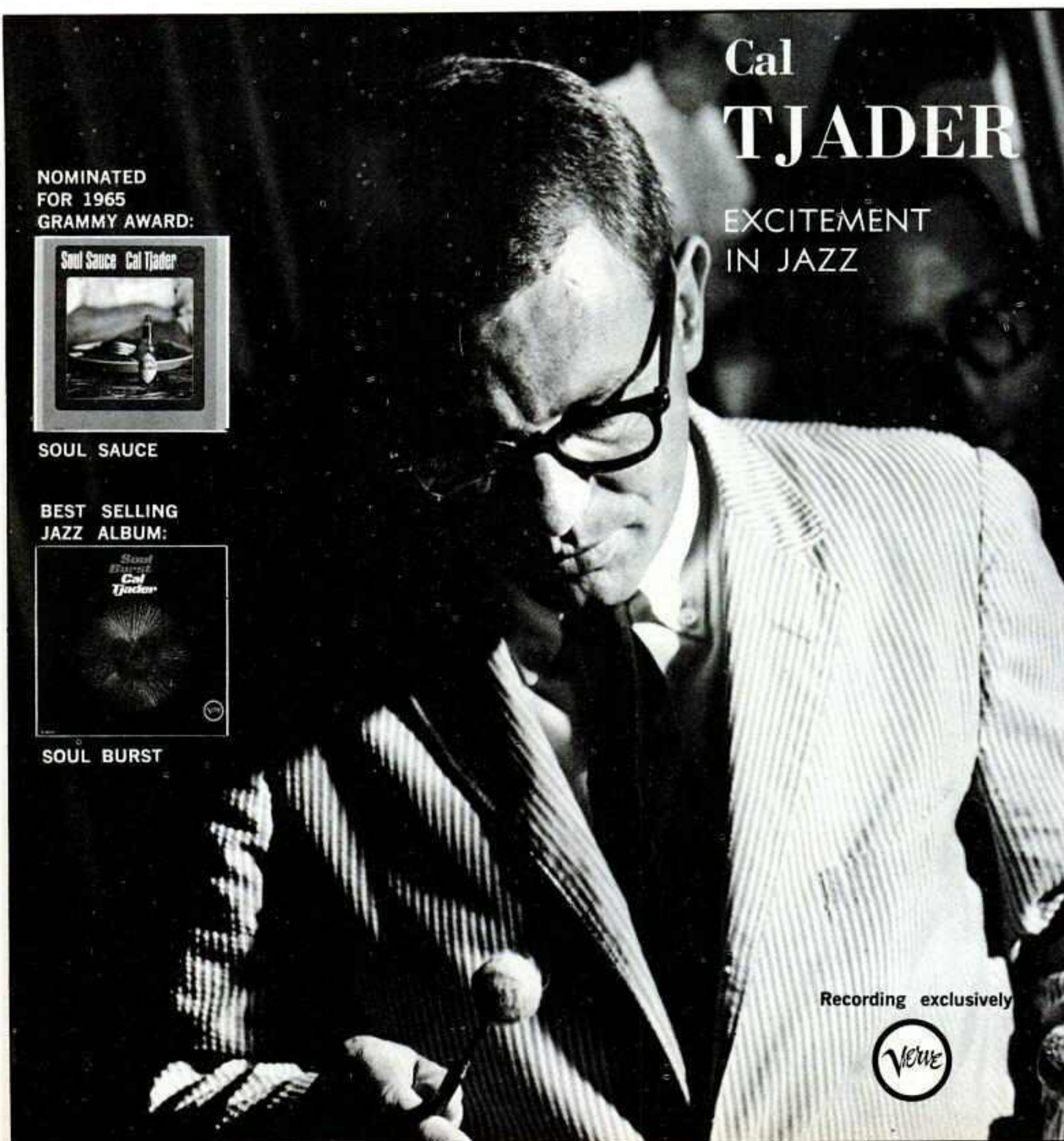


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Lounge by Any Other Name Still as Sweet

(Continued from page LV-16)

one-year contract. "In one year we can see whether there is anything we can do for them. It's also a double edged sword."

The company's musical clients include Tony Sandler and Ralph Young, a clever singing duo, whose act was conceived and developed in Las Vegas; the characters, a sextet which does musical comedy, and Vic Garcia, 25-year-old guitarist.

Gregory feels there are more people coming to Las Vegas with show business potential now than in the past. About six years ago, Gregory and Howard began a unique sideline operation—packaging Las Vegas shows for other cities. They have developed rock 'n' roll go-go shows for clubs in Chicago, New Orleans, Houston, Miami Beach and Portland, Ore. Because of skyrocketing costs, Gregory feels that personal managers have to become show producers. "If we don't evolve into producers, we'll drop by the wayside," he charges.

There is one management firm which hopes to service its clients with the added plus of its own record company. That firm is Personality Productions, whose local office is run by Jean Bennett from a den in her home in a suburban region. The record label is Entree Records, which allows the company to record its people and either release the disks themselves or sell the masters. "Because of the nature of the business," Mrs. Bennett said, "it's important to release a record to help establish an artist."

Jean has been with Personality founder, Buck Ram, 14 years. She feels the hotels book name personalities, that they're not deeply tied to the talent agencies. The illusion is that the artists are more powerful than the talent agencies. "But thanks to records, Trini Lopez and Bill Cosby broke into Las Vegas."

A Las Vegas credit on a performer's resume is worth 10 ordinary bookings, in Jean's opinion. "It's the prestige of Las Vegas that does it. The city also has the reputation for paying the highest salaries, but actually only the big names earn those figures."

Personality's roster is far afield from demanding top dollar for its artists. Its personnel is comprised of new people's scuffling for a niche of the success story. There's Linda Cardinal, a home grown product who now sings with the Harry James band; Jimmy Wallis, discovered in Las Vegas; Bach Yen, a Vietnamese vocalist who has played the Desert Inn with the Jimmy Durante show; Bill Beau and Chee Chee, who have played the Colonial House locally; Anita McCune, singer-guitarist, and Stan Wilson, folk singer-comic heard on Fantasy Records. The most successful of the firm's acts is the Platters, who have a world-wide following and now cut for Musicor.

There are two other local talent firms, Liberty Artists Services, run by Bob Sadoff and Bel Air Artists with George Soares in charge. In addition, Arthur Leon Productions specializes in go-go shows with the accent on topless dancers, and Rocky Sennes, brother of Frank Sennes, and Stan Irwin, a key name in the entertainment business also produce shows for local exposure.

The world of teen-age music is barely evident in Las Vegas. Mike Tell, an enthusiastic 21-year-old, has a small company, Teenage Attractions, which books rock 'n' roll shows at the Convention Center or the Southern Nevada University gym. Tell works with Los Angeles disk jockey Sam Riddle in obtaining acts for the shows. Riddle gets a percentage for lining up the acts, Tell said. Tell says he block-books acts for other cities, which provides an incentive for an act to divert his way.

"Las Vegas is a small United States," Tell says. Any act which does well nationwide will do good locally. Tell says he's promoted shows by Ray Charles, Johnny Crawford and Chuck Berry, among others. He works closely with radio station KENO, the city's chief top 40 outlet. The station advertises the concerts and its disk jockeys emcee the festivities.

While population estimates for Clark County are for 500,000 persons by 1970 (there are currently 200,000), there is very little teen booking activity. "The top agencies are only concerned with booking major acts," he reveals. There is a Teen Beat club and the Pussy Cat A Go-Go which plans rock acts, drawing the early 20's crowd.

But in a city in which the gaming laws prohibit teen-age participation, the entertainment rooms cater to mature tastes. Booking major acts—anyway you look at it—is a frenetic, totally involving business.



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Workers of The Strip Join Labor Movement

THE American Guild of Variety Artists has 600 members working in Las Vegas on a weekly basis.

The union represents all types of variety acts from stars to chorus girls to dancers. More dancers hold union cards in Las Vegas than any other category of variety specialty.

"We probably have more working members in this concentrated area than in locations of comparable size," Fred Haettel, union office manager, said.

Haettel has been with AGVA 14 years, the last 11 as the Las Vegas representative. His responsibility it is to oversee the working conditions and welfare of its members.

For a \$75 initiation fee, a show girl or dancer gets a union card. It costs a star \$175 to join the labor movement.

As a result of such productions as "Lido De Paris," "Viva Les Girls" and "Folies Bergere" playing Strip area hotels, the AGVA ranks have 35 per cent foreigners.

Haettel admits that this takeover of jobs has alienated some American performers, but there has been no overt problem arising because of this large

number of European variety artists. On the contrary, Haettel claims these production shows have opened jobs in which American AGVA members are utilized. "A percentage of American performers feel cut out of their jobs," Haettel said, "but with the introduction of the foreign shows, our employment has probably doubled in this area."

A sharp rise in union employment occurred in 1958 when the Stardust opened its first "Lido" show. Artists hired in Europe for the "Lido" show receive a working permit from U. S. Immigration for their tenure with the show. If the individual leaves the show, he loses his work permit and must leave the country. Because there is an open quota on British subjects, Las Vegas is "flooded" with English girls, according to Haettel. By way of contrast, Japanese girls have to have a "specific purpose" in coming to the U. S. before they are cleared for entry.

One American show girl revealed that foreign show girls had devised a racket for obtaining American citizenship without waiting out the required time period. For approximately \$500 the European show girl could buy herself an American husband. This would change her citizenship status and after the prescribed time, the couple would file for divorce, the woman by this time would be an American citizen.

Haettel compares working conditions when he first arrived with what they are today. "In 1955 we had lines of eight girls. Now some productions have 29 dancers alone plus show girls. Casts have increased per hotel from 25 persons in a show to over 100."

The union's contract with all hotels does not specify a minimum number of persons who have to work at the facility. This is entirely within the whims of the trends: large shows, lots of people; individual headliners, good-by large casts.

Competition for a show girl's job has become extremely competitive. For 13 shows in a six-day week, a chorus girl earns \$167.85. For 21 shows over seven days she earns \$271.13. In 1963, these same shows earned \$145 and \$234.28, respectively.

Scale for a headliner runs from \$250 for 13 shows over six days to \$403.84 for 21 shows over seven days. In 1963, the principal's minimum and maximum scales were \$225 and \$363.40.

Every three years the union's contract expires with

the hotels. Some of its provisions are that rehearsal pay is automatic (\$20 for a seven-hour day). "Anyone working eight days without claiming rehearsal pay is an idiot," says the AGVA man. There is a three-day probationary period in which the hotel may weed out untenable performers. After this probationary time, the hotel has to sign the individual to a union pact guaranteeing a minimum of two weeks' work.

At the Sands, the AGVA pact is predicated on two-week employment periods with options. At the other hotels, it's for four-week spurts with options. The contracts call for play and pay. No show—no dough.

Haettel calls dancers with depth of experience the hardest performers to find. The classically trained, ballet dancers stay in New York. Short dancers have trouble in Las Vegas. The show girls are tall (6' 1" in heels usually) and to hire short girl and boy dancers would provide too foolish a comparison, Haettel believes.

Getting a job as an early-morning watusi and/or topless dancer is a good breaking-in spot, the union representative claims. It is not a "last resort" for the untalented, he adds, as some of the show girls charge. One show girl called the topless watusi dancers "high school dropouts who couldn't make the first lines at the major hotels."

The city's downtown area is turning into a significant outpost for AGVA people. The Mint, Fremont, Four Queens lounges are all hiring variety artists. Notes the administrator: "I see the downtown area as probably the best place for a medium-priced act. An act which wouldn't be booked on the Strip but is a sensation across the country, will go into a downtown hotel."

The entertainment downtown may now be on a smaller production scale from the hotels along the main highway known as the Strip, but AGVA believes the shows downtown will boom because they are becoming highly competitive. "It is only a matter of time before other downtown spots build show rooms," points out Haettel.

Many of the city's residents spend their time in the downtown casino area, and this part of the city has a more informal air than is usually found uptown. But the informality of the audience has nothing to do with the skill and drive of the performers.



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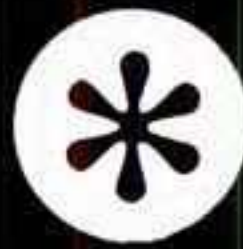
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"Satchmo" Armstrong cuts a figure at a Las Vegas recording studio.



A session at United Recording's Vegas facility.



The Mills Brothers listen to playback of a disk cut in a Vegas studio.



Red Norvo and Mavis Rivers scan a score before recording in LV.



Jack Jones at work during a free moment between show performances.

Six Recording Studios Handle Contract Work

LAS VEGAS is not much of a recording center, but the town does have a bright and prosperous future for live and studio work. Activity is centered around six studios, with United Recording the most prominent of the facilities handling contract work for visiting artists.

Besides United, such facilities as Berta Specialties, Century Custom, Dynamic Sound, Personality Productions and RGA Recording are available to service recording needs.

United began its fourth year in Las Vegas in July and according to Vice-President Jack Eglash, "the outlook is good." Eglash bases his optimism on the construction boom in hotels with their related theater restaurants and theater lounges all playing major entertainment figures.

As an operating wing of a Los Angeles-based corporation, the studio here is known by many recording artists who have worked in the California facilities.

Eglash says his operation has to show visiting stars that the studio compares with facilities in Los Angeles, Chicago or New York. By the impressive and long list of "clients," Eglash has apparently accomplished this goal of proving his facilities match those

of other cities. It wasn't too long ago that artists obligated to record—or wanting to cut a session—while in the West, flew to Los Angeles between shows or on their days off to get their performance on tape. Today, they stay in Las Vegas and either record live at their showrooms or at United's Industrial Road studios.

United, for example, offers mono, two-track, three-track and four-track machines, echo chambers and high-speed tape duplication.

Eglash says his company's growth has been slow but steady. "The growth of a new studio in an area of this kind is dependent upon so many factors," he says. "Musicians, singers, artists of all kinds and types are available generally on a 24-hour basis, seven days a week.

"The availability of the stars, the big-name recording artists, during an engagement in Las Vegas is not cluttered with personal appearances and they are therefore able to devote more time in a most relaxed fashion to recording.

"As a result, many of our sessions start at 2 or 2:30 a.m. or following the artist's second or final show for the evening. Musicians, too, are far more relaxed, already warmed up."

Eglash is a playing musician, arranging and conducting and available for a&r jobs on demo disks. Since his interest lies in this area, United's demo business has "increased more rapidly than other fields in the industry," he notes.

Since opening, United has recorded the following

artists on location: Bobby Darin, Tony Bennett, Connie Francis, Bill Dana, Dean Martin, Frank Sinatra, Count Basie, Sammy Davis, Ethel Merman, Bill Cosby, Jan Garber, Fats Domino, Smothers Brothers, Louis Prima, Shecky Greene and Buddy Rich. Hotels at which sessions have been conducted are the Flamingo, Sahara, Sands, Desert Inn and Riviera.

A partial list of artists working in the United studio includes Jack Jones, Liberace, Sammy Davis, Eddie Fisher, Tony Bennett, Jimmy Durante, Connie Francis, Dick Contino, Mills Brothers, Esquivel, Gordon and Sheila MacRae, Kenny Gordon, Bonnie Owens, Pearl Williams, Sandy Nelson, Judy Lynne, Buck Owens, Tex Ritter, Mavis Rivers, Louis Belson, Harry James, Red Norvo, Martin Denny, Smothers Brothers, Patti Page, Louis Armstrong, Rose Maddox, Paul Anka, Kingston Trio, Rusty Warren, Jerry Colonna and Bobby Darin.

As an indication of how record labels were counting more on Vegas as a setting for sessions, Columbia sent Teo Macero, its New York-based veteran jazz producer, to supervise a Dave Brubeck live session at the Tropicana recently. And RCA Victor within a two-week period in July scheduled sessions for Linda Bennett, Myron Cohen and Waylon Jennings.

The convenience of having a major studio on the "premises has enabled artists to work in album and single sessions to comply with contractual commitments while making personal appearances.

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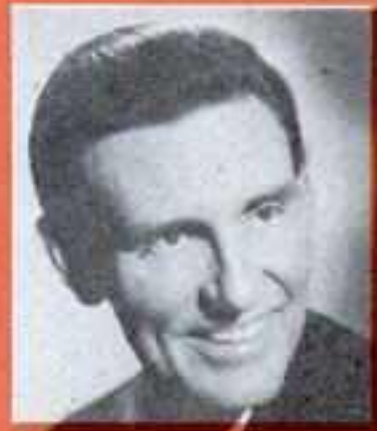
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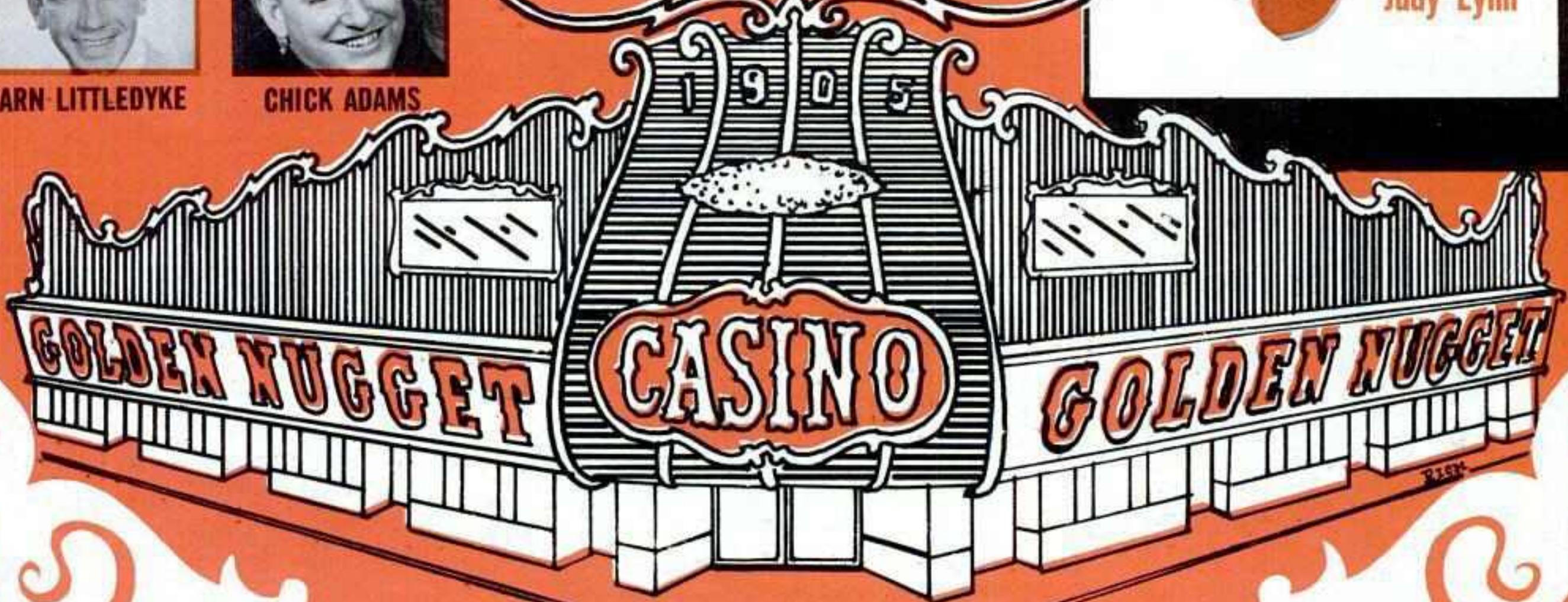


CHICK ADAMS

**GOLDEN
NUGGET
GAMBLING HALL**

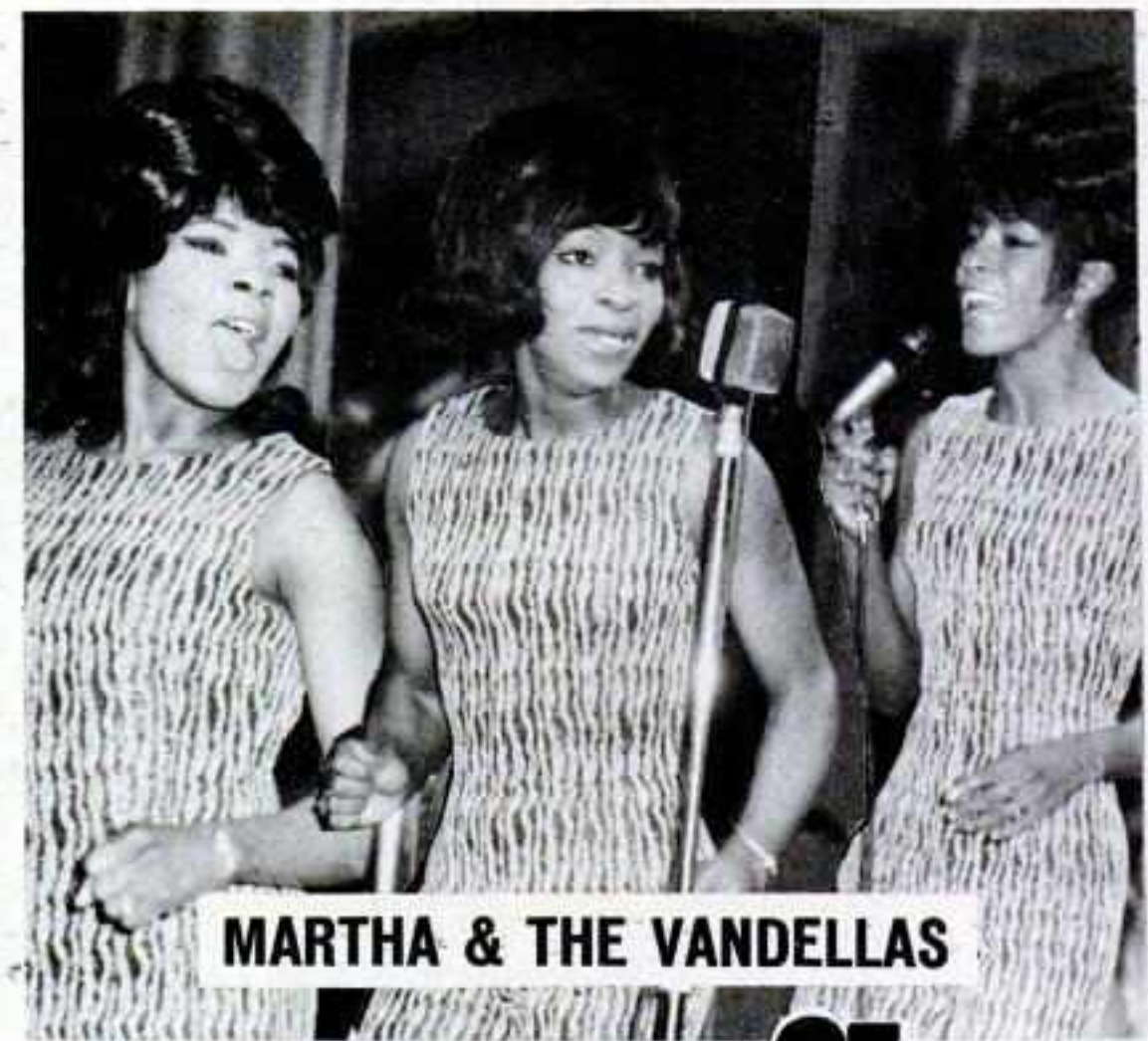


Judy Lynn





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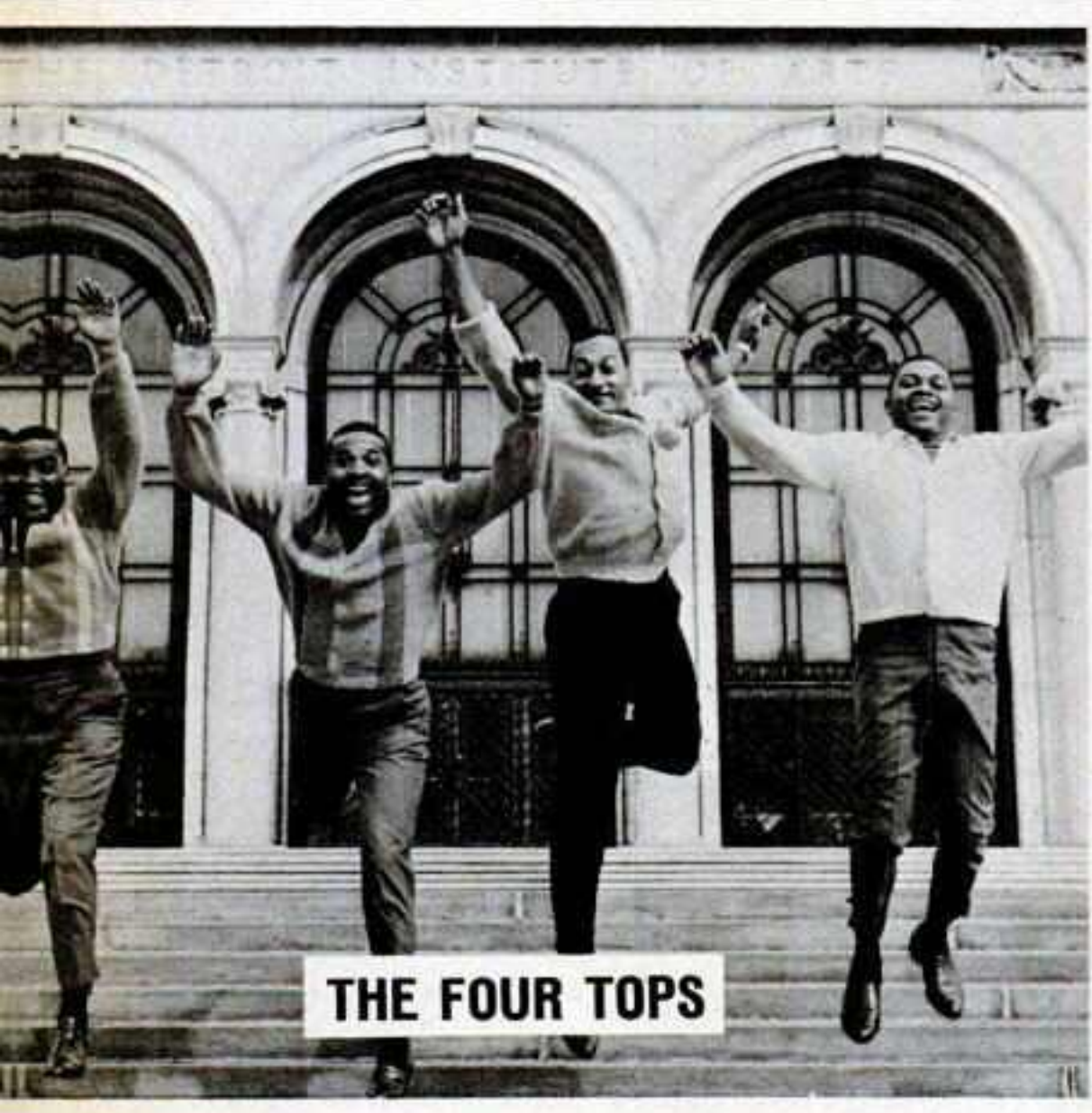


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Bread Is Bountiful for Las Vegas Musicians

LAS VEGAS' 35-year-old Musicians Protective Union 369 has "65 per cent of its members working regularly," reports local president Jack Foy. The local has 900 working members out of 1200 card carriers.

This unusually high percentage of employment, Foy explains, is due naturally to the hotels and their entertainment rooms tied with the casinos. Foy estimates the average AFM local outside Las Vegas can place around "5 per cent" of its members in workable situations.

Las Vegas musicians work in 12 major hotels and half a dozen class "A" clubs. There is some jazz, country and classical activity, but the emphasis is on

playing show tunes for the visiting stars who headline in the hotel main rooms.

Foy reports that as a result of the steady employment picture, union members earned \$8,500,000 in 1965. The employment picture—and hence earnings—has been "static" for several years, according to the union official, because there were no new hotels opening. The situation has changed, however, with the opening of the Aladdin, Caesar's Palace and the Four Queens, which are providing local members with jobs.

The scale for members playing the class "AA" locations along the strip is \$198.45 for a sideman and \$297.68 for a leader. A sideman receives \$4.35 an hour for rehearsals. Class "A" location scale for downtown clubs runs \$185 for a sideman and \$277.50 for a leader. Outlying region clubs are classified on a "B" scale and run \$126.19 for a sideman and \$189.29 for a leader. Beer bars which book duos and trios are in the class "C" scale and pay \$105.45 per sideman and \$158.18 per leader.

When a name band like Guy Lombardo, plays Las Vegas the members receive an additional 10 per cent increase in salary. The reason, Foy explains, is to "try and encourage local employment." The union figures that by forcing the clubs to pay an increased salary for touring groups, this higher stipend will encourage the clubs to request the band leader to book local players for his engagement.

Visiting musicians need not belong to the Las Vegas local, but they pay local dues. There are two forms of taxation, a work dues which is 2 per cent of scale and a \$5.50 per-quarter periodic set-up.

Las Vegas has a series of classical concerts, which people outside of the city hardly know about. A locally sponsored string quartet performs at Nevada Southern University; Antonio Morelli, orchestra leader at the Sands, performs around eight classical concerts a year at the Convention Center, and the union has three groups touring elementary schools under a Young Audience National program to demonstrate classical music. Last year, 148 concerts were presented by union-sponsored brass sextet, woodwind sextet, percussion quartet and the Nevada Southern University string quartet.

In the jazz field, several rehearsal bands are led by Raul Romero, Jimmie Cook and Wes Hensel. These bands usually rehearse at the local's headquarters and each consists of 20 players or more. These bands usually give around eight concerts a year at high school assemblies or at the Convention Hall. "There's a lot of interest in jazz," said Foy. "Many of the players are arrangers and composers and the bands give them a chance to try out their works."

Country music is played at the Golden Nugget, the Silver Nugget, Gay 90's, Maverick and Lariat. Much of the c&w action is found in the downtown area. There is none on the main strip area. There is, however, rock 'n' roll on the neon lit strip at the Pussy Cat A Go Go and at the Teen Beat, teen club on one of the city's main arteries running parallel to the strip region.

The big band sounds of Russ Morgan, Charlie Spivak, Jan Garber, Guy Lombardo and Johnny Long are very loud and alive. These are the bands which cater to older visitors to the city.

Latin music is not too popular in Las Vegas, and there are only about 20 union members who play in this groove exclusively.

Playing as "casuals" (informal parties) brings in \$200,000 a year to musicians. Christmas parties, weddings, conventions and Saturday night dances provide employment to Local 369 members.

Four union members recently filed suit against 11 officers in U. S. District Court asking for an accounting of union funds spent on a jazz festival and in defense of a State District Court civil action.

The action contends that the union lost \$53,253 on a jazz festival in 1962, then illegally assessed the members a 1 per cent increase in dues and work tax to cover the loss. Second cause of the action contends that the union officials illegally used funds to defend themselves and a hotel orchestra leader against another suit filed by the same plaintiff.

Besides Foy, president for the past 15 years, other key union officials are Brad Bennett, Roy Jarvis and George Beebe, all president's assistants; Jimmy Blount, trustee; Bill Jones, vice-president, and Mrs. Orion Sims, secretary-treasurer. All except Mrs. Sims were included in the suit.

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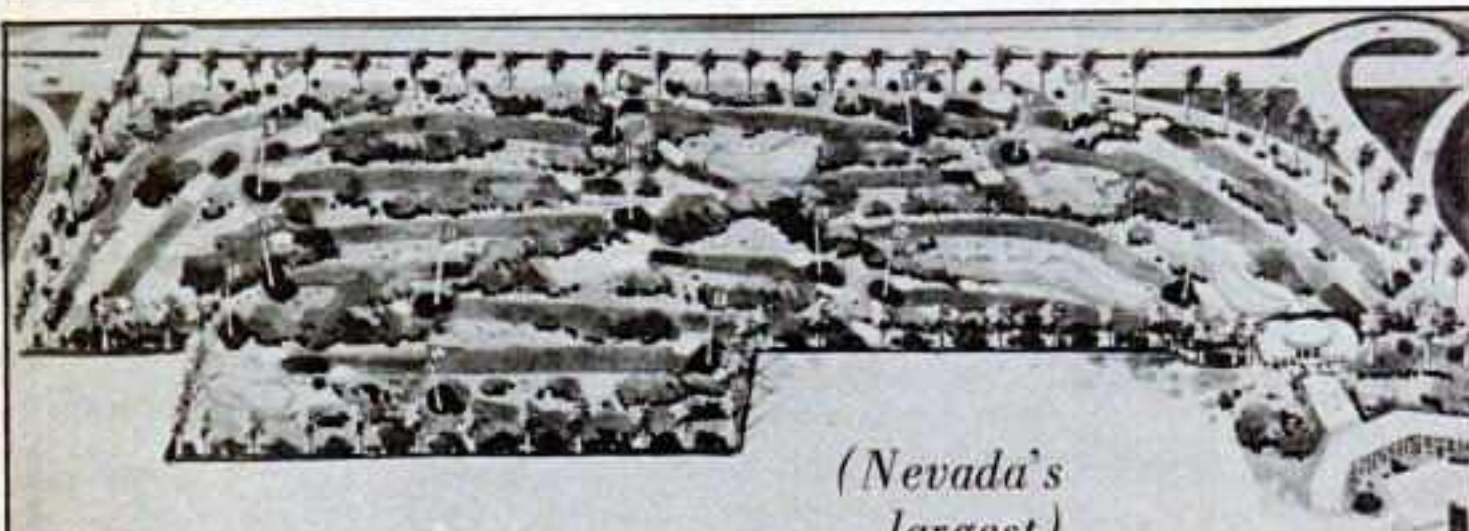
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It Ain't Nashville, But It's Still Country Music

THE homespun appeal of country music has gained a firm hold on the Las Vegas entertainment scene amid the glamour and polish of sparkling revues and major name attractions.

For the past eight years, the country field has been gaining stature, developing its own broad following, and providing employment for many of the major artists on the country music trail.

The Nashville of Nevada is the casino center area, where the Golden Nugget and Lariat are the two chief proponents of country music. Here the greatest acceptance has been felt although country acts have played the Strip area hotels in the past on an infrequent basis.

The lure of the city as a tourist attraction is responsible for pulling in customers from many parts of the west and south who are natural country music enthusiasts. Talk to any person involved in booking country talent in Vegas and this aspect of the city's uniqueness is apparent.

"There are thousands of people who visit here every day," said Virginia Rutledge of the Bonanza Artist Bureau. "Because they like country music they see it while they're here. Miss Rutledge's company books the Judy Lynn show (a nine-piece entourage) and she claimed Judy was the pioneering country act in Vegas.

The glittering Golden Nugget casino where Miss Lynn plays, along with a host of other key country acts, had switched to a country music policy from a popular format eight years ago.

Such prestige names as Buck Owens, Hank Thompson, Jimmy Wakely, Wanda Jackson, Carl Perkins and Rose Maddox have played the Nugget. Its atmosphere is conducive for a country show. The Gold Room lounge is designed like an old Western gambling hall. It only seats 65, with 24 at the bar, but the customers are avid, and enthusiastically make up in appreciation what they lack in numbers.

Las Vegas is serviced by two full time country radio stations, KVEG right in town, and KTOO in Henderson several miles away. The exposure from these two stations for artists appearing in the area is a major contributing factor toward informing people that the good sounds of country music are available to persons whose tastes don't run to nudie shows, jazz bands, French revues, or lush pop ballad singers.

The Lariat club is more a dance room than a show room, although it books artists for one-nighters, with emphasis on Monday and Tuesday evenings during the winter when business tends to slacken.

The consensus among professional talent people is that country music has yet to reach its zenith hereabouts. And the only place for it to head is up the Strip to the big show rooms and lounges. Such country artists as Tennessee Ernie Ford, who played the Thunderbird; Jimmy Dean, who played the Flamingo, and Roger Miller, who recently bowed at the Sahara, have been the forerunners of tomorrow's throngs.

To Steve Stebbins, manager of Eddie Dean and a talent booker for 20 years, the future looks optimistic. He said the reason country music hasn't burst wide open along the Strip is that the right person hasn't offered the right act to the hotels.

Stebbins can see how the music is spreading out of the downtown area. Tex Ritter played the Silver Nugget in North Las Vegas recently, he said. "And one of these days the lounges and the big hotels on the Strip will book country acts."

A representative of the Golden Nugget was surprisingly perplexed to explain the reason for that establishment's success with its country music policy. "The trend is toward country music," she said. "Perhaps the people are tired of listening to music they can't understand."

While all may sound rosy for the Nugget, it has not been the same for such places as the Showboat and Mint, which previously tried booking country music artists.

Elegant, flashy show rooms don't allow country people to project, some people contend. The atmosphere must be casual and westernly, they point out, and that is the motif found in the downtown clubs. Of course, people can point to the poshness of the Sahara's Congo Room where Roger Miller wowed audiences. But then, Miller is a uniquely humorous performer whose style shows no boundary limitations. And if any of the pure country acts playing downtown lands a hit record which becomes a national favorite, the same kind of catapulting up the Strip could happen to them.

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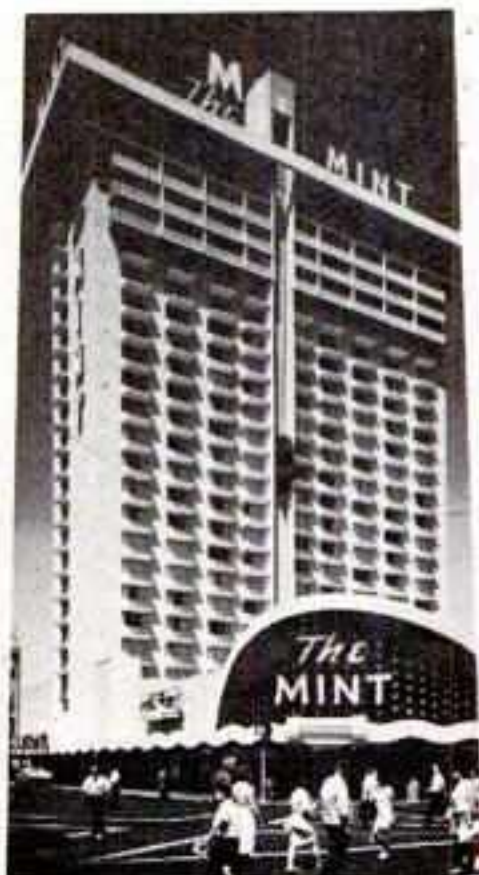
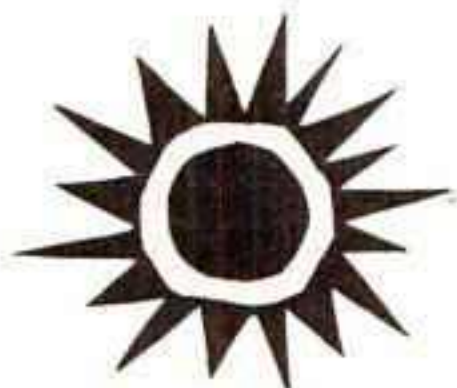
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Las Vegas ... and one of America's leading convention centers

DURING the last few years Las Vegas has gained great prominence in the convention business. In fact, it was probably the major convention city of the West last year.

Currently, convention groups are meeting here at an average rate of one every 48 hours throughout the year.

The popularity of this resort city as a meeting place has grown so fast the \$8,000,000 Convention Center, opened in 1959 on a 67-acre site near the heart of the famed Strip, must now expand to keep pace with the needs of larger national associations which plan future meetings.

The growth of Las Vegas as an ideal convention city actually has been aided by the same factors that drew 12,000,000 tourists last year: Perpetual sunshine, 22,500 air-conditioned rooms capable of

housing a daily minimum of 45,000 persons and almost unlimited recreation and entertainment.

The city's success as a meeting place began in 1959. In that year, the silver-domed circular Convention Center—with seating for 8,400, and flanked by 17 hall-sized meeting rooms and a 90,000-square-foot exhibit hall, was opened to welcome some 5,000 delegates to the World Congress of Flight.

During the first five years of its operation, the Center hosted 496 major conventions. Of these, 70 have held a second Las Vegas meeting, 16 returned three times, nine have made it four out of five and 11 returned each year.

The Strip hotels, all with convention center rooms and facilities, also play a vital role in the convention business here.

Now, after seven years of operation, the list of

organizations which have met here reads like a "Who's Who" of the business, professional and fraternal world, and their members are from every State and 53 foreign countries.

Some of the larger organizations which have found Las Vegas tailored to handle their massive delegations are the American Dental Association, the American Mining Congress, the National Automobile Dealers Associations, the U. S. Junior Chamber of Commerce and the American Academy of General Practice.

And the list is growing each year. The city which now sees an average of one convention every other day is making plans for a convention-a-day average within the next four years.

By that time it is estimated that 18,000,000 persons will visit Las Vegas each year, many of whom will be delegates attending conventions.



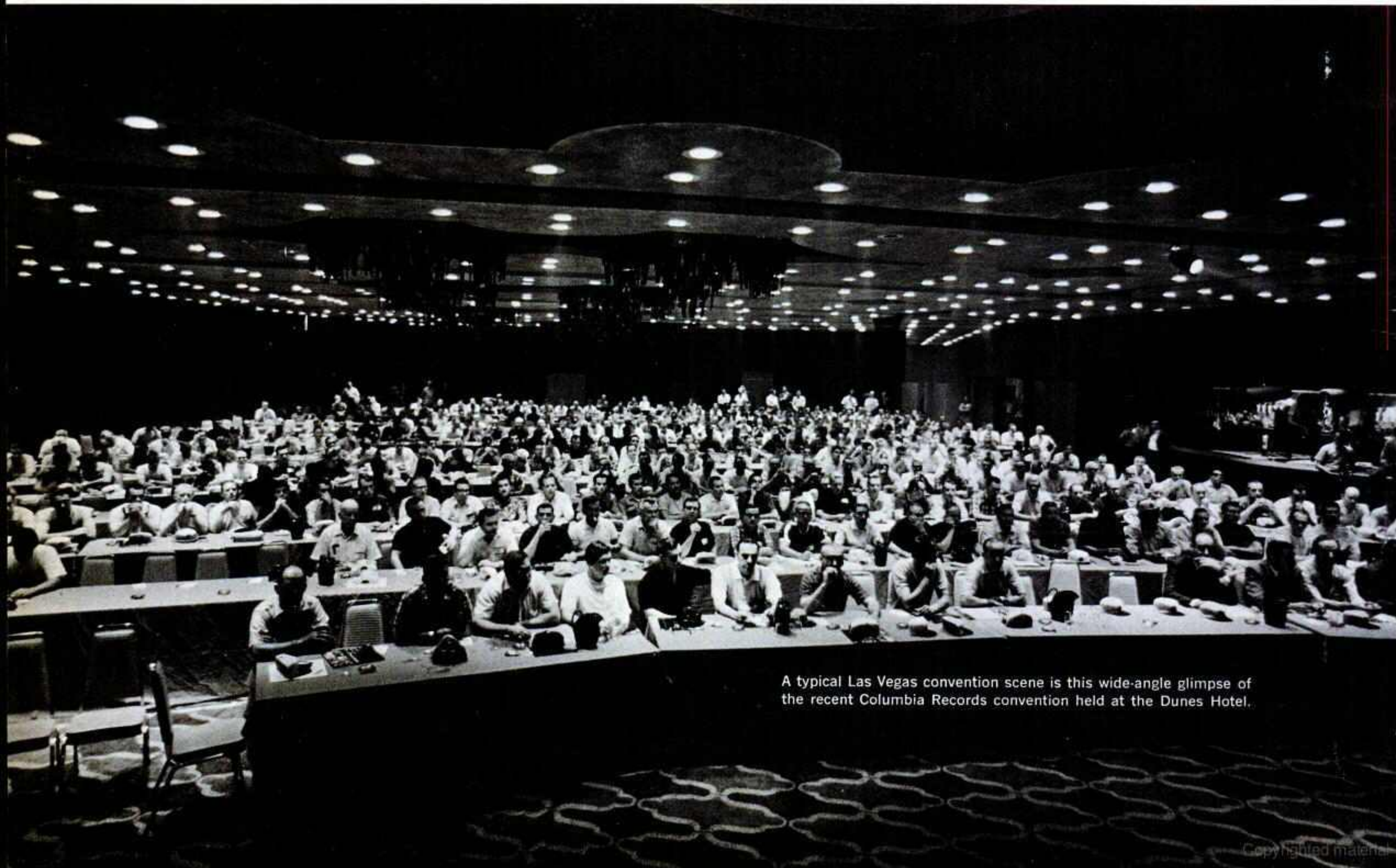
The Las Vegas Convention Center is a huge edifice which has been the site of political speeches, champion boxing matches, rock 'n' roll and classical concerts and a repository for business association meetings.



The Thunderbird's Goldfield Room is an example of a convention meeting facility for medium assemblages. The majority of Las Vegas hotels provide facilities for sales meetings and conventions.



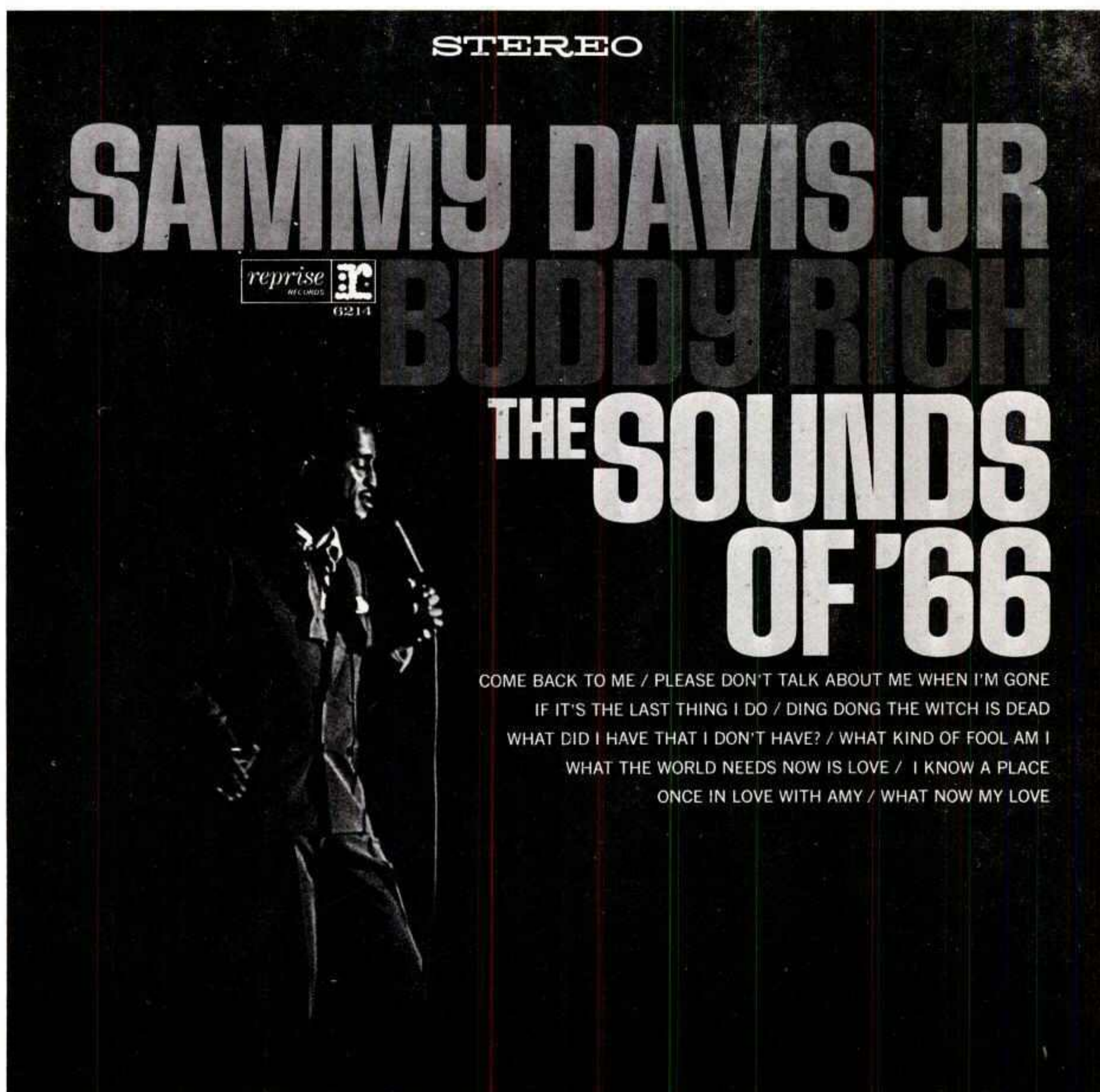
A Flamingo Hotel convention room is laid out with military precision. The hotel's convention facilities, newly refurbished and expanded, is comprised of the main convention hall plus auxiliary meeting rooms.



A typical Las Vegas convention scene is this wide-angle glimpse of the recent Columbia Records convention held at the Dunes Hotel.

THE SWINGIN'EST SAMMY DAVIS EVER! RECORDED LIVE IN LAS VEGAS

At The Sands Hotel



Las Vegas Hotel Roster

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★ RIVIERA HOTEL (702) 745-5111 770 deluxe rooms and suites.	4 Riviera Rooms with foyers, Normandy Room with foyer, Conference Rooms A & C, Montmartre Rooms A, B, C with foyer, Versailles Room, Hickory Room, Starlite Theatre, Cafe Noir Patio Room.	Versailles Room, Starlite Theatre.	Harvey Silbert, \$85,000 per week.	G. Parney Rawlings	Jack Cathcart	Current production of "Hello Dolly" is in until Labor Day. After that shows normally change every 2, 3, or 4 weeks.	Eddie Fisher, Louis Armstrong, Debbie Reynolds, Barbra Streisand, Mitzi Gaynor, Tony Martin, Cyd Charisse, Polly Bergen, Shecky Greene, Sarah Vaughan, Pat Collins, Harry Belafonte, Vic Damone.
★ MINT HOTEL 100 E. Fremont (702) 385-7440, 300 rooms.	None.	Embassy Lounge, Merri-Mint Theatre, Ambassador Room.	Phil Thomas.	None.	Jim Dorman	Small productions, run long time.	Only those in production.
★ HOTEL SAHARA (702) 735-2111 1,000 rooms.	South Convention Hall, 7,056 sq. ft.; North Convention Hall, 5,500 sq. ft.; Congo Room.	Congo Room, Casbar Theatre, Don the Beachcomber Restaurant.	Stuart Allen.	Sig Front	Louis Basil	Approximately every four weeks in Congo Room and Casbar Theatre; Sam Melchionne Orchestra indefinitely in Don the Beachcomber Restaurant.	Connie Francis, Johnny Carson, Donald O'Connor, Don Rickles, Buddy Hackett, Martha Raye, Liza Minnelli, Judy Garland, Shari Lewis, Freddie Bell & Roberta Linn, Pat Henry, The Characters, Sergio Franchi.
★ FREMONT HOTEL Casino Center Blvd. at Fremont St., (702) 385-3232 (Hotel Reservations), 384-3851 (Show Reservations), 500 rooms and suites.	None.	Fiesta Room (theatre - restaurant), Carnival Room (lounge), Sky Room (cocktails, dancing), Sports Arena (pro boxing).	None.	None.	Al Jahns	Every four weeks on Thursday night.	Mills Brothers, Jerry Vale, Lanie Kazan, Gisele Mackenzie, Sid Caesar, Frank Fontaine, Red Buttons, Frankie Laine, Frankie Avalon.
★ DESERT INN 3145 Las Vegas Blvd., South (702) 735-1122, 650 rooms.	1 large room (capacity 150-200).	Crystal Room (Home of "Hello America"), Lady Luck Lounge, Skillet Room, Patio and Cactus Rooms, Terrace Room in D.I. Country Club.	Frank Sennes, Producer.	Jack Walsh	Carleton Hayes	12 months, with exception of name acts who are usually in 4 to 6 weeks.	Jimmy Durante, Danny Kaye, Phil Harris.
★ STARDUST HOTEL 3000 Las Vegas Blvd., South (702) 735-6111, 1,400 rooms.	Large auditorium (seating 1,000), 2 other large rooms (1 broken into 4 small rooms, 2 large dining-convention-speaking rooms in main building).	Cafe Continental (Home of the Lido de Paris Revue), Plantation Kitchen, Aku Aku Polynesian Restaurant, Palm Room, Stardust Lounge, soon to be opened Moby Dick Seafood Restaurant.	Frank Sennes.	Mark Swain and Robert Schmuck	Eddie O'Neil	12 to 16 months.	Lido de Paris Revue from Paris.
★ HOTEL TROPICANA (702) 736-4949, 575 rooms.	Theatre Restaurant, Theatre Lounge, Gourmet Room, La Fontaine Lounge, Goldfield Lounge, Goldfield Foyer, Meeting Rooms A, B.	Theatre Restaurant, Blue Room, La Fontaine Lounge.	Tony Azzi, Theatre Restaurant; Maynard Sioate, Blue Room.	John Garber	Ray Sinatra	Approximately every four weeks in Blue Room, every year to two years in Theatre Restaurant where Folies Bergere is regularly presented.	Pete Fountain, Guy Lombardo, Benny Goodman, Helen O'Connell, Tommy Sands, Gene Krupa, George Shearing, Vaughn Monroe, Mel Torme, Si Zentner, Woody Herman, Mary Kaye, Bob Crosby.
★ HOTEL THUNDERBIRD Las Vegas Strip, (702) 735-4111, 540 rooms.	2 rooms (3,000 sq. ft. each), 2 small conference rooms (25-30 people in each).	Continental Theatre.	Merle Howard, (entertainment coordinator, Joe Peterson).	Robert J. Laurion	R. V. Brand	Periodically.	Belle Barth, The Treniers, Billy Eckstine, Phil Crosby, Four Freshmen.
★ ALADDIN HOTEL 3667 Las Vegas Blvd., (702) 736-0111, 400 rooms.	Aladdin Room (seats 20-500).	Showroom, Bagdad Theatre, Casino Bar, Sabre Room (Gourmet Restaurant); Gold Room (Coffee Shop).	Joe Rollo, \$50,000 per week.	Fred Lanouette	Brian Farnon	Information not available.	Jackie Mason
★ FABULOUS FLAMINGO Las Vegas Strip, (702) 735-8111, 800 rooms.	Complete convention facilities, including 20,000 sq. ft. convention hall.	Flamingo Room (showroom), Driftwood Lounge (entertainment), Forum Lounge (no entertainment).	None.	Ted Nelson	Russ Black	Three to four weeks in showroom and lounge.	Juliet Prowse, Phyllis Diller, Gordon and Sheila MacRae, Jack Jones, Myron Cohen, John Gary, Trini Lopez, Bobby Darin, The Supremes, Wayne Newton, Charles Aznavour, Shirley Jones, Bill Cosby, Caterina Valente, Harry James, Fats Domino, Della Reese, Xavier Cugat, Jack Carter, Maria Cole.
★ CAESARS PALACE 3570 Las Vegas Blvd., South (702) 734-7110, 750 rooms.	Imperium Room (seats 375), Atrium Room (seats 200), Coliseum (seats 2,000).	Circus Maximus (showroom), Nero's Nook (Lounge).	David Victorson.	Charles J. Monahan	Nat Brandwynne	Two to 4 weeks.	Andy Williams, Woody Allen, Belle Barth, Jack Benny, Tony Bennett, Brothers Castro, Checkmates, Ltd., Petula Clark, Xavier Cugat, Damita Jo, John Davidson, Andy Griffith, Frank Gorshin, Joey Heatherton, Anthony Newley, Marguerite Piazza, Ritz Brothers, Chita Rivera, Mort Sahl, Kay Stevens, Kirby Stone Four.
★ DUNES HOTEL and COUNTRY CLUB (702) 734-4110, 1,000 rooms.	Crown Jewel Room (84,000 sq. ft., seats 1,500 for banquet).	Casino de Paris.	Frederic Apar.	Lenny Shafer	Bill Reddie	Casino De Paris—every 2 years. Vive Les Girls—every year.	Russ Morgan, Freddie Martin, Art and Dotty Todd, Arturo Romero.
★ THE SANDS Highway 91, (702) 735-9111, 777 rooms and suites.	Grand Ballroom (seats 2,000), Emerald Room, several other meeting rooms.	Celebrity Theatre, Copa Room.	Jack Entratter.	Joe Carbone	Antonio Morelli	Depends on availabilities of artists.	Frank Sinatra, Dean Martin, Sammy Davis Jr., Danny Thomas, Red Skelton, Joey Bishop, Louis Prima, Buddy Greco, Steve Lawrence, Kay Starr, Allan & Rossi, Alan King, Carol Burnett, Nancy Ames.
★ FOUR QUEENS HOTEL 202 E. Fremont St. (702) 383-7711, 115 rooms.	None.	Royal Lounge.	Hal Belfer.	None.	None.	Monthly, but not inflexible.	Female production shows.
★ HACIENDA HOTEL Highway 91 (702) 736-2933, 540 rooms.	Palamino Room (seats 800), Garden Room (seats 350), Coral Room (seats 50).	Jewel Box Lounge.	Judith F. Bayley.	Paul Coe	None.	Two to 4 weeks.	Hank Henry Show.
★ SHOWBOAT HOTEL 2800 E. Fremont St. (702) 382-7575.	300 person capacity.	Mardi Gras Room.	Johnny Paul.	R. A. Habbeshaw	None.	Every three weeks.	Lionel Hampton, Coquettes, Topnotchers, Matys Brothers, Johnny Matson, Leo Wolf, Jo Ann Jordan, Al DePaullis.

--What's Swinging

1966 BOOKINGS	CONVENTIONS 1965-1966	UNIQUE FEATURES OF HOTEL
Starlite Theatre: Aug. 10-Sept. 6, Vic Damone, Sept. 7-Oct. 4, Shecky Greene. Oct. 5-Nov. 8, Open. Nov. 9-Dec. 6, Sarah Vaughan.	Western Governors' Conference, RCA new line showing, Niagara Therapy, Admiral de Mexico.	President's-Pro Invitational Golf Tournament.
Not definite.	None.	Glass enclosed outside elevator; swimming pool on roof-tallest in Nevada.
Congo Room: Aug. 16-Sept. 12, Donald O'Connor, Shari Lewis. Sept. 13-Oct. 10, Buddy Hackett, Liza Minnelli. Oct. 11-Oct. 24, Dinah Shore. Oct. 25-Nov. 7, Robert Goulet, Norm Crosby. Nov. 8-Dec. 11, Connie Francis. (Closed Dec. 11 to Christmas Day).	NADA (Nat'l Auto Dealers Assn.), American Dental Assn., American Medical Assn., General Electric, SPEA (Sales Promotion Executive Assn.), Schlitz, ATA (Heavy Specialized Carriers Conf.), Mobil Oil, American Institute Supply Assn., Nat'l Wool Growers Assn., Nat'l Swimming Pool Institute, Nat'l Independent Auto Dealers.	
July 7, Gisele Mackenzie, Jackie Vernon. Aug. 4, Red Buttons, Joi Lansing. Sept. 1, Jane Mansfield, Buddy Lester. Sept. 29, Sid Caesar, Lainie Kazan. Oct. 27, Frank Fontaine.	None.	Million Dollar theatre-restaurant, "Fiesta Room." 2nd floor outdoor Olympic swimming pool and sun deck. A new high rise will provide an additional 600 rooms and suites with a 300 seating capacity Sky Room and heliport atop this 32-story structure.
	NADA (Nat'l Automobile Dealers Assn.), in connection with Stardust Hotel.	Tournament Golf Course on grounds, (Desert Inn Country Club), adjacent to hotel.
	NADA (Nat'l Automobile Dealers Assn.), American Dental Society, American Medical Assn., National Rural Elec. Cooperatives Assn., Nat'l Automotive Trades Assn.	2 large Olympic size swimming pools, Stardust Golf Club (not on premises, but transportation furnished).
Tropicana Blue Room: currently, Mel Torme, Woody Herman and his orchestra, Ross and Hunt. Aug. 19-Sept. 8, Pete Fountain, Bob Braman. Sept. 9-Sept. 22, Bob Crosby and his orchestra, Helen O'Connell, Pat Morita, Bob Braman. Sept. 23-Oct. 13, Gene Krupa and his orchestra, Anita O'Day, Georgie Kay, Stan Getz. Oct. 14-Nov. 3, Benny Goodman and his orchestra. Nov. 4, George Shearing.	Parts Division, Chrysler Motor Corp., San Leandro, Calif.; Norton Door Closer Company, Bensenville, Illinois; Altec Lansing Corp., Anaheim, Calif.; American National Cattlemen's Assn., Denver; American Bldg. Contractors Assn.; National Forest Products; American Medical Assn.	
C'Est la Femme (stage spectacular through September, indefinite beyond that date).	American Dental Assn., National Automobile Dealers Assn., National Swimming Pool Institute, American Pharmaceutical Assn., American Assn. of Health, Physical Education and Recreation.	Closest hotel to Convention Center; Nevada's largest swimming pool; world's largest signs and marquees.
Not available.	None.	Four swimming pools, Par-54 Golf Course, air conditioned walkways, escalator entrance to Casino.
Flamingo Room: currently, John Gary, Myron Cohen. Aug. 18-Sept. 7, Trini Lopez, Jackie Curtiss, Bill Tracy. Sept. 8-28, Bobby Darin. Sept. 29-Oct. 19, Supremes, London Lee. Oct. 20-Nov. 9, Shirley Jones, Myron Cohen. Nov. 10-30, Gordon & Sheila MacRae. Dec. 1-22, Jack Carter, Maria Cole. Dec. 23-Jan. 12, Charles Aznavour, Joan Rivers. Jan. 13-Feb. 2, Bill Cosby, Fran Jeffries. Feb. 3-22, Caterina Valente, Myron Cohen. Feb. 23-April 5, Phillis Diller. April 6-26, Wayne Newton. Driftwood Lounge: currently, Harry James. Aug. 25-Sept. 28, Della Reese. Sept. 29-Oct. 26, Fats Domino. Oct. 27-Nov. 23, Harry James. Nov. 24-Dec. 14, Della Reese. Dec. 29-Jan. 25, Harry James.	Independent Bankers Assn., Electrical Apparatus Service Assn., Horace Mann Insurance Co., Nat'l Assn. of Home Builders, American Society of Plastic and Reconstructive Surgery, American Society of Clinical Hypnosis, Nat'l Assn. of Railroad and Utilities Commissioners, American College of Chest Physicians, American Medical Assn., Nat'l League of Cities and Towns, Council for Exceptional Children, American Nuclear Soc.	
The Ritz Brothers opened the Lounge. The Andy Williams Show opened the Circus Maximus Show Room.	Nat'l Milk Producers Federation, West; Lipton Tea Co.; Aviation Space Writers Assn.; National Assn. of Insurance Agents; Nat'l Assn. of Cosmetology Schools; Western Electric Co. of Denver; Nat'l Wholesale Druggists Assn.; W. America Convention and Travel Institute; Nevada Municipal Assn.	"Caesars Forum" Casino has 20 imported marble columns. "Circus Maximus" stage larger than seating area, has 30 ft. height, front opening of 65 ft., fly loft 9 stories tall. Three separate stages lifted by hydraulic elevators. Equipment for water, ice, fire-smoke effects, transistor mikes and sound light panel. An 80-ft. water curtain between stage and seating area operates in color between shows and acts.
Casino de Paris Showroom: indefinite. "Casino de Paris." Persian Theatre: indefinite. "Vive Les Girls" and Arnie & Chise Trio. Top O' the Strip: through Sept. 8, Russ Morgan and his orchestra. Sept. 9-Nov. 27, Freddy Martin and his orchestra. Through June 15, Sasha Semenov Quartet. June 16-indefinite, Art and Dotty Todd. Through June 23, Sandra Karol & Her Violin, Jerald Linden at the piano. Sultan's Table: currently through Sept. 28, Arturo Romero and His Magic Violins. Sept. 28, Jack Melick at the piano.	Aerospace, General Motors, American Medical Assn.	Top O' the Strip; Nevada's largest golf course; Alice in Wonderland Nursery; Dome of the Sea, and Sultan's Table, 2 of the world's most beautiful pools; health clubs and solaria for men and women.
Joey Bishop, Lena Horne, Frank Sinatra, Alan King, Nancy Ames, Steve Lawrence, Eydie Gorme.	Norge Corp., Hotpoint Dealers, Ford Motor Co., American College of Surgeons, RCA-Whirlpool, Motorola, Texas Real Estate, Lions Club, Illinois Bell Telephone, Eastman-Kodak, Aero Space Medical Assn., General Electric, Lear Electronics Corp., Epic Records, Institute of Scrap Iron & Steel, Richfield Oil, Continental Airlines, Nat'l Assn. of Prosecuting Attorneys, Nat'l Assn. of Catholic Women, American Dental Assn., American Trial Lawyers.	Gourmet dining in Regency Room, 13-story tower.
		Three levels on the main floor.
Hank Henry Show, Ink Spots, Danny Owens.	Nat'l Automobile Dealers Assn., Nat'l Rural Electric Assn., American Mining Congress.	
The Topnotchers, Hank Penny, Marys Brothers, Vera Lee, The Coquettes.	Professional Bowlers Assn.	Only hotel in Las Vegas with bingo around the clock, miniature golf and bowling, facilities for children including rides.



The bowling pin-shaped pool at the Desert Inn lends geometric shape to the hotel's appearance from the air.



Palm trees lend a romantic touch to the Tropicana's grounds.



A glistening world is the significant logo over the entrance to the Stardust.



Eight stories comprise the first stage of construction for the Four Queens, new downtown hotel.



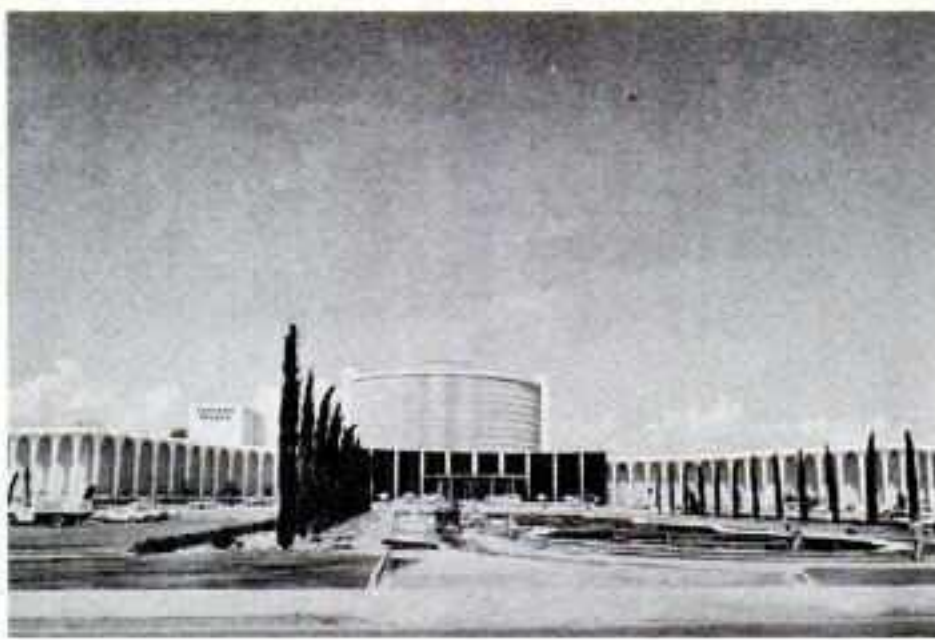
Poolside at the Sahara means funtime for sun worshippers.



The Riviera's high rise construction welcomes guests to the facility.



A blazing neon sign lends attraction to the Flamingo's entranceway.



A broad expanse of space, trees and Roman architecture blends into the front facade of the Caesar's Palace, newest Strip area hotel.



The new 13-story tower and sweeping marquee at the Sands provides a distinct modern flair.



Columbia Records' recent national sales convention was held at the Dunes.



More than 38,000 light bulbs and eight miles of solid neon tubing illuminate the front facade of the 17-year-old Thunderbird Hotel.



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A cure for cancer within the next decade is not impossible . . . if more scientists and more facilities can be devoted exclusively to the cause of cancer research.

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LIFE UPON the wicked stage ain't nothing what a girl supposes. The chorines above work hard for their bread at spots like the Dunes, Sahara, Flamingo, Desert Inn and Sands.

A SWINGING town. That's the euphemism placed on Las Vegas by its former devotees and by the uninitiated who arrive with visions of 24-hour merriment.

Both factions are right, but the swinging, as on-the-scene observers note, does not parallel past times. A more mature patron today visits the city and generally cuts his runaround activities at a considerable hour.

Nevertheless, there are wee hours entertainment, features to attract the more energetic tourists: notably, the Thunderbird's Continental Theatre "Go Go Revue"; "Go Go Galore" at the Sahara's Casbah Theatre which plays two performances, 4:40 a.m. and 6 a.m.; the Mint's "Hullabaloo A Go Go" which runs from midnight to 6 a.m. in the downtown vicinity, and the Aladdin's own version of nude dancing with rock/watusi music which began in June.

The pioneering early-morning hours rock 'n' roll show with bare-breasted dancers is Arthur Leon's Sahara show which has been playing to packed audiences for more than a year. Until a few weeks ago it was the only show starting at 4:30 a.m. Now it is in competition for the late, late nighter with the Thunderbird's own review, a new show which replaced the "Action A-Go-Go Review" which ran for six months at 2:45, 5 and 6:15 a.m.

These watusi shows break the musical pattern of offering strictly non-rock type entertainment and catering to the tastes of the over-30 crowd.

Former MCA agent Arthur Leon, who produces the Sahara's topless watusi efforts, believes this form of entertainment will remain in Vegas. The beat will stay and so will the dancing, he says. People are getting away from jazz and getting more involved

with beat music. Leon's show employs 12 dancers and a band of six strong musicians. His dancers work with planned routines, which had separated his show from the Thunderbird's first revue in which the dancing was not as strictly choreographed and technical.

"Ours is more a visual show than it is musical," he noted. As the producer of a show where nudity is paraded across a bar stage, Leon's office is notably bare of paintings of nudes or women. His well-lit office is decorated instead with paintings of French landscapes.

Leon has his reasons for the drawing power of the 4:30 and 6 a.m. shows. "The rock beat is exciting and very commercial. It is clearly suggestive and is good foot-stomping music. If the revue is executed professionally, you have the combination of wild suggestiveness with music. It will always appeal to the mature person who would like to participate in the teen-age trends, but feels they need elements of dignity. It's like taking a Neanderthal Man and giving him a British accent."

Leon's dancers work under direction. Not all are topless, but those that are are the eye catchers when they appear on stage and gyrate and glide through their routines. Leon says the nude shows are gaining respectability because the dancers are of high quality and may even be former Las Vegas show girls who like working the morning hours and having their days and nights to themselves. (Leon's girls report at 3:50 a.m., are done by 7 a.m., rehearse from 7 until noon and usually sleep from 7 p.m. on.)

The era of the walking nude is on the way out. Leon says he created the 4:30 a.m. slot for the topless watusi revue because there was no entertainment in town at the hour. Cost of the revue is in

the \$10,000 range, its producer notes. A summer edition using scenery and props was recently unveiled for the first time.

A visit to the Thunderbird's rockinude show revealed the large theater had a small audience, mostly couples, but a few groups of men were scattered around the room. A good rock band, the Nooney Rickett's Four, stood stage center blasting away through 18 selections as five dancers popped out from the wings, usually in pairs. There were two topless participants and they worked solo.

Dancers wore bright colored costumes and the attire for the topless dancers included a bra-type support. The dance routines of the regular girls became a monotonous repetition of the same steps, twist and jerks. The topless gals eschewed any outlandishly vulgar grinds and they did a gentle rumba step while gliding around the stage. The more frenetic routines were left to the other girls. Rickett sang a few songs with a James Brown quality and his shouting actually helped keep you awake. His music was right off the pop charts. On one song, "Long Tall Texan," a topless gal appeared in a cute Western costume, gun slung low, her boots ready for walkin'.

The Thunderbird's new early-morning revue which replaced "Action" is a compilation of the latest dance steps with the musical comedy routines of Jim Passell-Pati Taylor and the Sparklers, an instrumental group working at the hotel for the past three years, which backs the watusi machinations.

At the Sahara at 4:40 opened to standing room only with husband-wife combinations. The people sat quietly, staring at the performers. The Del Kings, from San Antonio, who have been providing the backing for the run of the show, laid down a solid gyrating base as out popped a sextet of dressed



... top name attractions

IT WAS 45 minutes before show time and Sammy Davis Jr. was comfortably seated in his dressing room suite at the Sands. The large living room could easily have been any of the hotel's expensive rooms. Yet it had been built for Frank Sinatra and is reserved for the top acts playing the hotel's Copa Room.

This elegance, Sammy explained, was part and parcel of the reason he felt that Las Vegas was unlike any other city he has worked. "A performer realizes the first day," Sammy began, "that here he has everything going for him. The best bands. The best lighting. If four or 40 people or a packed house came to see him, they didn't stumble in. They came to see that show."

Davis, a dynamo of show business, was appearing in Las Vegas for the 30th time in 13 years last May. As a performer whose earning power places him in the \$1,000,000 category, Davis is a major attraction in the show capitals of the world. But he is enthusiastically outspoken about Las Vegas. "Vegas has things no other city can offer. If people come to see you, they come to be entertained. It's a definite plus factor for an entertainer."

There is a school which claims that Las Vegas audiences are the toughest in the world, since many of the Los Angeles and New York devotees have already caught the acts before, and for many others, it is their first experience in a club. Thus they may be devoid of nightclub savoir-faire and there is a tendency in this free-wheeling atmosphere to get drunk.

Sammy said, "I very rarely get hecklers. Even during dinner when the waiters are clearing the dishes you can hear a pin drop." The Sands' showroom, in Davis' opinion, is technically not a nightclub. Its scope is much broader.

He began a guided tour of the suite, showing off a large dressing room, with huge mirrors and rows of brilliant lights framing them, a separate shower room and the final topper, a sauna bath. "The Sands is the only hotel with this extreme luxury," he said.

Davis says he welcomes the melting pot type of audience which frequents the city—many on their way to Disneyland, according to one hotel executive. "I love a cross-section audience. It makes it kind of nice getting people from all over. Dig, there are guys from Texas who come up to see me, 'cause they know they'll never see me down there."

There are "10 performers who draw the same type of audience," Sammy feels. "I draw the people who see Sinatra—the hippies. I love what I do . . . let it swing like it should."

Davis described coming to Las Vegas as a "vacation." "I'm used to taking a crew on the road," he explained, "you know lights and musicians. But in Vegas, they've got a lighting man and he asks, 'What are you going to do Sam?' and they work around it."

The exigencies of show business have been hammered home to Davis, who first played the infant gaming town in 1945 with his dad and uncle Will Mastin at the El Rancho. Today Davis draws packed houses. "But," he said, "I've worked here some nights five-six years ago when you could easily get a table for one of my shows."

Then with characteristic enthusiasm and vitality, Sammy went into a mimicry of a famous lounge booker bemoaning his own hotel's slow period. "It's like a ghost town," Sammy said with a gravelly voice. "Nobody's on the streets!"

Davis has his own thoughts about the Las Vegas public. "People have favorite hotels to stay and gamble in. When we do a 'Summit Meeting' it's good for the city. Which is marvelous because everybody benefits."

The city's growth as a recording location is of particular importance to Davis. During his recent stay, he scheduled three album sessions, a remote from the hotel titled "Sammy Live at the Sands," a blending with the Buddy Rich band and an intimate, moody LP with guitars. Reprise Records, which distributes Davis' products, through a production deal with his MBD Recording Co., sent Jimmy Bowen, its alert young a&r director, down to supervise the sessions.

With the casinos the heart of each hotel, was there any problem from the noise of the people and machines in the casinos? "No. It's all blocked out. That's no problem. But one night I did hear a loud scream, eeeeyaaaaahhhhh. So I said, 'See, we do have winners.'" With that, Davis looked at his manager, **Murphy Bennett**, and began preparing to meet his midnight audience.

At the conclusion of the show, with the orchestra playing his theme, he thanked the audience for being "so marvelous" and added his own postscript: "Las Vegas is the mecca of show business today. And with due respect to other cities, everything is happening here!"



dancers, in two-piece blue-and-green, high-necked costumes (each number brought on a different costume change).

This show offered combinations of dancers, from the sextet to a trio of topless dancers to Miss Goldfinger, a topless dancer sprayed with gold paint, whose body glistened under a gold spotlight.

The 15 numbers in the show ranged from the "In Crowd" to "Do the Swim" and the audience was receptive. A "surprise" feature was Miss Dynamite, a 300-pound watusi dancer who demonstrated at a whirlwind pace a score of today's dance steps.

The Mint had attempted to lure customers downtown with four watusi shows which began at 1 p.m. in late May. "Girls Are Busting Out All Over" the hotel exclaimed in newspaper advertisements heralding its four shows titled, "Girls A La Carte," "Watusi Shebang," "Hullabaloo A-Go-Go" and "Pepper-Mint Revue." After a short run, the 1 p.m. starting time was discontinued and the show moved back to a late afternoon starting, which allowed the hotel to run through the night and compete in the wake-up hours sweepstakes with the "Pepper-Mint Revue" of hard rock and soft girls. Performing in this show are the Convertibles and Herb Day.

But like so much of showbusiness which is predicated on inspiration and the hopes that a fickle public will gain some form of lasting loyalty to an effort, the topless watusi shows may be a mere remembrance within a few months—with something new in its place. Already the shows are under fire, with the Vegas City Commissioners studying a resolution in mid-July to eliminate bare-bosomed dancers. Under the proposed ruling, female entertainers would be required to wear pasties, a suitable brassiere which could not be dislodged plus a bikini bottom comparable to that of a bathing suit bottom worn in public.



AT HOME—Sammy Davis Jr. in the secure framework of a Las Vegas stage unleashes unbridled energy, while backstage Reprise producer Jimmy Bowen (above in sweater) and engineer Eddie Brackett monitor his performance on closed-circuit TV. An intense moment in the recording is mirrored in Brackett's race as Bowen and Sands orchestra leader Antonio Morelli watch the VU meters on the portable console flicker.



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A NEW WORLD OF WONDER
ON THE SUNNY SIDE OF THE STRIP



**MAJOR
RIDDLE**

IN HIS 11 years as a resident of Las Vegas, Major Riddle, president of the Dunes Hotel, has helped feed the city's insatiable appetite for live entertainment.

"I've seen the public's demands get greater and greater," he recalled.

"Shows have become more expensive. Ten years ago we used to spend \$2,000-\$3,000 a week for lounge shows. People were very happy. Today, we spend \$10,000 to \$20,000 on lounges. The costs have gone up from \$100,000 a year to three quarters of a million dollars in the lounges.

"Even in the hotel's big theater, it used to cost \$50,000 to \$75,000 a year, now it costs \$1,000,000 to produce a show. Competition keeps us on our toes at all times."

Did he have any idea when the surging talent costs would level off or hit a peak? Riddle's answer was quick in coming. "I don't know when costs will stop rising, but we have to compete. Show business is the backbone of our business. Naturally the hotel couldn't maintain itself without gambling." These two ingredients feed off each other, Riddle explained.

"The proof of the pudding is the attendance of people in town today. Clubs are successful and profits are better. We've proved that by giving more shows, we attract more people."

While the city has undergone several transitions in the kinds of entertainment fare it offers, Riddle said production shows—one of the current modes—have to have "ingenuity." When the hotel was opened in 1955, it started by offering novel presentations. "We had a movable stage," Riddle boasted. "Now that was a new look. We were also the first to present electric trucks which moved around the stage. That system is now used in the legitimate theater."

For the past two years the Dunes has booked "Casino De Paris" as its main attraction, a swirling, colorful extravaganza featuring an international cast of 100 singers and dancers.

"Viva Les Girls," another Dunes production, which plays in a smaller theater, cost \$250,000 to produce. "It paid off," Riddle noted. "It's been running five years. People want to see new ideas. 'Hello, Dolly' is a good example of using an Eastern show format. You have to offer variety. If it's lavish and you spend a lot of money, it's not a gamble because the quality of the production will attract people."



**FRANK
SENNES**

NO CITY in the world comes close to matching Las Vegas as an entertainment mecca, according to Frank Sennes, a master of fact and fantasy. For the past 16 years Sennes has been a dynamic figure in the city's entertainment industry, formulating innovations along the way.

He introduced family-style entertainment at the Desert Inn with "Hello America," a lavish production now in its second edition. He also imported the "Lido de Paris" revue for the Stardust Hotel's opening in 1958.

In essence, Sennes wears two hats: producer-entertainment director of both Desert Inn and Star-

(Continued on page LV-40)

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(Continued from page LV-38)

dust, owned by the same corporation but programmed separately. Besides maintaining residence in Las Vegas, Sennes lives with his family on stylish Rossmore Avenue in Los Angeles. He usually flies "home" to Los Angeles on Thursday and returns to his "office" on Monday.

Sennes, who himself has booked some top acts into the Desert Inn at top dollar and who acknowledges that the price of the "Lido" revue is \$750,000, is wary of skyrocketing costs.

He felt that the production shows are cheaper when amortized over a long run than paying a name act \$20,000 to \$40,000 for an engagement.

Sennes said he used to argue with the Desert Inn people that there wouldn't be enough prestige names to continually attract customers. Major entertainers used to get \$20,000 to \$40,000 a booking, but Sennes felt their drawing power was waning. Without mentioning any names, he quickly added that these same \$20,000 acts today don't lure customers. "I doubt whether there are more than 10 names which can pack a house," he said. Sennes predicted the super star of yesterday who has disappeared from the Las Vegas scene will be asked to return only as a lounge attraction, working in the \$8,000 to \$10,000 category.

Lounges today need five combos in order to maintain a 6 p.m. to 6 a.m. juggernaut. These acts cost around \$2,000 and thus the hotels are able to stock up with second billed attractions to fill out their entertainment schedule.

When Sennes first came to Las Vegas 16 years ago, the few hotels offering entertainment were all presenting the same format: an eight girl line, a dance band and a little comedy team. "The Desert Inn changed the whole idea," Sennes said. "We started putting in 10-20 girl lines and bigger productions like the 'China Doll Review.'"

Las Vegas audiences were not accustomed to production shows, Sennes recalled, and they proved to be a strong attraction. He remembered telling his employers that they'd best support production spectacles because the number of key artists was diminishing. "When the Desert Inn took over the Stardust, we came up with the idea for the first French show and we haven't had an empty seat since."

Sennes has had a talent booking agency with offices in Cleveland, New York, Cincinnati and Los Angeles. When some of his accounts moved to Las Vegas, he began to book shows in that city. "The Desert Inn was the turning point in Las Vegas' history, and then the Sands, Sahara, Dunes and Tropicana were opened."

LAS VEGAS PROFILE



MILTON PRELL

MILTON PRELL is not a man with a dream: he's a man of action. Owner of the Strip's Aladdin Hotel, Prell has been a kingpin in the fantastic growth of this desert playground for more than 20 years.

He built the Bingo Club, opened it in 1947 across from the El Rancho Vegas hotel, and the small, popular nitery became the Hotel Sahara in 1952, with 200 rooms. Under Prell's supervision, the resort grew into 1,000 rooms by 1963.

In the meantime, he directed two downtown Las Vegas clubs—the Mint and the Lucky Strike Club—and served as president of the Sahara-Nevada Corp. until he retired as chairman of the board in late 1964.

Being a man of action, Prell's retirement from the whirl of Las Vegas resort life didn't meet his mental needs. The result: he bought the Aladdin (formerly TallyHo) on January 1, spent 90 days and \$3,000,000 and opened the plush hostelry April 1.

Prell's 90-day wonder is doing fantastic business on the Strip's popular "Four Corners"—site of the Aladdin, the Dunes, the Flamingo and, now, Caesar's Palace. His reputation as a host who believes in a personalized approach to resort hotelkeeping has proved to be the main key to the Aladdin's success.

(Continued on page LV-42)

LIDO '66

What a Night!

(Quelle Nuit!)



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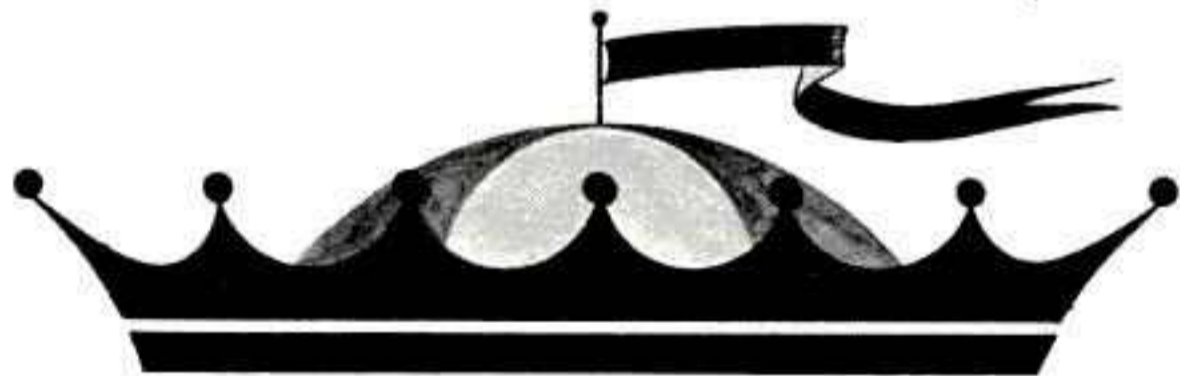
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(Continued from page LV-40)

Too, many of Prell's former employees flocked to his and the Aladdin's side before the \$16,000,000 resort opened. Men like Gil Gilbert and Al Garbian, former leaders in Prell's Mint and Lucky Strike operations, and Saul Messer, former Sahara-Nevada comptroller.

Right now, Prell's Aladdin is not the biggest in Las Vegas, but it quickly acclaims it's the best. The 35-acre resort offers a nine-hole golf course, four swimming pools, lavish restaurants, a theater presenting top name entertainment and a beautiful blue and gold casino, touted as the largest in the State.

What's in the future for the Aladdin?

After only 90 days of operation in the most competitive area in the resort industry, Prell's Aladdin announced more construction plans.

The tallest and most significant skyscraper in the State—a wafer-shaped 36-story addition—will add more than 700 new rooms to the Aladdin complex. A contract from the hotel has been awarded to architect Martin Stern Jr., Beverly Hills, for drawings of the new addition.

A contract also has been let to the Parvin-Dohrmann firm, headquartered in Los Angeles, for the interior design of the new skyscraper addition. The top five floors of the tower will include 50 lavish guest suites, and 750-seat convention hall, elaborate men's and women's health clubs and two gourmet restaurants.

At the base of the new complex will be the main convention hall, seating 1,000 persons; a subterranean exhibit area; a 1,500-seat showroom and 500-seat lounge; a motion picture and recording theater and an indoor swimming pool. All parts of the new addition, of course, will connect to the present structure.

LAS VEGAS PROFILE



MORRIS LANSBURGH

A NOTED resort hotelman claims Las Vegas has undergone a complete transformation during the past few years.

"No longer will you find gaming casinos with rooms," Morris Lansburgh, president of the Flamingo Hotel, said, "because today the Strip has resort hotels with gaming casinos."

Lansburgh said each department within a hotel must pull its own weight whenever possible. "It is ridiculous to run any business where you depend on a single department to support every other, and years ago the casinos had to do this."

Lansburgh said the entire resort business has become more sophisticated. He claims gambling, of course, is an integral part of every operation here, but too many operators have learned, at great expense, that opening the doors to a gambling casino does not insure profits.

He said entertainment policies have also become more sophisticated over the past few years. "Every hotel on the Strip today features two complete showrooms," he explained, "the day of low-priced background type entertainment in the lounge is gone forever."

The hotel executive said some of the most important names in show business have discovered that an appearance in a Las Vegas lounge is more rewarding, financially and professionally, than working a main showroom.

At the Flamingo such stars as Harry James, Della Reese, Fats Domino, and Xavier Cugat appear on a year-round basis in the hotel's lounge.

At the Flamingo, Lansburgh said, "We believe in playing firmly established nightclub stars while remaining on the lookout for any performer we feel has the makings of a super star." He said since he has been president of the hotel many new acts have been introduced to Las Vegas audiences.

"Our entertainment schedule today is dotted with great names, who made their Las Vegas debuts at the Flamingo," he said.

(Continued on page LV-44)

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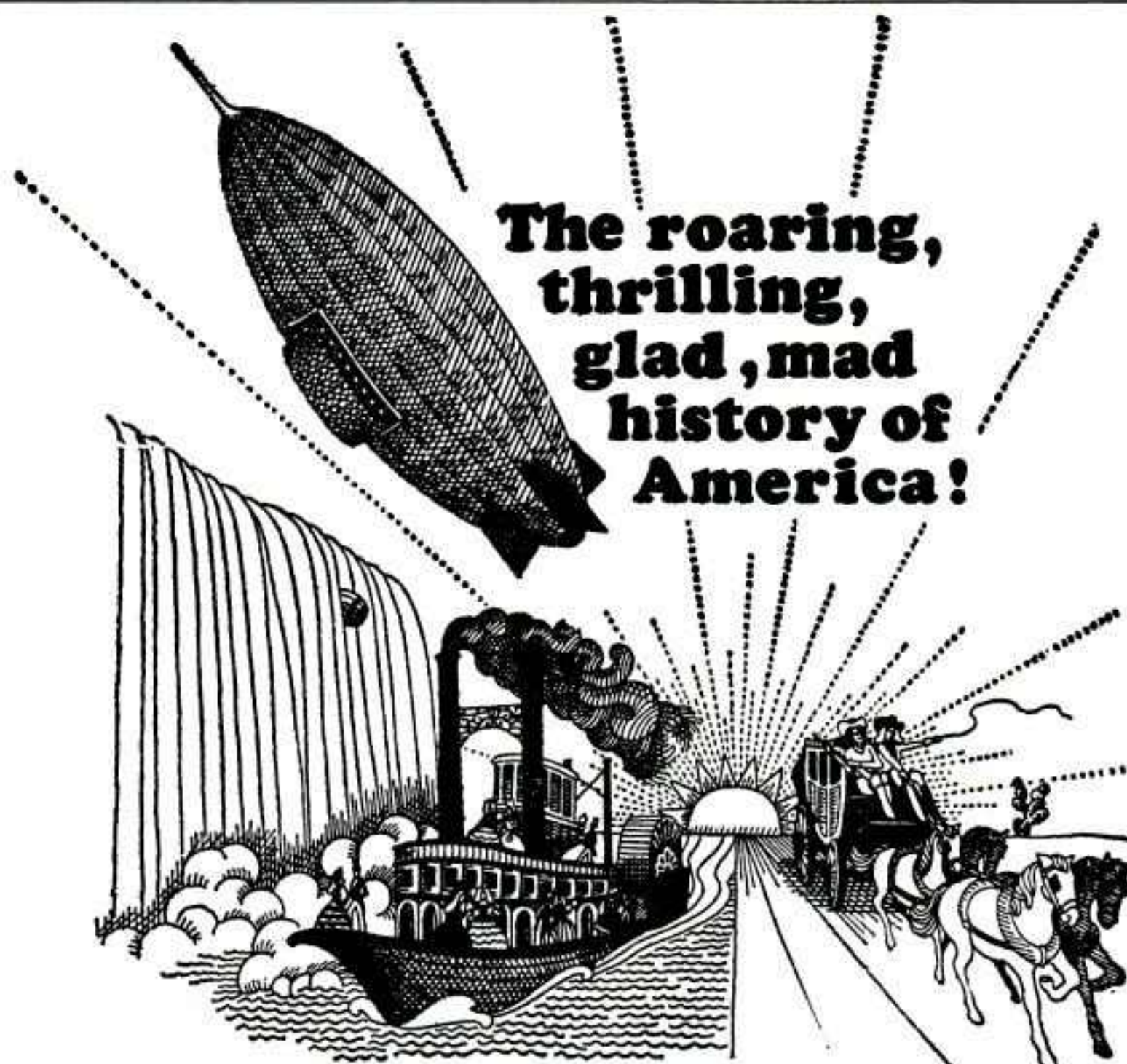
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(Continued from page LV-42)

LAS VEGAS PROFILE

NATHAN S. JACOBSON

NATHAN S. JACOBSON, president of Las Vegas' newest and most opulent hotel, Caesar's Palace, is an insurance executive and one of the original owners of the Baltimore Bullets basketball team. He worked his way into his new position by establishing insurance and profit sharing plans for other Las Vegas hotels.

Jacobson first set foot in Las Vegas in 1947 and was impressed with the growth possibilities of the community. Now 19 years later, he is president of a \$25,000,000 complex.

The hotel stands on a 34-acre stretch of the Strip across the street from the Dunes, and was originally budgeted at a mere \$20,000,000. A 90-day construction strike delayed plans, and added \$5,000,000 to the cost.

Money was no problem, Jacobson remarked. At one point in the hotel's development, it needed an additional \$350,000. The hotel corporation sold shares at \$50,000 each to make up this amount. Jacobson noted that only one applicant for shares was refused accreditation by the state's gaming commission. The state agency guards against individuals with unsavory ties from gaining ownership of any casino property.

Jacobson points to the hotel's unusually high percentage of non-gambling associated stockholders (95 per cent), with 5 per cent in the gaming field. Operating expenses for the Roman Palace are estimated by the president to run \$13,000,000 a year.

The hotel will pay for each slot machine, \$250 a year to the federal government and \$300 to the State. The 14-story-high hotel will employ over 850 persons with an estimated \$115,000 a week payroll. The Las Vegas economy is set to receive an additional \$6,000,000 from the Palace.

Jacobson, the founder and chairman of the board of the United Small Business Investment Corp., explained that in order to maintain a Roman motif, all employees, except executives, are dressed in a specially designed tunic.

Roman marble statue reproductions, purchased from Peter Bazzanti and Son of Florence, Italy, cost over \$150,000. The front of the hotel is laid out with 500 feet of fountains and lanes of cypress trees.

Jacobson gives credit for the concept of the hotel to hotel designer Jay Sarno. Jacobson, who joined the hotel organization in February of 1964, holds the business counterpart of a Roman chariot by its reins. His insurance firm in Baltimore is operated by his two sons, Edward and Sanford. Las Vegas has become the new challenge.

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LAS VEGAS PROFILE



**J. DEE
GOODMAN**

ONE of the more authentic success stories in Las Vegas is that of J. Dee Goodman, president of Riviera Hotel.

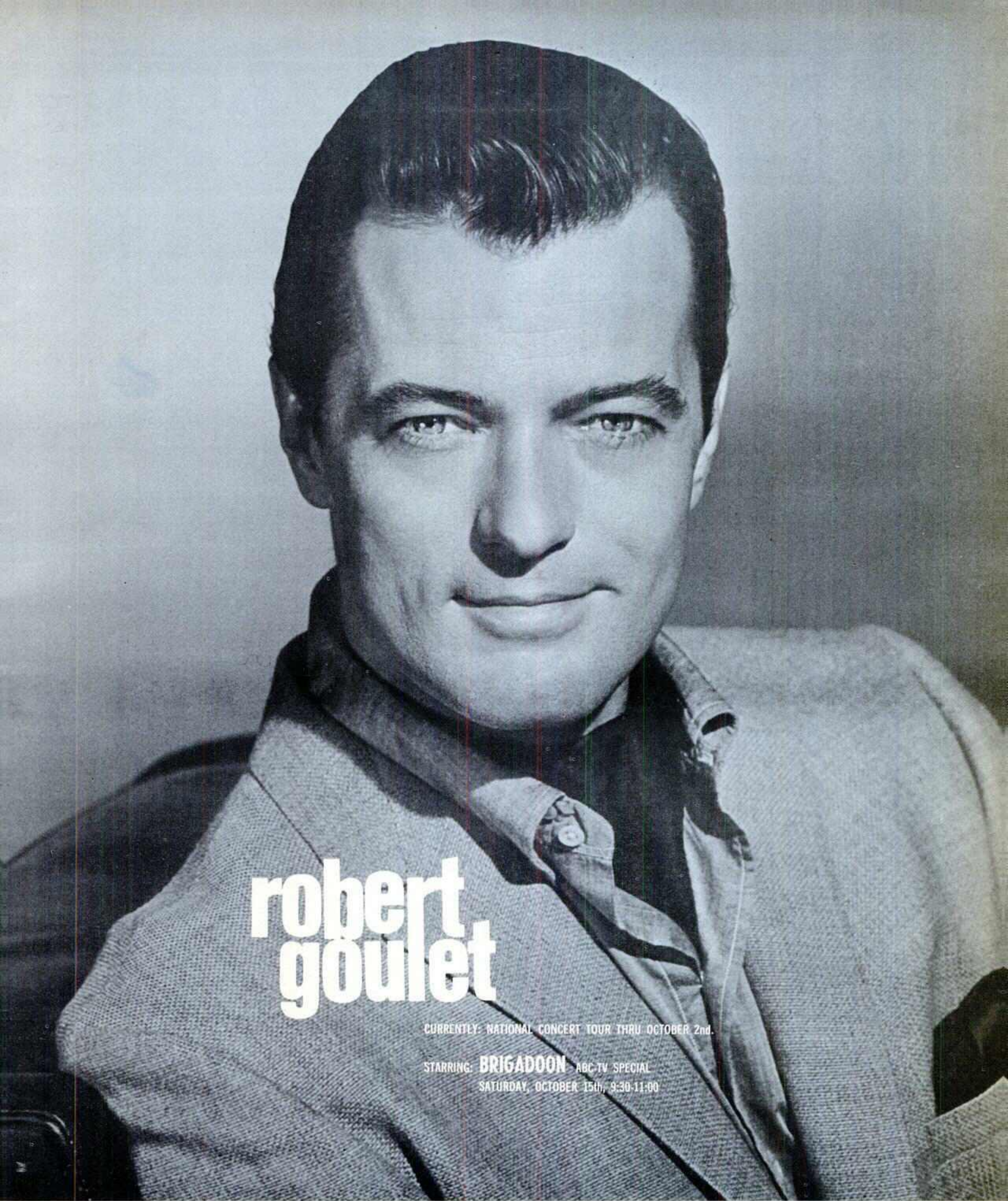
He began his hotel career in 1936 as an elevator operator. His 11 years at the Riviera included the positions of comptroller and assistant to the president.

As president of the 770-room hostelry, Goodman oversees a staff which numbers in excess of 1,000 people, signs entertainment contracts which total in the millions annually and finds time to head such civic projects as the United Fund. He is also president of the Paradise Valley Country Club and past president of National Association of Hotel Accountants.

Goodman has watched the Riviera grow from a 250-room hotel which was the first of the high-rise structures on the Las Vegas Strip, to a majestic, sprawling edifice which has won acclaim for its elegance.

Riviera was the first of the strip hotels to offer a gourmet restaurant, and to this day the Hickory

(Continued on page LV-46)



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(Continued from page LV-44)

Room is regarded as one of the finest dining rooms on the legendary Strip.

When Liberace opened the Versailles Room in 1955, he was paid a fantastic \$50,000 per week—a fact which set an entire new trend in show business entertainment.

David Merrick is one of several show business personalities who own shares in the Riviera. As a result of this association, the hotel has been able to present some of Broadway's greatest hits. "Hello, Dolly" has been doing capacity business in the Versailles Room since last December and is typical of the Merrick shows which have become Las Vegas blockbusters.

The hotel's decor, both interior and exterior, reflects the theme of dignity upon which Goodman placed such emphasis. Spacious lanai suites surround the pool area and the newly completed 220-room west wing offers some of the finest and most luxurious accommodations in the city.

Riviera was also first to offer convention hall facilities and it paved the way for the hundreds of conventions which have since decided to meet in Las Vegas.

The coming season will highlight some of the brightest names in entertainment in the Versailles Room. "Hello, Dolly" is scheduled to close in mid-September. Such headliners as Barbra Streisand, Eddie Fisher, Harry Belafonte, Debbie Reynolds and Mitzi Gaynor have already been signed as "Dolly's" replacement at the usual astronomical salaries one associates with Las Vegas entertainment.

The theme at Riviera is fun for the entire family. While the casino is limited strictly to adults, there are facilities to keep the youngsters occupied and entertained. Speaking of the casino, it is tastefully designed and the accent here again is on courtesy.

The adjacent Starlite Theater offers a galaxy of fine entertainers which include such standards as Shecky Greene, Sarah Vaughan and Vic Damone.

LAS VEGAS PROFILE

STAN IRWIN

LAS VEGAS can be a trap for entertainers who are successful all over the country but cause a financial thump in casino town, says Stan Irwin, one of the city's key entertainment figures.

As the former executive producer for the Sahara-Nevada Corp. for 13 years, ex-New Yorker Irwin has full knowledge of the city's show business entanglements, of its successes and flops, of its lavish spending of money. (Irwin resigned from his post last January and is now an independent producer who had three acts appearing in late July.)

Irwin's influence in the city's show business life is impressive. He reportedly initiated the policy of two headliners playing a main room on the same show, booking name acts into lounges and signing the first topless watusi revue for the Sahara's lounge in March 1965.

Irwin's name policy for the Sahara lounge resulted in Louie Prima, Artie Shaw, Dinah Washington and Cab Calloway working for turnover crowds. His double bills produced pairings of Ray Bolger and Lisa Kirk, Red Skelton and Anna Marie Alberghetti and Buddy Hackett and the Mills Brothers.

"I've taken people from allied fields and introduced them in the nightclub field," he said. Eleanor Powell was brought out of a 14-year retirement, Donald O'Connor was lured from motion pictures and television, Johnny Carson and Dick Van Dyke were signed before they hit their TV stride.

Irwin said "My intuitive, oblique thinking has been successful." The former comic, comedy writer, who was born into vaudeville, took a year's leave from show business for a fling in politics as a State Assemblyman from 1955 to 1956.

He explained how the city has undergone a major transformation. "The city has changed from 10 years ago when there was the \$100 player to 100 \$1 players today. This has increased the flow of people into the Las Vegas area, increasing costs of operation, increasing the size and number of rooms per hotel, and therefore stimulating each hotel in the sales convention business. With this new mass flow, transportation facilities increased. Now you're dealing with a mass of people whereas a decade and a half ago you were dealing with a choice clientele with a certain earning power. Extreme hospitality was showered upon them.

Irwin said that the popularity of nudity, first displayed in large production main room shows and subsequently moving into the little theaters, has been a major change in the city's night life.



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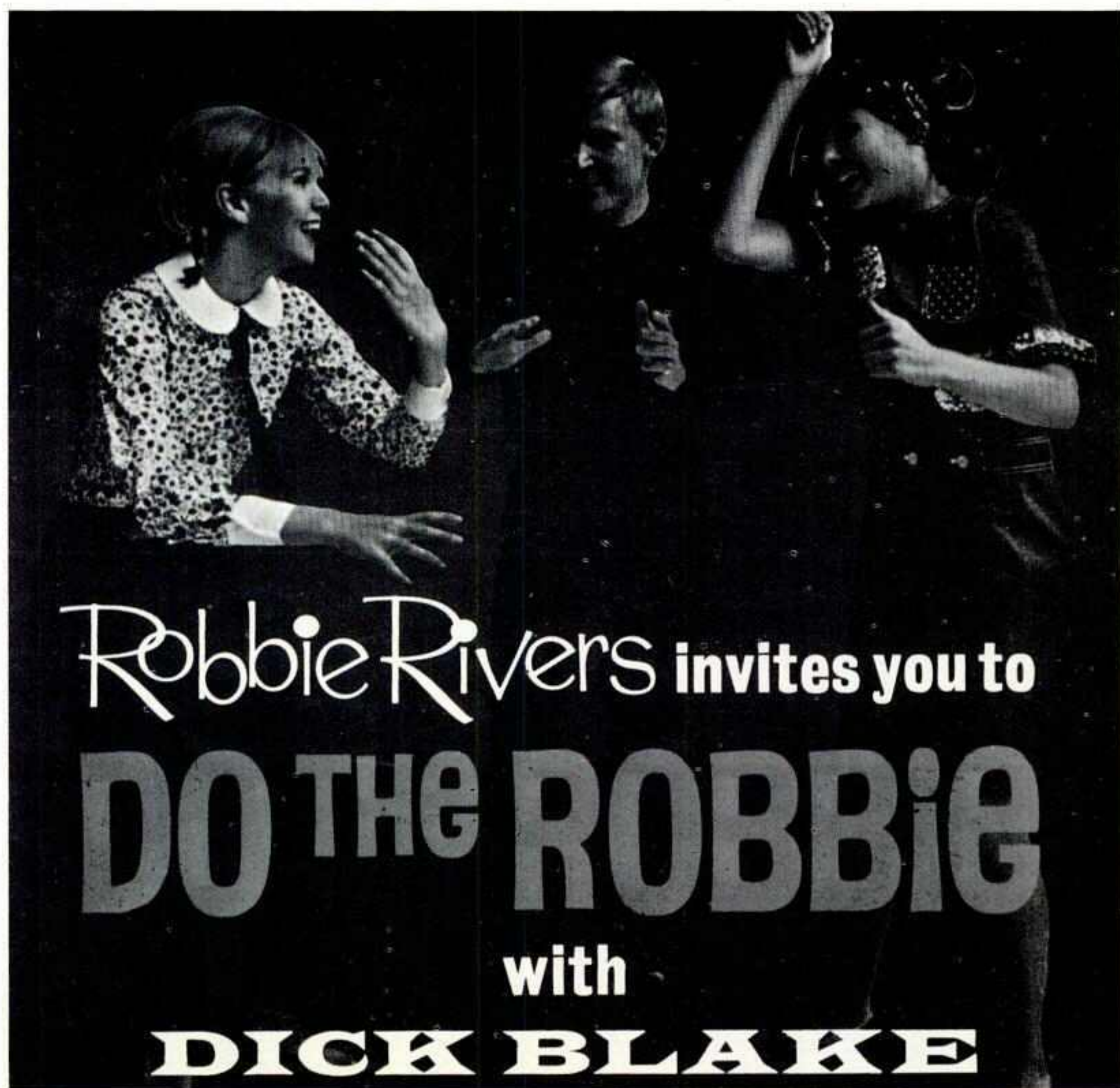
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Cantaeuropa to Roll on Aug. 27

ROME — A trainload of Italian music which will visit nine European countries as part of a six-day tour makes its debut at Venice Aug. 27 under the name of the Cantaeuropa. It is sponsored by Ezio Radaelli, sponsor of Italy's Cantagiuro (Singing Tour), which has become one of the country's outstanding song and disk promotions.

A cast of eight best-selling artists and four newcomers will be presented Aug. 29 at Innsbruck, Austria; Aug. 30, Munich, Germany; Aug. 31, Zurich, Switzerland; Sept. 1, Geneva, Switzerland; Sept. 2, Brussels, Belgium; Sept. 3, Amsterdam, Netherlands; Sept. 4, Essen, Germany; Sept. 5, Wolfgang, Germany; Sept. 6, Ludwighafen, Germany; Sept. 7, Wiesbaden, Germany; Sept. 8, Monte Carlo; Sept. 9, Barcelona, Spain; Sept. 10, Nice, France; and Sept. 11, Milan or Rome.

Rita Pavone, Domenico Modugno, Bobby Solo, Gigliola Cinquetti, Michele, Little Tony, Dino and the Rokes (the only combo) head the name part, and they will be abetted by Marolino Barberis, winner of the 1965 and 1966 young singers portion of the Cantagiuro, Rita Monico, Edda Ollari and Mario Zelinotti. At each stop there will also be a competition of young local singers to pick a future star of the recording world from that city.

The troupe, including journalists, will travel on a special train of sleeping cars, dining cars and a salon for press conferences. In each country local journalists will be picked up to join in the activity. Including the orchestra, the traveling company is expected to total more than 100 persons, and will be increased with local guests in each country.

Italian National Tourist Office and Ministry of Entertainment and Tourism are joining with other sponsors in presenting the program because it is expected to increase interest in visiting Italian cities. It will also give a new exploitation angle to Italian music abroad in Europe, where it has been holding its own as a dominant element for the past decade. Participants between include one Eurovision, seven San Remo and four Cantagiuro festivals as well as three Festivals of the Unknowns. Records labels represented include RCA, Ricordi, CGD, Durium and Curci.

Cantaeuropa follows on the heels of the experiment of the 1965 Cantagiuro, when Radaelli flew his singing company in two chartered planes to Moscow, Frankfurt and Vienna for one-night stops. The reception received on these occasions prompted him to separate the Cantaeuropa from the Cantagiuro as a non-competitive exposition of Italian song.

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Disk Artists The Thing on Italy's Screens

ROME—If the present trend of wooing the juvenile film audience with disk stars continues, the only way the Milan disk houses will be able to record their stars will be to come to Rome's Cinecittà.

The current film lists show 10 films with singing stars in the leads. These include RCA's Rita Pavone and Gianni Morandi, Ricordi's Catherine Spaak, Clan's Adriano Celantano, Ri-Fi's Mina and I Giganti and CGD's Gigliola Cinquetti. Domenico Modugno, Curci, has Vis-Radio's Georgia Moll and Ariston's Anna Identics just completed an English-speaking role in MGM's "Three Bites of the Apple."

Morandi is currently on his fourth film and Miss Pavone and Miss Cinquetti, each on their second. Miss Spaak is one of Italy's top film stars, who doubles in recordings and is now waxing an American album, following a Hollywood filming chore. Mina has drawn the most important assignment of all in Federico Fellini's forthcoming "The Trip of G. Mastorna."

Thomas Bids For U. K. Mart

LONDON — The Thomas Organ Co. of America is making a bid to capture the British and Continental markets. The company, which distributes its product in Britain through Jennings Musical Industries, has appointed its first European representative, John W. Robertson.

Tom Jennings, managing director of JMI, and Thomas president Jo Benaron have announced plans to limit dealerships to 100 and have scheduled a nationwide series of demonstrations in Britain during the next three months. A full-time representative is being appointed in the U. K.

Dealers from all over the country were invited to a convention and dinner at London's Dorchester hotel on Aug. 24 for the launching of the new range of Thomas organs here.

FROM THE MUSIC CAPITALS OF THE WORLD

• Continued from page 44

free-lancing while weighing offers. It is well known that he has a good friend at Liberty. . . . **Prentice Minner**, a solid musician who can't seem to find a distinctive bag, was at the Playboy Club recently. . . . WSDM-FM took listeners on an LSD trip yesterday 21). . . . **Dusty Springfield's** August U. S. tour for Philips has been rescheduled for September when, hopefully, the jets will be flying again. Meanwhile, she's resting at Gibraltar. . . . **Cheetah** is coming to Chicago with a 100 per cent local rock act policy on Oct. 9. Club is looking for a local station to handle remotes seven nights a week. The uptown area of Chicago is expected to jump again when the old Aragon becomes Cheetah. . . . **Jerry Allan** is back home in Indianapolis after an extended good-will and talent search tour of the Southwest. . . . **The Serendipity Singers** stole the show yesterday (21) at the Winnebago County Fair in Pecatonica, Ill. . . . With its usual variety, Ravinia on the North Shore has been offering such pop acts as **Back Porch Majority**, **Ramsey Lewis Trio**, **Nancy Wilson** this summer. **RAY BRACK**

COLOGNE

Holland's leading beat group, the **Motions**, are being given heavy promotion in Germany by Ariola-Eurodisc. In the autumn, Ariola will release an attractive EP series of operetta repertoires. Ariola's "Wild Thing," with the **Troggs**, has sold over 100,000 copies in Germany. . . . CBS Schallplatten continues to post sales gains with a split-level strategy of double-barrelled promotion of both beat and classical. While classical is the fastest growing part of its repertory, CBS continues to beat the drums for new beat releases and new beat artists. New releases are **Tony Bennett**, with the title tune from "Song From the Oscar," the **Byrds**, with "5 D" (Fifth Dimension), and **Paul Revere and the Raiders**, with "Hungry." CBS has also turned up a most improbable source of Western music: Italy, which claims to have invented the "instant Western" film, low-budget productions shot at six-shooter speed. CBS' latest Italian Western release is "Adios, Gringo," the title tune from the film of the same name with Juergen Herbst. . . . Germany's hottest young singer is **Peter Haupt**. His first single, "Monday-Monday," and German music critics are appraising him as a Teutonic **Frank Sinatra**. . . . **Fred Weyrich** has produced the first LP with **Vico Torriani**, the Italian singer who has a tremendous following in Germany. The disk, "Vico Ganz Neu," has 10 new Torriani tunes. . . . SABA has released "The George Russell Sextet at Beethoven Hall," with **Don Cherry**, a wax tribute to German jazz. . . . Hippo Records has released "Black Market," with music from the German film "Black Market of Love." **OMER ANDERSON**

LONDON

EMI has launched the first of a new series of marketing programs which will each feature a different artist. The first—**Manuel** and his Latin-style orchestra—is being promoted with special display material and sample posters. A promotional LP for disk jockeys and sound programming managers contains tracks from previous Manuel albums and his new LP "Blue Waters." The campaign, "The Latin Sounds of Summer," is spearheaded by a Columbia single "Somewhere My Love." It is the tune "Lara's Theme" from the movie "Dr. Zhivago." . . . **Troggs'** manager **Larry Page** will visit the United States in September to secure material for his Page One label. **Pye Records** announced that

sales of **Frank Sinatra's** Reprise single, "Strangers in the Night," had passed the 500,000 mark here. . . . **Pye** has placed singles "Here, There and Everywhere" by a new group, **Episode Six**, and "Where Did We Go Wrong" by the **Sands of Time**, with Warner Bros. for U. S. release, and **Geno Washington's** hit single "Hi! Hi! Hazell!" with Kapp. . . . Independent disk producer **Mike Collier** has scored in the British chart with his first record for CBS, "Excuse Me Baby," by the Magic Lanterns. Collier, who has worked in the U. S., picked up the song from New York publisher Flomar. The disk is being issued in the U. S. on Epic.

Radio Scotland has banned the **Napoleon XIV** disk "They're Coming to Tak Me Away Ha-Haaa!" The station's managing director **T. V. Shields** explained, "This is a very sick song and we have decided to ban it because of bad taste. We think mental illness is not a subject for any kind of hilarity." . . . Radio Caroline, which broadcasts from two ships in the north and south of England started a 24-hour service Aug. 11 from its south ship. . . . **Tony Hayes** and **Steve Wadey**, composers of the **Los Bravos'** hit "Black Is Black," make their own disk book on **Pye** Aug. 26 with "What Does She Want?" **GRAEME ANDREWS**

LOS ANGELES

Twentieth Century-Fox Records has an impressive array of soundtracks for future release. These include "Hello, Dolly," with **Carol Channing** and **Louis Armstrong**; *(Continued on page 50)*

Local Product Gives Spirit to Eire Industry

DUBLIN—The Irish disk industry is going through its busiest non-Christmas period in years—and the reason for it is mainly because of many hot locally made sides.

Dominating the rush are Irish disks. Irish Record Factors' **Michael Geoghegan** said, "The last few weeks have been busier than Christmas. Leading the field is the first King album by **Larry Cunningham** and the **Mighty Avons**—"Two Sides of Larry"—which had an advance order of 5,000 copies."

On the folk track, the Ludlows show signs of returning to the chart with their recent "The Sea Around Us," according to **Pye's** **John Woods**, who also says the company is doing Christmas-scale business. His new folk group, the **Johnstones**, are selling briskly with "The Traveling People."

CELANTANO WORKS 'CLAN'

GENOA—Adriano Celantano, singing favorite who markets his own disks under Clan and other labels, is showcasing all 13 of his artists in one locale here, Nuovo Lido, throughout the summer. During the nine-week period, those who will appear at this seaside spot are **La Ragazza del Clan**, **Don Backy**, **Gino Santercole**, **I Ribelli**, **Pilade**, **Ico Cerutti**, **Luciana Turina**, **Vanna Brosio**, **I Gugliaschi**, **I Lombardi**, **I Camaleonti**, **Tony Spada** and **I Galliti**.

Electrola Affiliate Bowing Platter for People's Pocket

COLOGNE — To the "People's Car" has now been added the "people's platter," a new low-cost label of high-quality music.

Electrola's affiliate, **Kristall GmbH**, is bringing out a new Die Volksplatte label, which **Kristall** claims will do for platters what pocketbooks have done for prose.

Volksplatte will hew as precisely as possible to the pocketbook formula on the disk sector. Disks will offer recordings from all areas—opera, operetta, con-

cert, pop, country, and folk music.

Top artists—German and foreign—will be used, and quality and presentation will be high. The suggested price is \$2.45.

Using Electrola's distribution facilities and retail outlets, **Kristall** will adhere closely to the pocketbook sales format. An unusually flexible system of sales racks has been designed for pocketbook-type selling.

Special attention has been paid to jacket design in keeping with the pocketbook formula.

Patio Date for Williams?

By **KEVIN M. KELLEGHAN**

MEXICO CITY—Ashley Famous Agency (de Mexico) is going all out for **Joe Williams** (RCA Victor). His LP's are getting plays in clubs. More important, **Sy Schienberg**, manager of the Aztec branch, is attempting to get the singer booked for the "El Patio" nightclub, set to reopen this week.

Williams will be at the Century Plaza, in Los Angeles, starting Aug. 24. A hop down to Mexico City might inject power into sales of his disk here (it has helped other artists). The

artist is unknown south of the border.

Williams has open the last two weeks of October and the last two in December. All this if the Patio opens. It's still an iffy situation in spite of the **Judy Garland** ballyhoo.

Another famous name that made the Patio (before it closed) was **Eddie Fisher**, who received the largest sum ever for a foreign performer.

The Patio will present **Johnnie Rivers** after **Miss Garland**, according to **Leonard Artists**, which is booking both.



JULIE FELIX, an American singer, attends a Philips reception in London to mark the release of "I Can't Touch the Sun," her first Fontana single in Britain. With her are **Shel Silverstein**, left, the song's composer, and **Leslie Gould**, Philips Records' managing director.

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We don't have to scream it—this the THE version everywhere!



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FROM THE
**MUSIC CAPITALS
OF THE WORLD**

• Continued from page 46

"The Star," with Julie Andrews; "Dr. Doolittle," with Rex Harrison and Anthony Newley; "Sand Pebbles" with Steve McQueen; "In Like Flint," with James Coburn; "Way, Way Out," with Jerry Lewis; "Hombre," with Paul Newman; "The Bible" and the TV series, "The Green Hornet."

Assigned to scoring jobs are Billy May on "Hornet," Alex North on "Pebbles," Lionel Newman on "Doolittle," Toshiro Mayuzumi on "Bible," and Lalo Schifrin on "Way Out."

Heading the company as a&r director is Jackie Mills, who reports directly to Seymour Poe, executive v.-p. of 20th Century-Fox Films in Manhattan. Mills says the label under the new management will release product in all fields, including outside master purchases.

A proposed 10 per cent amusement tax was squashed Monday (8) by Los Angeles city council, 12-2, after show business interests moved quickly to voice their opposition. Purpose of the tax was to make up \$2 million of a \$5 million budget deficit. Musicians' local president John Tranchitella, among those union officials testifying at open hearings, indicated the tax would force rooms employing live talent to increase their prices and even eliminate live entertainment. Tranchitella suggested taxing jukeboxes instead.

KGIL, San Fernando, Calif., reported selling out its new Bill Ballance midnight-6 a.m. show. The station claimed it was the first time it had ever acquired a sold-out status for a program before it was ever heard. Ballance formerly toiled for KFWB locally for 10 years and for KHVH, Honolulu, six months.

Gerry Mulligan added to the list of stars at the Monterey Jazz Festival, Sept. 16-18, as a roving artist at large, a capacity he has held in the past.

Joe Williams signed for the Century Plaza's Hong Kong Lounge for three weeks starting Aug. 14. Eddie Cano has been named the most distinguished Mexican-American entertainer of 1965 by seven Latin organizations. Los Angeles cellist Stephen Kates, 23, won the second prize in the recent Tchaikovsky International Cello Competition in Moscow. He had competed against 45 top instrumentalists from throughout the world.

ELIOT TIEGEL

MADRID

Alicia Granados, a 12-year-old unknown, won the first prize this year at the Benidorm Song Festival. The song, "Nocturno," was written by Catalan pianist and author Jorge Domingo. The song was also performed by Santi. Next year's Benidorm festival will be "Iberoamericano" with other Spanish-speaking countries invited to participate. Argentinian singer Luis Aguile hit No. 1 in the "Discomania" chart, coinciding with his success in Mexico. The song, introduced by the Peels all over the world, gets new versions recorded here almost daily. The latest, by Rosarito La Andaluza (RCA), is in flamenco style. Spain's new singing sensation Raphael is filming "Cuando Tu No Estas" ("When You Are Not"), directed by Mario Camus. Los Cinco Latinos back from Buenos Aires. American Dean Reed made his debut at Florida Park. The Chilean group, Silvia Infantas and Los Condores, were featured by Spanish TV. Tomas Martin Blanco's "Superventas" ("Top Sellers") on the SER radio network (50 stations) are Los Brincos' "Sorbito de Champagne" and "Juanita Banana" by Luis Aguile. The Mama's and the Papa's, Frank and Nancy Sinatra, are among the country's most played record artists this summer.

PAUL MATAS

MEXICO

Capitol's Las Castillon start a club date in Managua, Nicaragua, for two weeks. Los Gallos (Orfeon) will release their sixth LP, "Estudiantina de Estudiantinas," with a group of students in the background. Singing student groups are suddenly gaining popularity here. Angelita Castani talking a contract with Musart. She recorded with the company in earlier days, took a hiatus. La Prieta Linda, Miguel Aceves Mejia and Antonio Prieto (RCA Victor) going to Hollywood this month. Los Profetas and Matilde (Capitol) will record "Dime," written by Abraham Laboriel, one of the Profetas, this week. Mario de Jesus will be in charge of CBS's editorial department, which means he'll drop his job at publisher EMMI. Andy Russell (Capitol) will receive his "Golden Microphone" on a TV show in the U. S., instead of coming here for it, according to Capitol promotion department. Someone said there are now 23 versions in Spanish of "Strangers in the Night." DUSA has one (in French) with Herve Vilard (Mercury) and plans three more soon. Vilard's "Capri C'Est Fini" is still selling well. The Four Seasons' latest on Philips is out. Tito Guizar will take a club trip to the Far East in November during a period of (at least) six weeks. Plans to appear in Tokyo, Hong Kong, Tahiti and the Philippines. He's made two appearances here on "Domingos," a Sunday night spectacular. He records for CBS as well as his own trade-mark, Discos Tito. El Gran Fellove (formerly RCA Victor, now Musart) recorded his new LP, "Watusi El Gran Fellove," which should be out shortly. The tall Cuban is a necessity in many clubs in town. The Righteous Brothers' "He Will Break Your Heart" on Verve will try to place the group on radio play. Los Blue Diamonds have a gimmick record out, "Taxi in Mexico," flipped by "Por El Boulevard." While Bob Conrad was here filming with Producciones Zacarias his latest movie "Los Bandidos," he took a break to record "Evita y Bob Conrad" with youngster Evita. The disk is on Philips. Conrad had previously waxed with Orfeon. Getz/Gilberto No. 2 is a quality offering on the Verve label, distributed here by Discos Universales. Top hits in Mexico, by radio station, according to the Artistic Director at each: Radio Mil says "Juanita Banana" with Manolo Munoz (Musart) and in second "El Despertar" with Alberto Vazquez (Musart). Radio Variedades finds "El Ultimo Beso" getting most plays. Radio Capital says the Beatles' "You're Gonna Lose That Girl" is asked for most. Beatles take second place with that station, too, with "Girl," and in fourth place Sinatra's "Strangers in the Night." "El Ultimo Beso" is hottest on Radio Exitos and Radio Felicidad. The Ventures' (Liberty) "Blue Star" moving up on the charts.

KEVIN M. KELLEGHAN

MILAN

Gene Pitney was honored at a press party given by CGD. Bluebell released the sixth Italian album by Santo & Johnny, who are now exclusively with the company. The album includes 10 American standards and one Italian title. Gian Pieretti, Dischi Vedette, appeared again on the market after some silence with his latest release "Il Vento Dell'Est" (The East Wind) b/w "Tutto Al Suo Posto" (Everything at the Right Place). Frank Sinatra's "Strangers in the Night" is steadily moving up and climbing the Italian charts. CGD issued "You Were On My Mind" b/w "Small World" by the We Five, under Derby/A&M label. Nicola Di Bari, Saar, was in Madrid, Spain, to participate in a local TV show and sing "In Nome

Dell'Amore" (In the Name of Love). Di Bari's records are distributed by Zafiro in the Spanish territory. The Festival of Roses, to be held in Rome next October, will enjoy strong participation by Saar's artists Umberto, I 7 Latini (The Seven Latins), Gabriella, Remo Germani, Nicola Di Bari, Solidea, Massiel and Udo Jurgens. Radio Records (Sidet Publishing group) issued the second Italian single by the Geordies in conjunction with the beginning of their tour on the Italian beaches.

Rita Pavone was awarded her fifth golden record by RCA Italiana, marking the fifth "Festa Degli Sconosciuti" (Feast of the Unknown Ones), organized by record producer Teddy Reno at Ariccia, Rome. "Paperback Writer" by the Beatles again won the teen-agers' weekly radio contest among new releases. Their "Girl" entered the top five chart. Rifi issued the second Mina's album. It's on the tunes she sang at the top winter-spring TV show "Studio Uno," under the title "Studio Uno '66." The album contains 12 Italian, American and English titles, arranged by such top names as Ennio Morricone, Bruno Canfora, Enrico Giacomazzi, Piero Piccioni, Augusto Martelli, Carlo Pes and Franco Monaldi. Rifi also issued the third album by the Coconados, embodying world-wide evergreens, performed by Hawaiian guitars backed by a regular orchestra.

GERMANO RUSCITTO

NEW YORK

Al Hirt, RCA Victor trumpeter, will make a cameo appearance in the film "What Am I Bid?" to be released this fall. Jr. Walker & the All Stars set for the Apollo Theater Oct. 7. Martha & the Vandellas will appear at Central State University, Xenia, Ohio, Oct. 8. Tommy Roe is serving his annual two-week stint with the National Guard in Fort Stewart, Ga. Tommy James & the Shondells, are doing a series of one-nighters through New England, Ohio, Iowa and the West Coast before they return to New York in early September for more recording dates. Ray Martin has written the musical backgrounds for "Honeymoon—Mexican Style," a TV special scheduled for airing this fall over ABC. Gary Lewis reports for Army service on Dec. 5. He'll be on tour with the Playboys until then. Gale Garnett, RCA Victor singer, in Los Angeles this week for a Scopitone session. Frank Barsalona, head of Premier-Talent Associates, marries June Harris on Sept. 1.

Betty Sperber, manager of the Wild Ones, named her first baby Miles. Fred Weismantel excited with his post as arranger and artists and repertoire director with Coed Records. His future affiliation is not yet set. The public service show "Stars for Defense," which is syndicated to over 400 stations around the country, recently taped a show featuring Johnny Tillotson for broadcast in the fall. Ann Lipman has joined Connie De Nave Public Relations. The Toys will do a one-nighter at Grossinger's Aug. 26. Anthony & the Imperials will debut their new nightclub material at the Hotel Raleigh, Fallsburg, N. Y., on Aug. 27. Else Bennson, who recorded in her native Sweden, joined the show at Matty's Mardi Gras discotheque. Lloyd Greenfield, talent agent, has returned from England where he signed the Troggs and Los Bravos and will represent them exclusively for appearances in North and South America. Jimmy Page replaced bassist Paul Samwell-Smith in the Yardbirds group. Erberto Landi will present an Italian concert at Philharmonic Hall on Sept. 24 starring Iva Zanicchi, who records for Rifi, and the Peppino Di Capri Quintet, who record for Carisch. Jimmy Dean plays one-nighters at Asbury Park, N. J., Convention Hall on Aug. 27 and in Baltimore on Aug. 28.

Johnny Tillotson will headline at the Pana (Ill.) State Fair, on Sept. 4. Comedian Flip Wilson, appearing on John Davidson's "Kraft Summer Music Hall"



CHARLES AZNAVOUR, Barclay recording artist, receives gold disks for each of his 12 Barclay best sellers at the Siesta in Cannes. Pictured are, left to right, Eddie Barclay, Francis Blanche, Claude Nougaro, Regine, Aznavour, Philippe Nicaud, Pierre Perret, Cecil St-Laurent and Georges Ulmer.

on NBC-TV Aug. 29, will be at the Playboy Club in Kansas City, starting Aug. 22. Verve recording artists Jackie & Roy at the Royal Arms in Buffalo Aug. 26 through Sept. 4. United Artists Records' Bobby Goldsboro set for the Indiana State Fair starting Aug. 27 for 10 days. The Last Words, new rock 'n' roll quintet, will be appearing at Mitty Discotheque through Labor Day weekend. Erroll Garner, whose current MGM album release is "Campus Concert," will appear at Boston State University on Aug. 30. Teddi King, recently returned from a five-month tour of the Far East, appears at the Playboy Club in London from Aug. 29 through Sept. 18.

OSLO

Totto Johannessen, head of Nor-Disc, recorded a new LP with the Pussycats in Hamburg. The group's first LP, "Psst!", became a top chart item here, was recorded in London. Arne Bendiksen went to Sweden to have talks with Sonet. With him was Aase Mathiesen, who will run Bendiksen's publishing department. Torill Ravnaas appears in the Sopot (Poland) International Song Festival. Jim Reeves is still Nera's best selling record artist, two years after his death. Nera has 30 Reeves LP's in its current catalog. Folk singer Bort-Erik Thoresen has left Triola for Nor-Disc. His first release is "Stabursloftet." Manu launches the Dipps with "Rasmuss." The Bendiksen publishing house claims that "Daydream" (which never reached the record Top Ten), and "Paint It, Black," is its best selling sheet music. The company launches the big Joan Baez Songbook, with music and lyrics of 66 of the artist's repertoire. Best selling sheet music in Norway currently is that from "The Sound of Music." The movie breaks every box office record in Oslo. Musikk-Huset is Norwegian publisher.

ESPEN ERIKSEN

SYDNEY

Festival Records congratulated Normie Rowe on his achievements on the Australian recording scene. He will leave on overseas trip which will include England, beginning Sept. 1. As reported by Ritchie Yorke, Sunshine Records' London representative, Rowe has been signed to a long-term recording contract by Polydor. It is expected that material produced by Polydor will be issued in the United States on the Atlantic/Atco record label. W&G released three albums from Dutch company Artone. Of unusual interest is the Yugoslav Partisan Choir album and the Branko Milenovic ensemble also from Yugoslavia. The third Artone album is by the Dutch group, the Eddie Young Quintet, and features 35 melodies suitable for dancing. Gloria Lynne, with the big beat band of Ernie Wilkins, arrives on W&G this week. Licensed from Everest Records of U. S., the album is titled "Go! Go! Go!"

Belinda's leading contracted writer, Barry Gibb, has won the annual Radio 5KA award for the best composition of the year, "I Was a Lover, a Leader of Men." Meanwhile, several new writers are being groomed by Belinda in a unique plan called Songwriters Workshop. Creator of the idea, Tony Brady, reports that both a&r men and artists have shown interest. Meanwhile, the firm is having its share of success with more new songs including "Hanky Panky," "Getaway" and "Pride and Joy." W&G hosted Australian DJ's aboard the Flotto Lauro vessel Achille Lauro this week to launch Dorothy Baker's new release "Just Like Taking Candy From a Baby" b/w "First Thing Every Morning" (And Last Thing Every Night). She will join the Flotto Lauro line for a tour. Lionel Long, EMI artist who has been appearing in clubs and TV in London for the past two years, has returned here for a month's season at Spellson's nightclub and a recording session for Columbia Records. Australian Record Co.'s fastest selling single at the moment is "They're Coming to Take Me Away, Ha-Haa" even though most radio stations in Australia have banned the disk, the ABC and four commercial stations have banned the record. The only station playing it is 2UW.

GEORGE HILDER

Philips Steps Up Accessory Pace

LONDON—Philips is entering the record accessories market in Britain in a big way this fall. Record racks, polythene-lined paped sleeves, "library" racks for pre-recorded tape CARtridges, cases of loose-leaf album holders were among the products unveiled at the company's international sales conference Aug. 13.

Previously, Philips' only accessory line was the Discleaner, a pad impregnated with anti-static solution for wiping dust off records. The new lines are being launched with the slogan, "Philips for record care and protection."

DJ'S RAGE OF ITALIAN RADIO

ROME—Italian radio has discovered the disk jockey and the latest program hosted by Adriano Mazzeletti is called "Disk Jockey." The trend was started by Gianni Boncompagni's "Yellow Flag," and has been followed up by the daily "For You, Young People." It has resulted in complete remake of radio programs which used to include only formal announcements of disk titles and singers.

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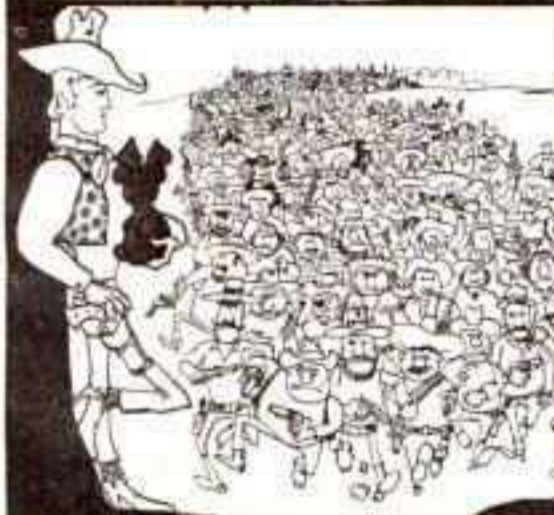
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PORGY AND THE MONARCHS "IF IT'S FOR REAL BABY"

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CLASSICAL MUSIC

Budget Records Not Budging Yet, Survey of NY Rack Jobbers Finds

By FRED KIRBY

NEW YORK—The full sales impact of low-price classical records has not yet reached most racks, a survey of rack jobbers in the area revealed. The survey also showed that, except for college stores, most racks do minimal business in classical disks. Standard works and new releases form the bulk of the product carried.

Rack jobbers reporting higher college sales include Garden City, Long Island; and State Drug Rack of New Haven. Many area racks do not even carry classical product. A decline in classical customers was reported by Larry Guttenplan of Independent Record Promotion. He said there was confusion because there was "so much on the market." He also thought the number of stores was a factor. Independent Record Promotion carries only regular-price classical disks, sticking mainly to standards and new releases. But Guttenplan pointed to the success of the two-record Columbia set "Horowitz at Carnegie Hall—An Historic Return" to show that "the (classical) customers are still there" if product had sufficient appeal.

Lou Kustas of Poughkeepsie's Toy House of Hudson Valley reported that budget disks did not move in his racks, so he mostly carried regular-price merchandise. He explained that stock consisted of new releases and warhorses. The type of

neighborhood has a strong effect on classical sales, according to Kustas. He reported that his racks were doing well with London Phase 4 releases.

Neighborhood

David Last of Met Richmond Record Racks also mentioned neighborhood in reporting that classical product did better on older established neighborhoods. He only carries budget records with stock mostly standards. He said that customers were "choosier" making large sales difficult. New Deal Record Service of Long Island City also handles only budget pressings.

Manny Wells of Garden State Record Division figured that budget and closeout merchandise accounted for more units sold, but regular-price classical sets accounted for more dollar volume. He reported that classics, jazz and folk disks did better in college outlets. Garden State, which also services accounts in New York City, carries a basis list of standards plus new releases. Ethnic groups and store locations affect sales at different outlets. Wells reported his firm was entering a new field by offering a de luxe Audio Fidelity package of Beethoven's nine symphonies on seven disks. He said the firm was receiving good success from the set, which is geared to retail for less than \$10.

Full Price

Jack Grossman of Merco Enterprises reported most of his classical business was in full-

price pressings, but budget product also was carried. While sales were "much higher" in college book stores, Grossman said such music also did well in variety and discount stores. He found name artists and warhorses were the main sellers.

S. S. Epstein of State Drug Rack found that regular-price and budget albums moved equally well, but standards were mostly in demand. College stores did a higher percentage of classical business. Mrs. A. L. Fairbanks of "Tiny" Fairbanks of Nutley, N. J. reported that, while both classes of merchandise were carried, "better (regular-price) records" sold better.

Sam Kenbury of Raymar Sales in Jamaica reported that classical business was at a "bare minimum." "Cut raters and specialty shops have most of the business." His racks just stock regular price disks. George Weiss of Win Records, who only

(Continued on page 57)

Col. Classical Budget Move

• *Continued from page 1*

tional, making Capitol's inactive catalog available for the budget label. Mace, Scepter's low-priced classical line, is about a year old.

Other classical budget labels put out by manufacturers of regular-priced products include Victrola (RCA Victor), Wing (Mercury), Richmond (London), Everyman (Vanguard), Turnabout (Vox), Nonesuch (Elektra), Music Guild (Westminster) and Parliament (Connoisseur). Decca still does not have a classical budget line, while London's Richmond label only handles mono product.

The spread of racks is a major factor in the success of low-price LP's. Nonesuch also can point to its imaginative packaging of mainly esoteric material as stimulating customer interest. Victrola, Wing, Richmond and Pickwick/33 have relied on reissues of standards for their share of the economy market. Heliodor has combined reissues of MGM and Deutsche Grammophon cutouts with titles being issued here for the first time.

With Columbia, Angel, Philips and Epic joining the low-price classical field, that market figures to give a shot in the arm to sagging over-all classical sales.

KMFM BOWS TO CLASSICISTS

SAN ANTONIO — KMFM-FM dropped its all classical music programming and went strictly to rock 'n' roll for two days in May. Harry Pennington, station owner, reported that nearly 10,000 letters were received in protest, and the station reverted to its classical music format.

Pennington reported that rating services have always given the station a zero, which means no measurable listenership. He is looking to the new ratings to see if there has been a change.



RENATA TEBALDI receives the Billboard plaque for her starring role in London Records' "Don Carlo," which hit the top of the classical charts four times earlier this year. Terry McEwan, manager of the classical division of London Records, makes the presentation at the Oak Room of the Plaza Hotel in New York City, following Miss Tebaldi's Aug. 13 concert at Lewisohn Stadium. Fred Kirby of Billboard looks on.

AT LEWISOHN STADIUM

Tebaldi Shines in Fitting Finale for 1966 Season

NEW YORK—Soprano Renata Tebaldi regaled a large audience with some of her finest singing in years at the Aug. 13 closing program of Lewisohn Stadium. Her program was largely familiar, consisting of selections she has previously sung here in opera or concert. The encores were a different matter. Two were works she learned for the concert, including "If I Loved You," believed to be the first selection she has sung in English in this city.

This Rogers and Hammerstein number went over so well, she repeated it. The other "new" encore was "Estrellita," also sung beautifully. "Vucchella" rounded out the encores for the wild cheering audience, which had much to cheer about. While there were traces of edginess in the early part of the program, the selections following the intermission showed the London artist at her best.

The "Ritorna vincitor" from Verdi's "Aida," the first post-intermission selection, demonstrated that the minor difficulties of the first half were over as one of the most pleasing voices around soared with even the high notes done effortlessly. In "L'altra notte" from Boito's

"Mefistofele," even the low notes sounded good. The dramatic intensity of "Voi lo sapete" from Mascagni's "Cavalleria Rusticana" with high notes ringing out and low notes impressive again was a fitting climax to the regular part of the program just as the spirited Rossini's "La Regatta Veneziana" fittingly closed the first section.

Also deserving his cheers was Lamberto Gardelli, an outstanding conductor. Not only did he lead the orchestra and Miss Tebaldi expertly during her numbers, but he brought life to three war horses, the overtures from Rossini's "William Tell" and Verdi's "La Forza del Destino," and Respighi's "Fontane de Roma." Gardelli is the conductor on the new London "Nabucco."

Total attendance for the second season of the Metropolitan Opera has conducted the Lewisohn concerts was slightly under last year's 203,589 with audiences of about 1,500 each for pop concerts by Pat Boone and Patti Page the smallest, and crowds for pianist Van Cliburn, soprano Leontyne Price and Miss Tebaldi among the largest. The Met is considering an offer for a third season at Lewisohn next year.

FRED KIRBY

'Triple Play' Key to Disk Shop's Success

MONTGOMERY, Ala. — Stock, service and display are keys to the successful classical business done by Cohen's Record Shop in the Normandale Shopping Center here. Raymond Cohen, who boasts the largest classical stock in the Montgomery area, reported an interest in serious music by teenagers as well as older customers, especially when the younger customers reach college.

Also, he's found that he moves many languages sets because classical buyers, especially those interested in operas, were potential customers of language disks. He found that weekly broadcasts of Metropolitan Opera performances helped sales and expected a boost from the Aug. 14 telecast of the Boston Symphony Orchestra from Tanglewood. He called such exposure "wonderful for the industry" because "so many people can enjoy them."

Classical product is pushed through window and wall display. The outlet also has 10 browser racks and bins arranged by composers. Cohen said he uses Billboard's charts and reviews in ordering recordings. He noted a big interest in budget disks and carries a full line of Nonesuch and Pickwick/33 LP's. Also selling well are classical titles in 8-track tape CARtridges, and 4-track reel-to-reel tapes.

Part of the special customer service is the mailing of Schwann catalogs monthly to

some customers and bimonthly to others. Cohen's also will special order any title in the catalog. Cohen reported good service from distributorship, especially those handling Columbia and RCA Victor product. Good sellers recently were RCA Victor's "The Wonderful Waltzes of Tchaikovsky" with Morton Gould and the Chicago Symphony, and Rachmaninoff's "Concerto No. 3 in D" with Van Cliburn, and Columbia's two-record set, "Horowitz at Carnegie Hall—An Historic Return." Among top-selling classical artists at Cohen's are the Boston Symphony with Erich Leinsdorf and the New York Philharmonic with Leonard Bernstein.

Cohen stressed the importance of offering customers a wide choice and of keeping classical and rock 'n' roll disks separated from each other. He also aggressively pushes economy-priced sets to build up customer interest. An increase in classical interest here is shown by increasing percentage of such music played on two local radio stations, one AM and one FM. Cohen uses window signs to promote these programs, which, in turn, supply customers through exposure of classical recordings. He also has found that servicemen from nearby Maxwell Air Force Base, Gunter Air Force Base and other military installations are good customers of serious music.

Met Lists 9 New Productions, Barber's 'Cleopatra' Included

NEW YORK—The first four performances at the new Metropolitan Opera House will be new productions including the world premiere of Samuel Barber's "Antony and Cleopatra" on Sept. 16, opening night. The Met will present nine new productions during the season with another world premiere being Marvin David Levy's "Mourning Becomes Electra" on March 17.

With the Antony and Cleopatra opening on a Friday being the only performance of the first week, the second will be limited to the other three new productions, Ponchielli's "La Gioconda" on Sept. 19, Verdi's "La Traviata" on Sept. 22, and the Met premiere of Richard Strauss' "Die Frau ohne Schatten" on Sept. 24. RCA Victor still is negotiating with the opera company to record the opening night performance live. Starring will be Leontyne Price, Justino Diaz, Jess Thomas

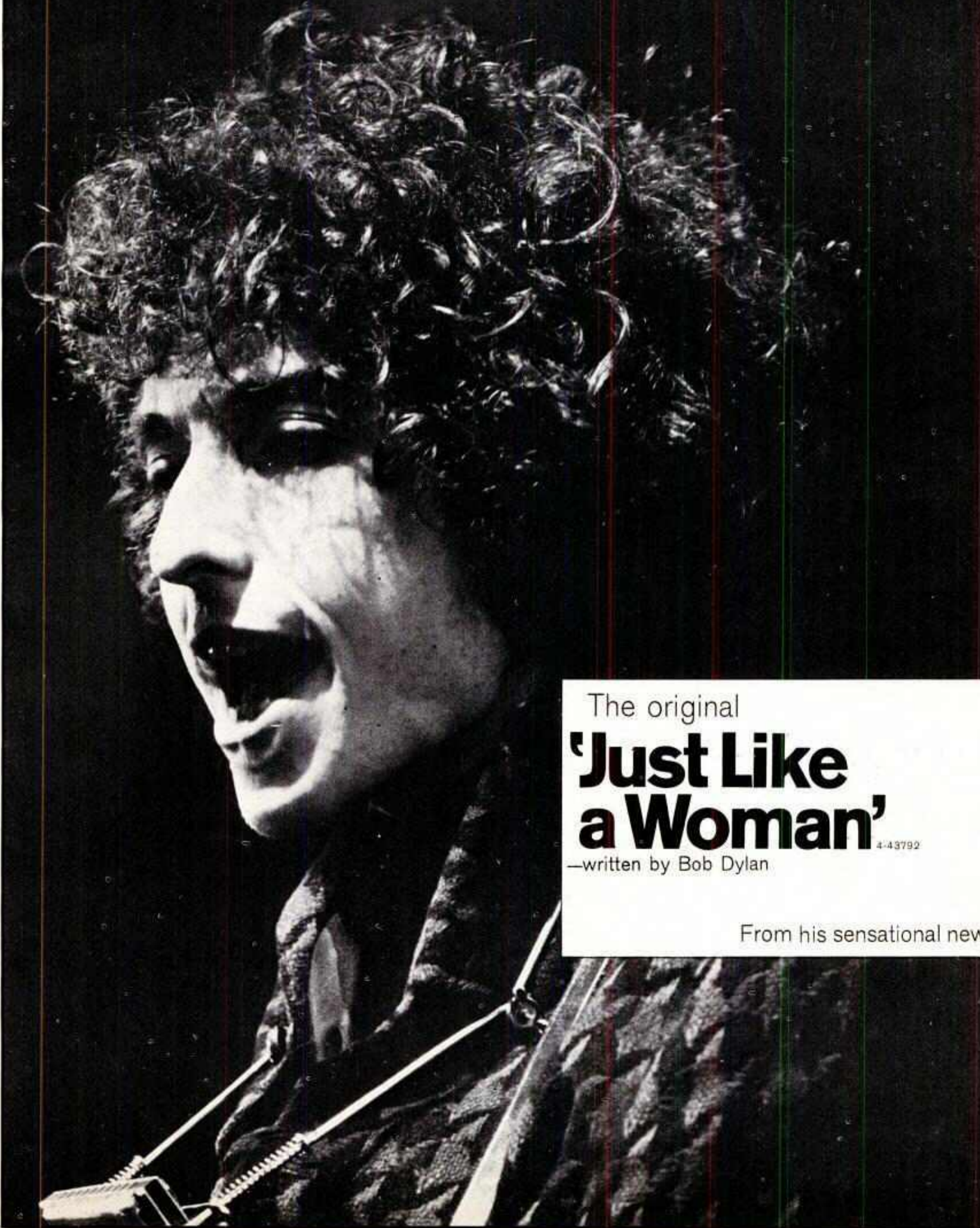
and Ezio Flagello. Thomas Schippers will conduct.

"Die Frau" will mark the Met debut of bass Walter Berry and the return of his wife, Christa Ludwig, to the company. Also in the large cast to be conducted by Karl Boehm are Leonie Rysanek, Irene Dalis, James King and William Dooley. Fausto Cleva will conduct "La Gioconda," which will star Renata Tebaldi, Franco Corelli, Biserka Cvejic, Mignon Dunn, Cornell MacNeil and Cesare Siepi. "La Traviata" will be conducted by Georges Pretre and star Anna Moffo, Bruno Prevedi and Robert Merrill.

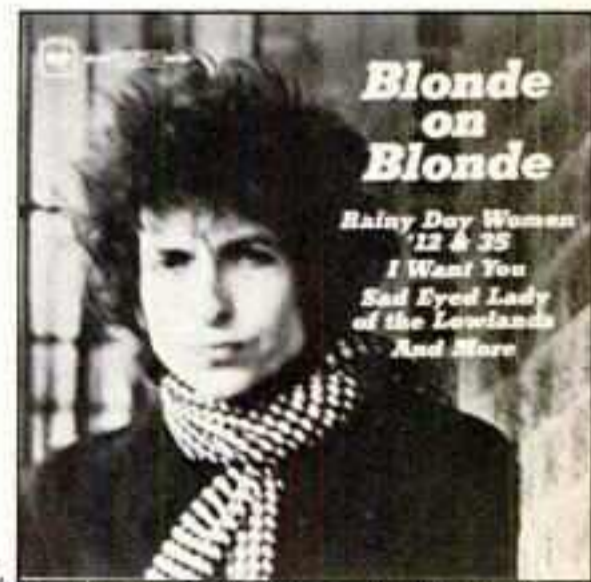
Evelyn Lear and Marie Collier will make their Met debuts in "Mourning Becomes Electra," which will be conducted by Zubin Mehta. Also in the cast will be Lilian Sukis, John Rardon, Sherrill Milnes, William Walker, David Ward and Raymond Michalski. Schippers also will conduct the new produc-

(Continued on page 57)

We've said it before
and we say it again...
**Nobody
sings Dylan
like Dylan!**



The original
**'Just Like
a Woman'**
—written by Bob Dylan



From his sensational new album...

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On **COLUMBIA RECORDS**

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Don Robertson's almost awesome musicianship is well known and admired by fellow tradesmen. His composing ability is legendary (I Really Don't Want to Know, Happy Whistler, Born to Be With You, Ringo, Hummingbird, and thirty-one other chart records). Robertson is a renowned trend-setter. He whistled successfully when no one was whistling. . . . Made his piano sound like a steel guitar . . . and now has combined the sounds of the piano and banjo on his first Monument single . . . "PIANJO." "PIANJO" is excitement! . . . and excitement sells!

"PIANJO" (Monument 45-964)

Produced by Stan Ross



monument is artistry NASHVILLE/HOLLYWOOD

Spoletto Fest On NBC-TV

NEW YORK—The "Festival of Two Worlds" at Spoleto, Italy, will telecast on the opening program of the Bell Telephone Hour on the NBC television network on Sept. 25. Telephone Hour will be broadcast in color on alternate Sundays. Also planned during the 1966-1967 TV season are an hour of the Berkshire Music Festival at Tanglewood, the International Jazz Festival at Comblain-la-Tour, Belgium; an on-the-scene report of San Francisco as seen through its music and other arts; a TV portrait of the life of a renowned concert artist; and special Christmas and Easter programs.

The San Francisco portrait will include a study of an aspiring singer trying to gain a berth with the San Francisco Opera. Kurt Herman Adler, director of the opera, will participate. Also taking part in the program, which will be presented in the fall, will be pianists Peggy and Milton Salkind, the John Handy Quintet, symphony conductor Josef Kripps, and the Jefferson Airplanes. A visit to the Tape Center, where electronic music is being created, also will be part of the program.

CLASSICAL NOTES

Pianist **Raymond Lewenthal** has been signed to a long-term contract with RCA Victor. He went to Atlantic City last week for surgery. . . . **Leonard Edelstein** has been appointed director of public relations for the Festival of Ithaca (N. Y.). . . . **Arthur Fiedler** and the San Francisco Symphony gave a pops concert Sunday (21) to close midsummer Stern Grove Music Festival in San Francisco. . . . The Stratford (Ontario) Shakespearean Festival production of Mozart's "Don Giovanni" is being presented in a three-hour broadcast on the Canadian Broadcasting Co. on Tuesday (2). . . . The Sept. 7 and 14 programs of "Toscanini—the Man Behind the Legend" on NBC radio will feature the 1954 rehearsal and performance of Tchaikovsky's "Pathe-tique" Symphony.

New DGG Plan: Colorful Covers

HANOVER, Germany—German record companies are pressing the designing of vivid jackets and album covers to bring increased sales appeal to the product.

The biggest such project just now is being undertaken by Deutsche Grammophon, which believes it can boost sales of 20 new releases primarily with exciting jackets.

DGG's Archive Production has 10 new releases and 10 releases of reissued LP's of recent years. Prime thought behind the jazzed-up jackets is to give classical music a new image.

Budget Records

• *Continued from page 54*

handles classical budget pressings, also reported mainly standards accounting for the small business done. Edward Smith of Wilmi Sales of Hicksville, Long Island, who carries regular-price classical disks only also stocks new releases and standards.

BEST SELLING CLASSICAL LP's

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	BERNSTEIN CONDUCTS IVES N. Y. Phil. (Bernstein), Col. ML 6243 (M); MS 6843 (S)	14	23	23	BRAHMS: LIEBESLIEDER WALTZES Shaw Chorale, RCA LM 2864 (M); LSC 2864 (S)	20
2	2	IVES: SYMPHONY NO. 1 Chicago Symp. Orch. (Gould), RCA LM 2893 (M); LSC 2893 (S)	13	24	38	ELGAR: VIOLIN CONCERTO Menuhin/New Philm. Orch. (Boult), Angel 36330 (M); S 36330 (S)	4
3	7	CHOPIN WALTZES Rubinstein, RCA LM 2726 (M); LSC 2726 (S)	21	25	18	VERDI: DON CARLO (4-12" LP's) Tebaldi, Bumbry, Lon. A 4432 (M); OSA 1432 (S)	21
4	4	ARTUR RUBINSTEIN/CHOPIN RCA LM 2889 (M); LSC 2889 (S)	8	26	20	THE WONDERFUL WALTZES OF TCHAIKOVSKY Chicago Symp. Orch. (Gould), RCA LM 2890 (M); LSC 2890 (S)	8
5	5	MY FAVORITE CHOPIN Cliburn, RCA LM 2576 (M); LSC 2576 (S)	21	27	—	ORFF: CARMINA BURANA New Philm. Orch. (De Burgos), Angel 36333 (M); S 36333 (S)	1
6	3	BRITTEN: CURLEW RIVER Pears, Shirley-Quirk, London A 4156 (M); OSA 1156 (S)	9	28	31	BERG: WOZZECK (2-12" LP's) Lear, Fischer-Dieskau & Various Artists, DGG 18991/2 (M); 138991/2 (S)	3
7	8	MAHLER SYMPHONY NO. 10 (2-12" LP's) Phila. Orch. (Ormandy), Col. M2L 335 (M); M2S 735 (S)	21	29	36	TCHAIKOVSKY: CONCERTO NO. 1 Cliburn: RCA LM 2252 (M); LSC 2252 (S)	20
8	6	MAHLER: SYMPHONY NO. 6 (2-12" LP's) Boston Symp. Orch. (Leinsdorf), RCA LM 7044 (M); LSC 7044 (S)	10	30	33	AN HYSTERIC RETURN—P.D.Q. BACH AT CARNEGIE HALL Schickele, Van. VRS 9223 (M); VSD 79223 (S)	2
9	9	IVES: SYMPHONY NO. 4 Amer. Symp. Orch. (Stokowski), Col. ML 6175 (M); MS 6775 (S)	21	31	26	PRESENTING MONTSERRAT CABALLE RCA LM 2862 (M); LSC 2862 (S)	21
10	11	E. POWER BIGGS PLAYS MOZART—MUSIC FOR SOLO ORGAN Col. ML 6256 (M); MS 6856 (S)	10	32	29	PUCCINI: LA BOHEME (2-12" LP's) Freni, Gedda & Various Artists, Angel BL 3643 (M); SBL 3643 (S)	16
11	12	HOROWITZ AT CARNEGIE HALL—AN HISTORIC RETURN (2-12" LP's) Col. M2L 328 (M); M2S 728 (S)	21	33	27	HOLIDAY FOR STRINGS Boston Pops (Fiedler), RCA LM 2885 (M); LSC 2885 (S)	21
12	10	ZARZUELA ARIAS Caballe, RCA LM 2894 (M); LSC 2894 (S)	12	34	24	RITUAL FIRE DANCE Phila. Orch. (Ormandy), Col. ML 6223 (M); MS 6823 (S)	11
13	15	BAROQUE GUITAR Bream, RCA LM 2878 (M); LSC 2878 (S)	18	35	37	GRIEG: CONCERTO NO. 1 Rubinstein, RCA LM 2566 (M); LSC 2566 (S)	3
14	13	BRAHMS: DEUTSCHE VOLKSLIEDER (2-12" LP's) Schwarzkopf, Fischer-Dieskau & Moore, Angel B 3675 (M); SB 3675 (S)	16	36	40	RODGERS: VICTORY AT SEA, VOL. 1 RCA Victor Symp. Orch. (Bennett), RCA LM 2335 (M); LSC 2335 (S)	4
15	17	MAHLER: SYMPHONY NO. 4 IN G Cleve. Orch. (Szell), Col. ML 6233 (M); MS 6833 (S)	21	37	—	PIANO MUSIC OF RACHMANINOFF Entremont/N. Y. Phil. (Bernstein), Col. ML 5481 (M); MS 6148 (S)	1
16	16	PURCELL: MUSIC FOR THE THEATRE Bath. Fest. Orch. (Menuhin), Angel 36332 (M); S 36332 (S)	10	38	—	CONCERT IN THE PARK Boston Pops (Fiedler), RCA LM 2677 (M); LSC 2677 (S)	1
17	14	SCHUBERT: THE TROUT & OTHER SONGS Fischer-Dieskau & Moore, Angel 36341 (M); S 36341 (S)	7	39	39	STRAVINSKY: LE SACRE DU PRINTEMPS (RITE OF SPRING) R.T.F. Orch. Nat'l (Boulez), Nonesuch H 1093 (M); H 71093 (S)	9
18	19	TCHAIKOVSKY: OVERTURE 1812 Minn. Symp. Orch. (Dorati), Mercury MG 50054 (M); SR 90054 (S)	7	40	34	LISZT: SONATA IN D MINOR/SCHUBERT: WANDERER FANTASY Rubinstein, RCA LM 2871 (M); LSC 2871 (S)	16
19	25	BIZET: CARMEN (3-12" LP's) Callas, Gedda & Various Artists, Angel CLX 3650 (M); SCLX 3650 (S)	17				
20	22	OPERA ARIAS De Los Angeles, Angel 36351 (M); S 36351 (S)	5				
21	21	BACH ON THE PEDAL HARPSICHORD Biggs, Col. ML 6204 (M); MS 6804 (S)	18				
22	30	GERSHWIN: RHAPSODY IN BLUE N. Y. Phil. (Bernstein), Col. ML 5413 (M); MS 6091 (S)	21				

NEW ACTION LP's

- BRUNO WALTER'S MAHLER (3-12" LP's)**—N. Y. Phil./Col. Symp. Orch. (Walter), Col. D3L 344 (M); D3S 744 (S)
- BRUNO WALTER'S WAGNER (2-12" LP's)**—Col. Symp. Orch. (Walter), Col. M2L 343 (M); M2S 743 (S)

BEST SELLING BUDGET-LINE CLASSICAL LP's

This Week	Title, Artist, Label & No.	This Week	Title, Artist, Label & No.
1.	STRAVINSKY: LE SACRE DU PRINTEMPS (RITE OF SPRING) —R.T.F. Orch. Nat'l (Boulez), Nonesuch H 1093 (M); H 71093 (S)	4.	NIELSEN: SYMPHONY NO. 4 —Royal Danish Orch. (Markevitch), Turn. TV 4050 (M); TV 34050 (S)
2.	BERNSTEIN: TROUBLE IN TAHITI —Wolff & Various Artists, Heliodor 25020 (M); S 25020 (S)	5.	MOZART: THE GREAT PIANO WORKS —Matthews, Van.-Everyman SRV 196 (M); SRV 196 SD (S)
3.	TCHAIKOVSKY: CONCERTO IN D FOR VIOLIN AND ORCHESTRA —Szyryng/Boston Symp. Orch. (Munch), RCA Victrola VIC 1037 (M); VICS 1037 (S)	6.	BEETHOVEN: SYMPHONY NO. 5 —Lon. Phil. Prom. Orch. (Boult), Van.-Everyman SRV 190 (M); SRV 190 SD (S)
		7.	NIELSEN: CONCERTO FOR VIOLIN —Varga, Royal Danish Orch. (Semkow), Turn. TV 4043 (M); TV 34043 (S)

Met Lists 9 New Productions

• *Continued from page 54*

tion of Strauss' "Elektra" on Oct. 28 featuring Birgit Nilsson, Miss Rysanek, Regina Resnik, Robert Nagy and Dooley.

Conductor Josef Krips will debut on Feb. 19 leading the new production of Mozart's "Die Zauberfloete." Announced to alternate in principal roles are: Pilar Lorengar and Judith Raskin, Roberta Peters and

Lucia Popp, new to the company; Nicolai Gedda and George Shirley, Hermann Prey and Theodore Uppman, Walter Cassel and Morley Meredith, and Jerome Hines and John Macurdy.

Colin Davis will make his debut as conductor for a new production of Benjamin Britten's "Peter Grimes" on Jan. 20 starring Lucine Amara, Lili Chookasain, Jon Vickers and Geraint

Evans. Boehm also will conduct a new production of Wagner's "Lohengrin" on Dec. 8. Principals will be Ingrid Bjoner, Miss Ludwig, Sandor Konya, Berry, Milnes and Hines.

Back in the repertoire after one season are Wagner's "Die Meistersinger von Nuernberg," Verdi's "Otello," and Puccini's "Turandot." Johann Strauss' "Die Fledermaus" is back after a two-season absence, and Wagner's "Tristan Und Isolde," back after being out for three years. Retained from last sea-

son are Puccini's "La Boheme" and "Madama Butterfly," Mozart's "Don Giovanni," Donizetti's "Lucia di Lammermoor," Gounod's "Faust," Tchaikovsky's "Queen of Spades," and Verdi's "Aida," "Rigoletto" and "Il Trovatore."

New productions for the Metropolitan Opera National Co. will be "La Boheme," "La Traviata," Mozart's "The Marriage of Figaro," and Britten's "The Rape of Lucretia." The tour will begin on Sept. 15 at Butler University in Indianapolis.

FINAL WEEK FOR REGISTRATION!

DON'T MISS THIS VITAL INTER-INDUSTRY SEMINAR.

ATTENDANCE WILL INCLUDE:

DEALERS—Auto accessory, record, appliance, car, department store

DISTRIBUTORS—Record, one-stop, rack, auto accessory

MANUFACTURERS—Tape equipment, appliances, record, tape cartridge, tape, automobiles

SERVICES—Music publishers, financial institutions

REGISTER NOW!

PROGRAM

THE TAPE CARTRIDGE CONFERENCE

Edgewater Beach Hotel, Chicago, Illinois

August 29-30, 1966

MONDAY, AUGUST 29

9:30 A.M. to 12:00 Noon

SESSION I

MORNING SESSION

YOUR FUTURE IN THE TAPE CARTRIDGE FIELD

Chairman

Hal B. Cook,

Publisher

The Billboard Publishing Company

New York, New York

IN WHAT DIRECTIONS WILL THE TAPE CARTRIDGE
FIELD GO—ITS PITFALLS AND PROMISES

Mort L. Nasatir,

President

MGM Records, Inc.

New York, New York

THE POTENTIAL FOR SALES—A FORECAST OF
MARKET OPPORTUNITIES

Lee Zhito,

Editor in Chief

The Billboard Publishing Company

New York, New York

Andrew Csida,

Managing Director of

Special Projects Division

The Billboard Publishing Company

New York, New York

12:30 P.M. to 1:30 P.M.

LUNCHEON

MONDAY

1:30 P.M. to 5:00 P.M.

CONCURRENT SESSIONS

From this list, each registrant will choose **two**
sessions. (Each of the sessions will be held twice
during the afternoon.)

SESSION II

Chairman

Harry Beckerman,

President

Car Tapes, Inc.

Chicago, Illinois

THE PROFITABILITY IN DEVELOPING AN INSTALLATION
CENTER FOR PLAYBACK EQUIPMENT IN AUTOMOBILES

Earl Muntz,

President

Muntz Stereo-Pak, Inc.

Van Nuys, California

SESSION III

Chairman

David Nager,

Sales Manager

Consumer Products Division

Automatic Radio Sales, Inc.

Melrose, Massachusetts

THE ROLE OF THE WHOLESALER IN THE TAPE
CARTRIDGE BUSINESS

Larry Finley,

President

International Tape Cartridge Corporation

New York, New York

SESSION IV

Chairman

Wybo Semmelink

Assistant Vice-President,

High Fidelity Products Dept.

North American Philips Company, Inc.

New York, New York

MONDAY

DISPLAYING, PROMOTING AND SELLING TAPE CARTRIDGES
AT THE RETAIL LEVEL

Ethan Caston,

Vice-President

Record Division

Wallich's Music City, Inc.

Hollywood, California

SESSION V

Chairman

Irwin H. Steinberg,

Executive Vice-President

Mercury Records

Chicago, Illinois

POINT OF SALE—BIRTHPLACE OR GRAVEYARD?

Stanley Gortikov,

President

Capitol Records Distributing Corporation

Hollywood, California

SESSION VI

Chairman

(To be announced)

DISPLAYING, PROMOTING AND SELLING TAPE EQUIPMENT AT THE RETAIL LEVEL

George K. Mery,
President
Dynamic Devices, Inc.
San Antonio, Texas

SESSION VII

Chairman

Merv York,
President
Top Notch Auto Supply Co.
Hopkins, Minnesota

PURCHASING, INVENTORY AND INVESTMENT CONSIDERATIONS IN CARTRIDGE AND EQUIPMENT RETAILING

Amos Heilicher,
President
Heilicher Bros.
Minneapolis, Minnesota

5:00 P.M.-10:00 P.M.

EDUCATIONAL EXHIBITS

A display of the newest equipment and accessories in tape cartridge field.

TUESDAY, AUGUST 30

9:00 A.M. to 12:00 Noon

MORNING SESSION

Chairman

Vincent R. Vecchione,
Manager, Consumer Products
Borg-Warner
Spring Division
Bellwood, Illinois

SESSION VIII

SELLING TO KEY MARKETS

OPPORTUNITIES FOR SALE OF PLAYBACK EQUIPMENT IN THE AUTOMOBILE FIELD

John J. Nevin,
Car Product Planning Manager
Ford Division
Ford Motor Company
Dearborn, Michigan

OPPORTUNITIES FOR SALE OF PLAYBACK EQUIPMENT IN THE HOME

John A. O'Hara,
Director of Tape Development
Consumer Electronics Division
Philco Corporation
Philadelphia, Pennsylvania

CONCURRENT SESSIONS

Registrants will choose either of the following two sessions.

SESSION IX

SELLING THROUGH DEALERS

Chairman

Bill Mulcahy,
President
TelePro Industries, Inc.
Cherry Hill, New Jersey

AN INSTALLER'S EXPERIENCE IN SELLING PLAYBACK EQUIPMENT AND TAPE CARTRIDGES

Jack Frankford,
President
Retail and Wholesale Divisions
Michigan Mobile Radio, Inc.
Detroit, Michigan

A RECORD DEALER'S EXPERIENCE IN SELLING PLAYBACK EQUIPMENT AND TAPE CARTRIDGES

Arthur C. Grobart,
President
Discount Record Center Stores
Beverly Hills, California

AN AUTO ACCESSORY DEALER'S EXPERIENCE IN SELLING PLAYBACK EQUIPMENT AND TAPE CARTRIDGES

Arnold F. Wolf,
Treasurer
Arco Auto Supply Co., Inc.
Boston, Massachusetts

A DEPARTMENT STORE'S EXPERIENCE IN SELLING PLAYBACK EQUIPMENT AND TAPE CARTRIDGES

Darse Crandall,
Product Manager, Television & Stereo
AIMCEE Wholesale Corporation
New York, New York

SESSION X

SELLING THROUGH WHOLESALERS

Chairman

Paul Stanley
Levine's Auto Supply Co.
San Francisco, California

EVALUATION OF EXPERIENCE IN SELLING TAPE CARTRIDGES THROUGH A RACK JOBBER

Cecil Steen,
President
Record Wagon
Woburn, Massachusetts

EVALUATION OF EXPERIENCE IN SELLING TAPE CARTRIDGES AND EQUIPMENT THROUGH A DISTRIBUTOR

James Shipley,
President
Main Line
Cleveland, Ohio

EVALUATION OF EXPERIENCE IN SELLING TAPE THROUGH A ONE-STOP

Michael J. Daniel,
President
Western Tape Distributors, Inc.
San Francisco, California

12:30 P.M. to 2:00 P.M.

LUNCHEON AND TALK
NEW HORIZONS FOR THE TAPE CARTRIDGE BUSINESS IN PENETRATING BROADER MARKETS

William Lear,
President
Lear Jet Company
Wichita, Kansas

2:00 P.M. to 5:00 P.M.

EDUCATIONAL EXHIBITS OPEN

PRESSTIME ADDITION:

SESSION VI

Chairman

William B. Wilfong

Merchandiser—

Radios and

Phonographs

The Goodyear Tire

& Rubber Company

Akron, Ohio

TAPE CARTRIDGE CONFERENCE

Room 1408, 500 Fifth Avenue, New York, N.Y. 10036

The Billboard Forum will acknowledge your registration immediately upon receipt, and will forward all details pertaining to room accommodations, etc.

Please register _____ people from our company to attend The Billboard Forum's TAPE CARTRIDGE CONFERENCE, August 29 & 30 in Chicago. Check is enclosed to cover all registrants.

COMPANY NAME _____

We are manufacturers wholesalers dealers other: _____

We are associated with the music-record industry automotive field other: _____

ADDRESS _____

CITY, STATE & ZIP _____

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YOUR HEART**

CAPITOL RECORDS

COUNTRY MUSIC



TENNESSEE ERNIE FORD chats backstage with Capitol Records' Wade Pepper, left, the label's national country sales and promotion manager, and Capitol recording artist, Charlie Louvin, right, following one of Ford's rare appearances on WSM's "Grand Ole Opry."

Where They're Showing

ROY ACUFF—Rollo, Mo., Aug. 22-27; Du Quoin, Ill., 28.

THE BROWNS—Minneapolis Aug. 29-Sept. 3.

THE CARTERS—Jackson, Miss., Aug. 22.

WILMA LEE AND STONEY COOPER—Ponchatoula, La., Aug. 27; Baltimore, Md., 31.

FLATT AND SCRUGGS—Cookeville, Tenn., Aug. 22; Du Quoin, Ill., 27.

GLASER BROTHERS—Carrollton, Ill., Aug. 29.

BILLY GRAMMER—Eagle Grove, Ia., Aug. 26-27.

GEORGE HAMILTON IV—Gaithersburg, Md., 24; Virginia, Ill., 25; Stonington, Ill., 27, and Angola, Ind., 28.

BOB LUMAN—Springfield, Mo., Aug. 27.

LORETTA LYNN—Columbus, Ohio, Aug. 24; Cisco, Ill., 26; Du Quoin, Ill., 27, and Cisco, Ill., 28.

GEORGE MORGAN—Clinton, Minn., Aug. 24; Lexington, Neb., 26; Clay Center, Neb., 27, and Imperial, Neb., 28.

NORMA JEAN—Anna, Ill., Aug. 25; Knoxville, Tenn., 27, and Richmond, Va., 28.

OSBORNE BROTHERS—Atlanta, Ga., Aug. 24; Greenville, S. C., 26; Knoxville, Tenn., 27, and Richmond, Va., 28.

TEX RITTER—Gaithersburg, Md., Aug. 23; Mannington, W. Va., 24; Malone, N. Y., 25-26, and Randolph, Ohio, 28.

JEAN SHEPARD—Malone, N. Y., Aug. 25-26; Gaithersburg, Md., 27, and Kokomo, Ind., 30.

HANK SNOW—Bath, N. Y., Aug. 23.

MINNIE PEARL—Seward, Neb., Aug. 24; Sylvan Grove, Kan., 25; West Union, Ia., 26; Clay Center, Neb., 27, and Imperial, Neb., 28.

LONZO AND OSCAR—Broken Bow, Nev., Aug. 24; Parker, S. D., 24; Abilene, Kan., 26; Waterloo, Neb., 27; Marshall, Minn., 28, and Postville, Ia., 29.

LEROY VAN DYKE—Malone, N. Y., Aug. 25-26; Ran-

(Continued on page 62)



NAT STUCKEY has a new hit "SWEET THANG" PAULA 243. Picked by all the music trades this should be his biggest record. For additional information and DJ copies, contact: Jewel-Paula Records, Shreveport, La. (Advertisement)

HOT COUNTRY SINGLES

Billboard SPECIAL SURVEY for Week Ending 8/27/66

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

This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart
1	1	ALMOST PERSUADED David Houston, Epic 10025 (Gallico, BMI)	10	26	26	EVERYBODY LOVES A NUT Johnny Cash, Columbia 43673 (Jack, BMI)	9
2	3	A MILLION AND ONE Billy Walker, Monument 943 (Silver Star, BMI)	10	27	22	THE LAST WORD IN LONESOME IS ME Eddy Arnold, RCA Victor 8818 (Tree, BMI)	16
3	2	YOU AIN'T WOMAN ENOUGH Loretta Lynn, Decca 31966 (Sure-Fire, BMI)	13	28	33	AT EASE HEART Ernie Ashworth, Hickory 1400 (Acuff-Rose, BMI)	7
4	6	THE SHOE GOES ON THE OTHER FOOT TONIGHT Marty Robbins, Columbia 43680 (Mariposa, BMI)	8	29	39	IF TEARDROPS WERE SILVER Jean Shepard, Capitol 5681 (Tree, BMI)	7
5	4	THINK OF ME Buck Owens, Capitol 5647 (Bluebook, BMI)	15	30	24	(YES) I'M HURTING Don Gibson, RCA Victor 8812 (Acuff-Rose, BMI)	17
6	7	THE STREETS OF BALTIMORE Bobby Bare, RCA Victor 8851 (Glaser, BMI)	10	31	29	TIME TO BUM AGAIN Waylon Jennings, RCA Victor 8822 (Bramble, BMI)	13
7	9	THE TIP OF MY FINGERS Eddy Arnold, RCA Victor 8869 (Tree & Champion, BMI)	6	32	30	THE RIGHT ONE Statler Brothers, Columbia 43624 (Jack, BMI)	11
8	8	AINT HAD NO LOVIN' Connie Smith, RCA Victor 8842 (Blue Crest, BMI)	12	33	38	A TASTE OF HONEY Jim Edward Brown, RCA Victor 8867 (Forest Hills, BMI)	5
9	11	THE LOVIN' MACHINE Johnny Paycheck, Little Darlin' 008 (Mayhew, BMI)	13	34	—	I GET THE FEVER Bill Anderson, Decca 31999 (Stallion, BMI)	1
10	10	SWINGING DOORS Merle Haggard, Capitol 5600 (Bluebook, BMI)	21	35	37	BLUES PLUS BOOZE (Means I Lose) Stonewall Jackson, Columbia 43718 (Sure Fire, BMI)	4
11	5	STANDING IN THE SHADOWS Hank Williams Jr., MGM 13504 (Ly-Rann, BMI)	14	36	—	BOTTLES Billy Grammer, Epic 10052 (Barnour, BMI)	1
12	20	BLUE SIDE OF LONESOME Jim Reeves, RCA Victor 8902 (Glad, BMI)	3	37	—	I HEAR LITTLE ROCK CALLING Ferlin Husky, Capitol 5679 (Acclaim, BMI)	4
13	13	LONELYVILLE Dave Dudley, Mercury 72585 (4 Star, BMI)	9	38	41	PURSUING HAPPINESS Norma Jean, RCA Victor 8887 (Wilderness, BMI)	3
14	15	GET YOUR LIE THE WAY YOU WANT IT Bonnie Guitar, Dot 16872 (Blue Crest, BMI)	6	39	40	THE COMPANY YOU KEEP Bill Phillips, Decca 31996 (Combine, BMI)	3
15	16	I CAN'T KEEP AWAY FROM YOU Wilburn Brothers, Decca 31974 (Bronze, SESAC)	8	40	—	THE BOTTLE LET ME DOWN Merle Haggard, Capitol 5704 (Blue Book, BMI)	1
16	23	4033 George Jones, Musicbr 1181 (Blue Crest/Husky, BMI)	5	41	42	SUMMER ROSES Ned Miller, Capitol 5661 (Central Songs, BMI)	6
17	17	I'D JUST BE FOOL ENOUGH Browns, RCA Victor 8838 (Acuff-Rose, BMI)	9	42	47	WALKING ON NEW GRASS Kenny Price, Boone 1042 (Pamper, BMI)	2
18	12	DON'T TOUCH ME Jeannie Seely, Monument 933 (Pamper, BMI)	20	43	—	LOVE IS SOMETHING (I Can't Understand) Webb Pierce, Decca 31982 (Cedarwood, BMI)	1
19	14	EVIL ON YOUR MIND Jan Howard, Decca 31933 (Wilderness, BMI)	19	44	43	MOMMY, CAN I STILL CALL HIM DADDY Dottie West, RCA Victor 8900 (Tree, BMI)	3
20	21	THE WORLD IS ROUND Roy Drusky, Mercury 72586 (4 Star, BMI)	9	45	48	THE GREAT EL TIGRE Stu Phillips, RCA Victor 8868 (Delmore, ASCAP)	2
21	28	ROOM IN YOUR HEART Sonny James, Capitol 5690 (Marson, BMI)	3	46	—	DOGGIN' IN THE U. S. MAIL Hal Willis, Sims 288 (English, BMI)	3
22	18	I'M A NUT Leroy Pullins, Kapp 758 (Youmans-Sleepy Hollow, ASCAP)	10	47	—	WALLPAPER ROSES Jerry Wallace, Mercury 72589 (Melrose, ASCAP)	6
23	27	IT'S ALL OVER Kitty Wells, Decca 31957 (Wilderness, BMI)	6	48	—	HECK OF A FIX IN '66 Jim Nesbitt, Chart 1350 (Peach, SESAC)	1
24	19	DON'T TOUCH ME Wilma Burgess, Decca 31941 (Pamper, BMI)	17	49	49	LITTLE PEDRO Carl Butler & Pearl, Columbia 43685 (Regent, BMI)	4
25	34	MEAN OLD WOMAN Claude Gray, Columbia 43614 (Blue Crest, BMI)	5	50	—	NO ONE WILL EVER KNOW Frank Ifield, Hickory 1397 (Milene, ASCAP)	1

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MAYHEW
MUSIC CO.

HOT COUNTRY ALBUMS

★ STAR Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1		DUST ON MOTHER'S BIBLE Buck Owens & His Buckaroos, Capitol T 2497 (M); ST 2497 (S)	14
2	5	THE LAST WORD IN LONESOME Eddy Arnold, RCA Victor LPM 3622 (M); LSP 3622 (S)	5
3	3	I'M A PEOPLE George Jones, Musicor MM 2099 (M); MS 3099 (S)	10
4	4	DON'T TOUCH ME Wilma Burgess, Decca DL 4788 (M); DL 74788 (S)	8
5	7	SUFFER TIME Dottie West, RCA Victor LPM 3587 (M); LSP 3587 (S)	5
6	6	MANY HAPPY HANGOVERS TO YOU Jean Shepard, Capitol T 2547 (M); ST 2547 (S)	9
7	11	CARNEGIE HALL CONCERT WITH BUCK OWENS & HIS BUCKAROOS Capitol T 2556 (M); ST 2556 (S)	3
8	9	THE COUNTRY TOUCH Warner Mack, Decca DL 4766 (M); DL 74766 (S)	7
9	2	DISTANT DRUMS Jim Reeves, RCA Victor LPM 3542 (M); LSP 3542 (S)	14
10	16	COUNTRY ALL THE WAY Kitty Wells, Decca DL 4766 (M); DL 74766 (S)	7
11	15	ALMOST PERSUADED David Houston, Epic LN 24213 (M); BN 26213 (S)	3
12	12	ALONE WITH YOU Jim Edward Brown, RCA Victor LPM 3569 (M); LSP 3569 (S)	5
13	10	I LIKE 'EM COUNTRY Loretta Lynn, Decca DL 4744 (M); DL 74744 (S)	19
14	19	EVIL ON YOUR MIND Jan Howard, Decca DL 4793 (M); DL 74793 (S)	4
15	8	DON GIBSON WITH SPANISH GUITARS RCA Victor LPM 3594 (M); LSP 3594 (S)	9
16	17	PUT IT OFF UNTIL TOMORROW Bill Phillips, Decca DL 4792 (M); DL 74792 (S)	5
17	20	I LOVE YOU DROPS Bill Anderson, Decca DL 4711 (M); DL 74711 (S)	3
18	22	LET'S GO COUNTRY Wilburn Brothers, Decca DL 4764 (M); DL 74764 (S)	4
19	14	TIPPY TOEING Harden Trio, Columbia CL 2506 (M); CS 9306 (S)	8
20	21	IN A NEW DIMENSION Roy Drusky, Mercury MG 21083 (M); SR 61083 (S)	4

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
21	13	EVERYBODY LOVES A NUT Johnny Cash, Columbia CL 2492 (M); CS 9292 (S)	13
22	27	TILL THE LAST LEAF SHALL FALL Sonny James, Capitol T 2561 (M); ST 2561 (S)	3
23	24	MAN WITH A PLAN Carl Smith, Columbia CL 2501 (M); CS 9301 (S)	3
24	18	I WANT TO GO WITH YOU Eddy Arnold, RCA Victor LPM 3507 (M); LSP 3507 (S)	25
25	25	ROLL OUT THE RED CARPET FOR BUCK OWENS & HIS BUCKAROOS Capitol T 2443 (M); ST 2443 (S)	27
26	31	LONESOME IS ME Charlie Louvin, Capitol T 2482 (M); ST 2482 (S)	4
27	23	FOLK-COUNTRY Waylon Jennings, RCA Victor LPM 3523 (M); LSP 3523 (S)	21
28	28	LONELYVILLE Dave Dudley, Mercury MG 21074 (M); SR 61074 (S)	10
29	32	JOHNNY PAYCHECK AT CARNEGIE HALL Little Darlin' LD 4001 (M); SLD 8001 (S)	5
30	30	TRUE LOVE'S A BLESSING Sonny James, Capitol T 2500 (M); ST 2500 (S)	15
31	33	THE WHO'S WHO OF COUNTRY AND WESTERN MUSIC Various Artists, Capitol TT 2538 (M); STT 2538 (S)	10
32	29	WEBB'S CHOICE Webb Pierce, Decca DL 4782 (M); DL 74782 (S)	4
33	26	PLEASE DON'T HURT ME Norma Jean, RCA Victor LPM 3541 (M); LSP 3541 (S)	13
34	35	I COULD SING ALL NIGHT Ferlin Husky, Capitol T 2548 (M); ST 2548 (S)	7
35	34	TOGETHER AGAIN Roy Drusky & Priscilla Mitchell, Mercury MG 21078 (M); SR 61078 (S)	9
36	39	THE "POPS" GOES COUNTRY Chet Atkins/Boston Pops (Fiedler) RCA Victor LM 2870 (M); LSC 2870 (S)	3
37	40	GIRL'S GET PRETTIER Hank Locklin, RCA Victor LPM 3588 (M); LSP 3588 (S)	7
38	36	MISS SMITH GOES TO NASHVILLE Connie Smith, RCA Victor LPM 3520 (M); LSP 3520 (S)	20
39	—	THOSE SINGIN' SWINGIN' STOMPIN' SENSATIONAL STONEMANS MGM E 4363 (M); SE 4363 (S)	1
40	—	COUNTRY MUSIC SPECIAL Johnny Wright, Decca DL 4770 (M); DL 74770 (S)	1

COUNTRY MUSIC

Where They're Showing

• Continued from page 61

dolph, Ohio, 27, and Youngstown, Ohio, 28.

PORTER WAGONER — Sedalia, Mo., Aug. 24; Hillsboro, Ill., 25; Mt. Pleasant, Mich., 26; Schaefferstown, Pa., 27, and West Grove, Pa., 28.

DOTTIE WEST—Louisville, Ky., Aug. 22; Nashville, Tenn., 25, and Du Quoin, Ill., 28.

WILBURN BROTHERS — Sidney, Neb., Aug. 23; Grant, Neb., 24; Burlington, Kan., 25; Payola, Kan., 26; Walthill, Neb., 27; Bloomfield, Neb., 28; North Platte, Neb., 30, and Sioux City, Ia., 31.

WILLIS BROTHERS—Anna, Ill., Aug. 25.

AL ROGERS — Oklahoma City, Okla., Aug. 26; Wichita, Kan., 27; Amarillo, Tex., 28; Roswell, N. M., Sept. 3-4; Abilene, Tex., 9-10, and Amarillo, Tex., 11.

JIMMY STEPHENS — Egg Harbor, N. J., Aug. 23; Dunellen, N. J., 25, and Ligonier, Pa., Sept. 1.

DENISE CLEMENS — Egg Harbor, N. J., Aug. 23; Dunellen, N. J., 25, and Palisades, N. J., Sept. 1.

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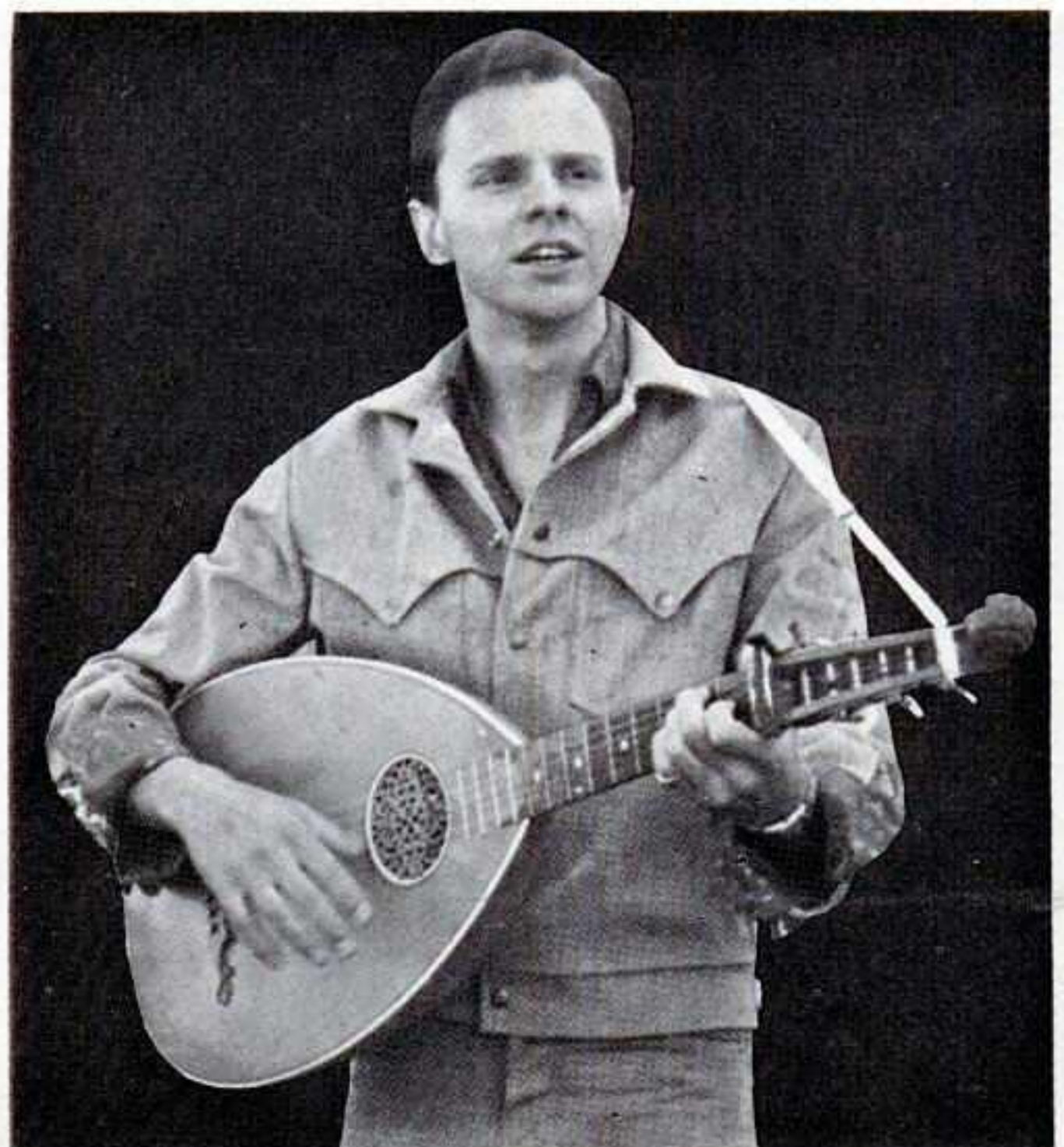
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(Continued on page 67)

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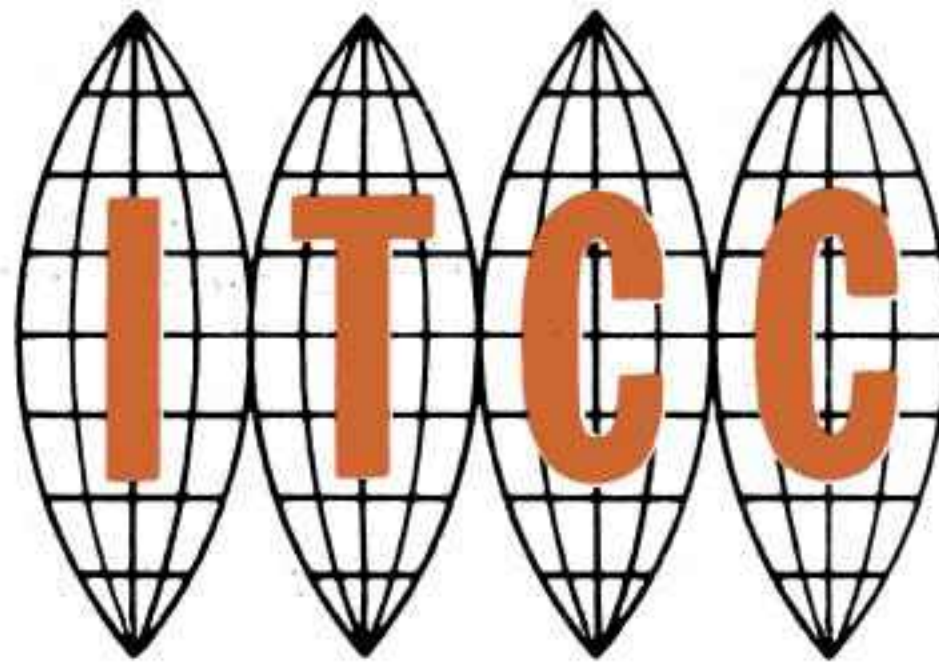
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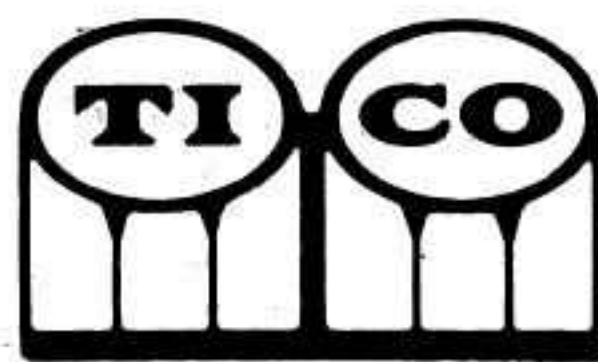


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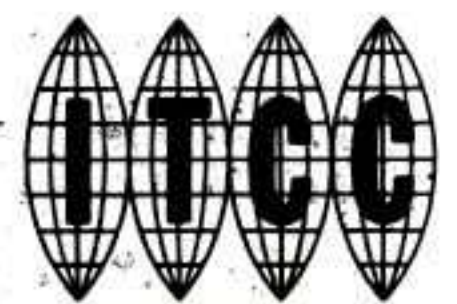
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LOUIS ARMSTRONG
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COUNT BASIE
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JOE CUBA
DUKE ELLINGTON
HUGO & LUIGI CHORUS
THE HULLABALLOOS
MACHITO
TITO PUENTE
TITO RODRIGUEZ
LALO SCHIFRIN
JACK TEAGARDEN
SARAH VAUGHAN
DINAH WASHINGTON
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CARTRIDGE CORPORATION

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TAPE CARtridge

Goodwin, Goodman, Nunes to Head ITCC L. A. Warehouse

By ELIOT TIEGEL

LOS ANGELES—The West Coast Tape Cartridge Corp., an International Tape Cartridge Corp. (ITCC) franchised master warehouse-billing facility, has been formed here with Norm Goodwin as president and major rack jobber Monroe Goodman and Larry Nunes as financial investors. WCTC will service distributors in California, Washington and Oregon.

With the creation of WCTC by the triumvirate which operates Privilege Distributors, a relatively new disk house and the Goodman-Nunes Record Service-Tip-Top Music racking network in the Midwest and Southeast, Larry Finley's Eastern-based duplicating operation is in a tighter competition position with Earl Muntz' Stereo-Pak company in Los Angeles.

Muntz, Finley admits, has held a decided edge over his operation in being able to provide one day or overnight service to Western accounts. It currently takes ITCC two to three weeks to process product for Western accounts.

For the past several weeks, Finley has been shipping cartridges to Goodwin's warehouse, which is now split into two separate companies under the same roof. Goodwin, a 20-year veteran of the record industry, said he would be concentrating a great portion of his time on the new company, but would still retain contact with Privilege,

the distributorship he heads with the Nunes-Goodman financial backing.

Goodwin said the tape company would be run without outside policy dictates from the two rackers. He further explained that Privilege, which had been selling cartridges to dealers, would continue selling ITCC, Muntz and Aurasonic packs to Southern California dealers. WCTC will work exclusively with distributors in the three States.

Finley, here last week to help Goodwin initiate the operation, said the warehouse facility was the first major move by his company to supply Coast distributors. A similar franchise warehouse was launched last April in Texas with the creation by George Slaughter of Texas Tape Cartridge Corp. to service distributors in Texas, Oklahoma and Louisiana.

Goodwin's initial stock, Finley claimed, consisted of 200,000 cartridges which would enable the new firm to enter the fall selling season with stocked catalog. This figure covers around 1,200 4-track and 345 8-track titles.

Goodwin is expected to promote one of his current Privilege staff to a general managership to enable his participation in the new venture. Claire Junge, recently hired as ITCC's staff Western sales manager covering the 11 Western states, will operate out of the WCTC warehouse when he is in town as

well as from his home.

Finley predicted WCTC would account for 20 per cent of his total business, adding that the firm's sales projection during the next 12 months was around \$5 million.

In duplicating both 4 and 8-track cartridges, Finley pointed to a survey which shows that 80 per cent of his current Los Angeles business is for 4-track; in San Francisco this number drops to 42 per cent. But in Seattle, 8-track accounts for 80 per cent of sales.

According to Junge, ITCC's 13 distributors in the three States now revert to WCTC. This number is split between record and auto accessory outlets.

Finley and Goodwin are counting on advance order planning to have merchandise available when it becomes a hit. This, they believe, will cut into the disadvantage of not having their own duplicating plant on the Coast as is the case with Muntz. Goodwin will receive 90 per cent of his cartridges from a Detroit duplicating plant contracted to ITCC, Finley indicated. ITCC hires outside duplicators and provides them with the equipment, according to Finley. ITCC's duplicating plants are in New York, Detroit, Toledo, Parsippany and Fairfield, N. J., Stamford and Omaha.

Goodwin's firm will receive 700 of every new title in the 4-track configuration and 500 8-trackers. WCTC's franchise deal with ITCC allows a 5 per cent exchange privilege which is also applicable to its own accounts.

This week Junge and Goodwin are scheduled to meet with accounts in Seattle and Portland. They have already covered the San Francisco-Oakland area.

Finley cited Goodwin's in-depth experience in the record business and his strong showing as a tape distributor since April, as his reasons for choosing him as his Coast warehouse.

Philips Sets 560G Ad Drive In Britain to Push Cassettes

LONDON — Philips will spend \$560,000 in Britain this fall and early next year on a national advertising campaign to launch its tape CARtridge, the cassette. The company aims to sell 200,000 cartridges in the U. K. during the first two months of sale, October and November.

After Philips' initial release of 26 cassettes, the company plans to release 20 more pre-recorded cartridges in January, and looks to build a catalog of 100 cartridges within one year.

These plans were announced at the recent Philips international sales conference here. Philips estimates that by the time the cassettes are launched in October there will already be 200,000 cartridge players in consumers' hands here.

Philips Records managing di-

rector Leslie Gould told the sales conference: "Two years of hard work are behind the launching of music cassettes in Britain. An enormous investment has already been made in plant, people and know-how. We already know the product is good.

Calif. Auto Radio Will Sell Compatible 4 & 8-Track

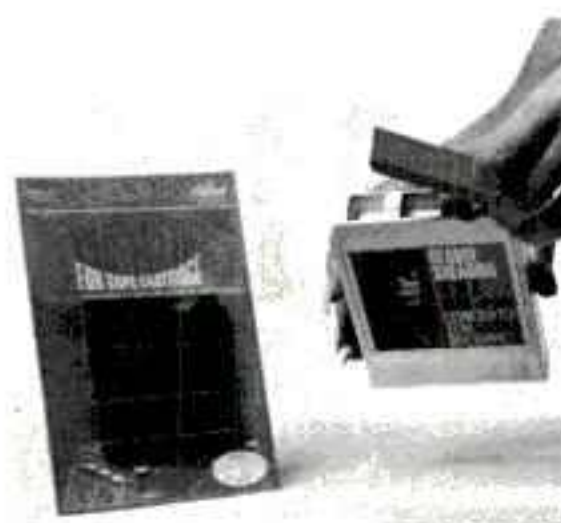
LOS ANGELES—A compatible 4 and 8-track CARtridge player measuring 3 inches high by 5 inches wide 6½ inches deep, will be marketed in September by California Auto Radio, which services mass merchandise chains.

The unit is called the Boman

Petite, sells for \$99.50 without speakers and is Japanese manufactured. The unit can be placed in the car's glove compartment or installed on the floor hump or hung below the dash panel.

A complement to the car model which will play the normal one-album cartridge in both configurations, will be the Boman Traveler, a 17-pound cartridge player-AM-FM radio combination in a vinyl-covered case with detached speakers. Battery-operated, it is being promoted as a car-house-beach model. The price has not yet been set.

Design work on the Petite was done by the local company and features a lathe over the insert slot, which prevents the flow of dirt into the playing mechanism. California Auto has been in business 10 years with a line of auto accessory products and has five installation service centers in Southern California.



DUST CLIP PACK containing three clips for 8-track tape CARtridges is being sold by Capitol Records Distributing Corp. The clips snap over the end of the cartridge and protect tapes from dirt and other foreign matter. The package lists for 29 cents.

Gramophone Exec Makes Market Study

CHICAGO — Arnold Golembo, managing director of Gramophone Records Co., Ltd., Johannesburg, S. Africa, concluded a U. S. tour recently during which he studied latest marketing, recording and playback techniques here.

Golembo, who predicted a good future for cartridge products, said that the stereo cartridge would be introduced into South Africa in early 1967.

Because South Africa has only two radio stations which beam pop record product for consumer exposure, Golembo was especially interested in observing the methods in which American firms promote their product to radio, and spent several days in Chicago discussing promotion with national promotion men of the assorted Mercury labels.

RCA Mexico 'Certainly' Will Produce Tape

MEXICO CITY—"RCA Victor Mexicana will certainly be among the first to manufacture tape CARtridges in Mexico," Louis Couttelenc, president, said recently. "We're only waiting until a local manufacturer brings out a low-cost home player." Imported players are too expensive because of import duties, he pointed out.

Couttelenc added that RCA's national repertoire would go on tape first and it would probably be vocal rather than instrumental, a departure from what's on imported cartridges now being purchased for car players. Couttelenc said 80 per cent of the tapes RCA would offer would bear Mexican music, while U. S. product would be used for the rest.

Although home players are still on radio and TV manufacturers' drawing boards here, several are close to production. One is Majestic, the company that brought to Mexicans a low-cost table radio promoted extensively on radio and TV.

Couttelenc feels cartridges, when they do come, will go home with their owners rather than into their cars. RCA's tapes will definitely be 8-track, he stated.

SAN ANTONIO — George Mery, president Dynamic Devices, parent company of Dynamic Stereo Music, has announced promotion of Bob White to vice-president in charge of marketing and sales.

ADVERTISEMENT TAPE CARTRIDGE TIPS

by Larry Finley

ITCC moves to its new spacious quarters this week, occupying the entire 4th floor of the ITCC Building at 663 Fifth Avenue, New York City. Over 10,000 square feet of space will be utilized for better service to the over 100 ITCC distributors who are supplying the 50 states with our major name labels.

For the first time in eight months the executive and sales offices, along with the billing and book-keeping departments, will be under one roof. In addition, a spacious showroom will be open to the public where automotive and home units from major manufacturers will be on display.

The phenomenal growth of ITCC is attributed to the 65 record labels, whose product is available on ITCC 8 and 4 track cartridges, and to its distributors and dealers whose acceptance of the ITCC concept of quality production and marketing has given ITCC undisputed leadership in the cartridge industry.

Although we truthfully claim the largest library of 8 and 4 track stereo tapes at present, we are constantly striving to maintain and strengthen our leadership by increasing our catalog with the addition of new labels.

This week we list 65 labels in our catalog. In next week's BILLBOARD you will see 3 more important new labels to bring the total to 68—offering the consumer a cross-section of all types of music and entertainment which no other single major recording company can make available.

If you would like to know more about the ITCC story, we will be represented by eight executives at the BILLBOARD "Tape Cartridge Conference," August 29-30, at the Edgewater Beach Hotel in Chicago. All of our new product, packaging, pilfer-proof racks and displays, newspaper ad mats and merchandising aids will be unveiled for the first time. ITCC will have a special hospitality suite at the hotel and we are LOOKING FORWARD TO MEETING YOU there.



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MUNTZ STEREO-PAK NEW RELEASES

WEEK OF AUGUST 27, 1966

ALBUM	ARTIST	LABEL	MUNTZ CAT #
I GOT RHYTHM	Johnny Nash	ABC	10-447A
SAVED	LaVern Baker	Atlantic	10-453A
IN DREAMS	Roy Orbison	Monument	10-458A
BILLY DANIELS AT THE CRESCENDO	Billy Daniels	GNP Crescendo	10-462B
THE AXIDENTALS WITH THE KAI WINDING TROMBONES	The Axidentals	ABC	12-215A
60 FRENCH GIRLS CAN'T BE WRONG	Les Djinns Singers	ABC	12-220A
MUSICAL MOODS OF THE MONA LISA	Various Artists	ABC	14-447A
SHOCK!	The Creed Taylor Orch.	ABC	14-450A
FEVER!	Doc Severinsen	Command	14-452A
PUSSYFOOT	Background Melodies	Namdam	14-459B
EVERY DAY I HAVE TO CRY	Steve Alaimo	Checker	21-361A
MURRAY THE K'S BLASTS FROM THE PAST	Various Artists	Chess	21-363A
GROUPS OF GOODIES	Various Artists	Chess	21-365A
BUNCH OF GOODIES	Various Artists	Chess	21-381A
GO BO DIDDLEY	Bo Diddley	Checker	21-382A
AFTER SCHOOL SESSION	Chuck Berry	Chess	21-383A
THE MAN FROM O.R.G.A.N.	Dick Hyman	Command	23-134A
CLASICAS FAVORITAS, VOL. II	Anatole Kitain	Coro	24-163B
THAT'S A PLENTY	Wilbur de Paris	Atlantic	26-323A
JAZZ FOR THE JET SET	Dave Pike	Atlantic	26-341A
AFTER HOURS	Hank Crawford	Atlantic	26-343A
BLUES AND ROOTS	Charlie Mingus	Atlantic	26-350A
FATHEAD—RAY CHARLES PRESENTS DAVID NEWMAN	David Newman	Atlantic	26-351A
LATIN SHADOWS	Shirley Scott	Impulse!	26-358A
KEEPING TAB	Tab Smith	Checker	26-359A
JOHNNY GRIFFIN	Johnny Griffin	Cadet	26-361A
ZOOT	Zoot Sims	Cadet	26-370A
LAVERN BAKER SINGS BESSIE SMITH	LaVern Baker	Atlantic	28-158A
CHRIS CONNOR SINGS BALLADS OF THE SAD CAFE	Chris Connor	Atlantic	28-160A
RHYTHM AND BLUES	Steve Allen & Terry Gibbs	Dot	29-119A
LITTLE WALTER	Little Walter	Chess	29-128A
LOVE SONGS—MEXICO S.A.	Tony Mottola	Command	66-161A
ECOS DEL ISTMO	Ernesto Dominguez	Coro	66-173B
DANZONES DEL RECUERDO	Marimba Lira de Plata	Coro	66-176B
TANGOS DEL RECUERDO	Sami Escartin	Coro	66-177B
LA MUSICA DE LECUONA	Everardo Ordaz	Coro	66-183B
MANFREDO FEST TRIO	Manfredo Fest	RGE	66-188A
THE TROPICAL TOUCH	Brazilian Artists	Fermata	66-191A
GOLDEN HITS	Brazilian Artists	Fermata	66-193A
HOMENAJE A MARIA GREEVER	Los Tres Caballeros Trio	Coro	68-149B
HOMENAJE A CARLOS GARDEL, VOL. 1	Tangos	Coro	68-152B
MARIACHI DE SILVESTRE VARGAS JR., VOL. II	Silvestre Vargas	Coro	68-154B
CANCIONES COMICAS	Salvador Flores Rivera	Coro	68-160B
WONDERFULLY LATIN!	Brazilian Artists	Fermata	68-164A
SLAPPY WHITE AT THE CLUB HARLEM	Slappy White	Chess	72-132A
JUEGOS INFANTILES	Evangelina Elizondo	Coro	76-112B
CANCIONES INFANTILES	Yolanda del Campo	Coro	76-117B
MORE OFFICIAL ADVENTURES OF BATMAN AND ROBIN	Batman and Robin	Leo the Lion	76-120A
PRECIOUS MEMORIES	LaVern Baker	Atlantic	80-124A
THE COWBOY COPAS STORY	Cowboy Copas	Starday	TF-2TB

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THE TAPE CARTRIDGE reduction in size is illustrated in terms of the Muntz Stereo-Pak line by Earl Muntz, right, and a company executive. The contrast is from the long-play single-hub background music cartridge, left, to the new Muntz mini-cartridge for singles at right.

Flying Tiger in Tie With Muntz

LOS ANGELES — Flying Tiger Lines and Muntz Stereo-Pak have concluded an arrangement which will offer the cartridge company deferred air-freight shipments to the East for playback units.

The system allows for the shipment of product to dealers by air while charging normal ground costs. Dealers receiving the service are centered in Boston, Chicago, Cleveland, Detroit, New York, Newark and Philadelphia.

Flying Tigers will pick up dealers orders filled at Muntz' factory. These goods are held at the air company's terminal for two days and then flown to their destination for following day delivery. Normal truck shipments east required five days and nights.

Mad-Miny Is Muntz Player

LOS ANGELES — Mad-Miny is the name for Muntz Stereo-Pak's \$39.95 4-track player aimed at the teen market. The unit is being manufactured for dealer shipment within 60 days. The player fits into a carrier measuring nine inches by six inches by six inches and weighs 10 pounds. The unit accepts single record Mini-Paks (\$1.19) and full LP size CARtridges.

A price of \$599.95 has been placed on the 4 and 8-track playback unit called the Gallagher, which also includes a recording unit, FM multiplex tuner and record changer. The entire unit will be offered in walnut and antique white cabinets, with the latter at a slightly higher price.

4 New Muntz Outlets Opened

LOS ANGELES—Four key Muntz Stereo-Pak franchises have been opened domestically, and the company's Canadian operation signing 170 dealers in British Columbia, Alberta and Quebec.

The new domestic outlets are Vonway in San Francisco, owned by Wallace Von Medlin; Muntz Cartridge City in Youngstown, Ohio, owned by Joe Goetz; Marshall Palakow's Stereo City, Milwaukee, and Stereo-Pak of Honolulu.



NEW 8-TRACK CARTRIDGE deck from BSR "USA" Limited, shown for the first time at the recent NAMM show in Chicago, is demonstrated by company executive Bill McDaid.

Bell and ITCC Wrap Up Deal

NEW YORK—Bell Records has concluded a deal with International Tape Cartridge Corp. for ITCC to produce and distribute Bell product on 4 and 8-track tape CARtridges. The labels covered by the deal are those owned or distributed by Bell, including Amy, Mala, Bell, DynoVoice and New Voice. The first release, set for next month, includes albums by Mitch Ryder, the Toys, Lee Dorsey and the Syndicate of Sound.

Muntz 'Was First'

In the Aug. 20 tape section, Telephone Dynamics was said to have developed the concept of the CARtridge player for consumer use. Earl Muntz, president of Muntz Stereo Pak, claims he "developed, planned and introduced the entire concept of consumer stereo cartridge units." Also, the article erroneously spelled audiotape with a capital A. Telephone Dynamics' tape is a private labelling of various audiotapes.

NEW YORK — Major Electronics Corp. unveiled its 8-track stereo tape CARtridge system in a dealer show at the Sheraton-Atlantic Hotel Aug. 17-18.

The firm also showed portable phonographs, radio-phonograph combinations, battery-AC units, AM/FM portables, guitar amplifiers, guitars and speaker systems.

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"REVOLVER," BRAND-NEW BEATLES album. Stones' "Aftermath." Any album of your choice, \$6 incl. airmail. Cash with order. Berkeley Records, 6 Lansdowne Row, Berkeley Sq., London W.1, England.

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THE JAZZ BEAT

By ELIOT TIEGEL

Jazz has ensnared a new crop of clerics into its fold. Joining the ranks of such as Father Norman J. O'Connor, a Paulist priest, and Rev. John Gensel, a Presbyterian minister, both of whom have been vociferous fans and confidants of musicians, are two Episcopal priests, Father Tom Vaughn, a pianist who records for RCA, and Father Malcolm Boyd, who records for the competition—Columbia.

Father Vaughn and Father Boyd both appeared at the recent Newport Jazz Festival, Vaughn with a trio utilizing Elvin Jones and Arthur Davis, with Boyd making the scene with guitarist Charlie Byrd.

The Boyd-Byrd combination performed the priest's modern prayers, repeating for the Rhode Islanders what has been captured on a new Columbia LP, "Are You Running With Me, Jesus?"

Boyd's prayers were originally

published by Holt, Rinehart and Winston. The duo began collaborating on jazz improvisations behind the readings in Washington, where both are "stationed." Of the two, guitarist Byrd is probably home more than his priestly friend, discounting all professional engagements.

Boyd calls himself a working priest in that he does not draw total stipends from the church but rather from his own creativity. He will perform his prayers at the hungry I in San Francisco, starting Sept. 12, on the bill with comic Dick Gregory. The club's owner, Enrico Banducci, invited the 43-year-old priest to participate in the Bay Area for a month. Vince Guaraldi, the able San Francisco modern jazz pianist, will perform the improvisations behind Boyd, sitting in for Boyd who ironically will be playing at the Matador, a competing jazz joint in the North Broadway area.

Father Boyd plans to take full advantage of appearing before a turnover audience each night to propagandize for his own causes, usually tied in with the civil rights movement.

NEW ALBUM RELEASES

• Continued from page 63

VOX

BRAMMS: CHAMBER MUSIC FOR WINDS—Various Artists; VBX 78, SVBS 578
HAYDN: STRING QUARTETS VOL. 4; VBX 61, SVBX 561

WESTINDY

MIKE ALEXANDER & THE POTT STEELERS—Virgin Island Beach Party; ML 1006, ST 1006

WORLD SERIES

THE LONDON BACH—Various Artists/Vienna Symphony Orch. (Sacher); PHC 9009
MOZART: FLUTE CONCERTOS NOS. 1 IN G AND 2 IN D—Hubert Barwahser/Vienna Symphony Orch. (Pritchard); PHC 9011
CORRETTE: CONCERTOS COMIQUES—Antiqua Musica—Chamber Orch. (Roussel); PHC 9012
RAVEL: PIANO MUSIC—Werner Haas; PHC 2001
HANDEL: WATER MUSIC—Concertgebouw Orch. (van Beinum); PHC 9016
GREGORIAN CHANT—Easter Music, Benedictine Monks of the Abby of St. Maurice & St. Maur; PHC 9004
SWEELINCK: PSALMS AND CANTIONES SACRAE—Netherlands Chamber Choir (Nobel); PHC 9006
TCHAIKOVSKY: PIANO CONCERTO NO. 2 IN G—Nikita Magaloff/London Symphony Orch. (Davis); PHC 9007
DE LA RUE: REQUIEM MASS—Polyphonon Ensemble of Paris (Ravier); PHC 9021
SCHUBERT: PIANO TRIOS—Beaux Arts Trio; PHC 2003

Starday Promotion

• Continued from page 6

the Stanley Brothers, and organist Bob Kemes.

A complete merchandising plan is part of the program consisting of direct mailings to more than 8,000 dealers, rack jobbers and one-stops; special sales kits to all sales personnel; trade ads; co-op advertising, and Starday's newly designed "Country Corner," an all-metal rack with four-color display sign.

Tranchitella Elected

LANSING, Mich. — John V. Tranchitella, president of the Los Angeles Musicians Union, was elected to the International Executive Board of the American Federation of Musicians, AFL-CIO, last Thursday (18) to fill the vacancy caused by the Aug. 6 death of Charles H. Kennedy.

Stan Gortikov

• Continued from page 3

Bud Fraser, Tower Records president.

The added responsibilities allow for more direct co-ordination between manufacturing and sales, Gortikov said. The move affects the company more internally than in any other way.

In telling of the appointment, Livingston noted that the company's goal is to escalate the growth in the immediate future "through an aggressive program of expansion and product diversification. I am most anxious to devote more of my own time and effort in this direction," Livingston continued, "and to do so I must reduce my day-to-day involvement in a number of present activities."

Gortikov joined Capitol in 1960 as corporate development director. Five months later he was elected CRDC's merchandising vice-president. He was subsequently promoted to vice-president and general manager and in 1964 was named CRDC's president.

CLASSIFIED ADVERTISING RATES

REGULAR CLASSIFIED AD: 25c a word. Minimum: \$5. First line set all caps.
DISPLAY CLASSIFIED AD: 1 inch, \$20. Each additional inch in same ad, \$15. Box rule around all ads.
FREQUENCY DISCOUNTS: 3 consecutive insertions, noncancellable, nonchangeable, 5% discount; 6 insertions, 10%; 13 or more consecutive insertions, 15%.
CLOSING DATE: 5 p.m. Tuesday, 11 days prior to date of issue.
BOX NUMBER: 50c service charge per insertion, payable in advance; also allow 10 additional words (at 25c per word) for box number and address.

INTERNATIONAL EXCHANGE ADVERTISING RATES

International Exchange is open to all advertisers of foreign countries or American advertisers whose service or sales message is specifically directed toward an international market.

REGULAR CLASSIFIED AD: \$1 per line. Minimum: 4 lines per insertion.
DISPLAY CLASSIFIED AD: \$14 per inch. Minimum: 1 inch. Same frequency discounts as above apply.

PAYMENT MUST ACCOMPANY ALL ORDERS

SEND ORDERS & PAYMENTS TO: John O'Neill, International Exchange Advertising Director, Billboard, 188 W. Randolph St., Chicago, Ill. 60601, or Andre de Vekey, European Director, 15 Hanover Square, London W. 1, England.

PRODUCT TRENDS

Guitars Still Boom

CHICAGO — In the past 10 years sales of guitars have multiplied by nearly six times. Only \$23 million were spent on guitars and amplifiers in 1955. In 1965 the total had exceeded \$125 million. 1966 sales to date has reached \$140 million and projections for 1967 indicate no let-up in the booming market.

The current popularity of the instrument is generally attributed to three factors: (1) the guitar is one of the easiest of instruments to master, (2) the price of the guitar has been greatly reduced due to the influx of Japanese imports, and (3) the increasing wealth of the nation's youth combined with the rise of music and radio stations aimed at the youth market.

The large music audience of America—exposed to the guitar in various musical forms—has been perhaps the greatest single stimulant of guitar sales. The electric guitar is used in "big beat" (includes rock, folk rock, blues rock, English sound, California sound and, most recently, the jazz-pop or jazz rock sound) as well as straight jazz, Caribbean sound, Hawaiian sound and country and western music. The acoustic guitar is used in folk, classical, Mexican flamenco, and country and western. Prices for the electric range from \$60 to \$500, plus from \$50 to \$1,000 for amplifiers. The acoustics range from about \$10 to several hundred dollars in price. Best volume in electrics is in the "under \$100" area, while acoustics of under \$50 in price are the best sellers.

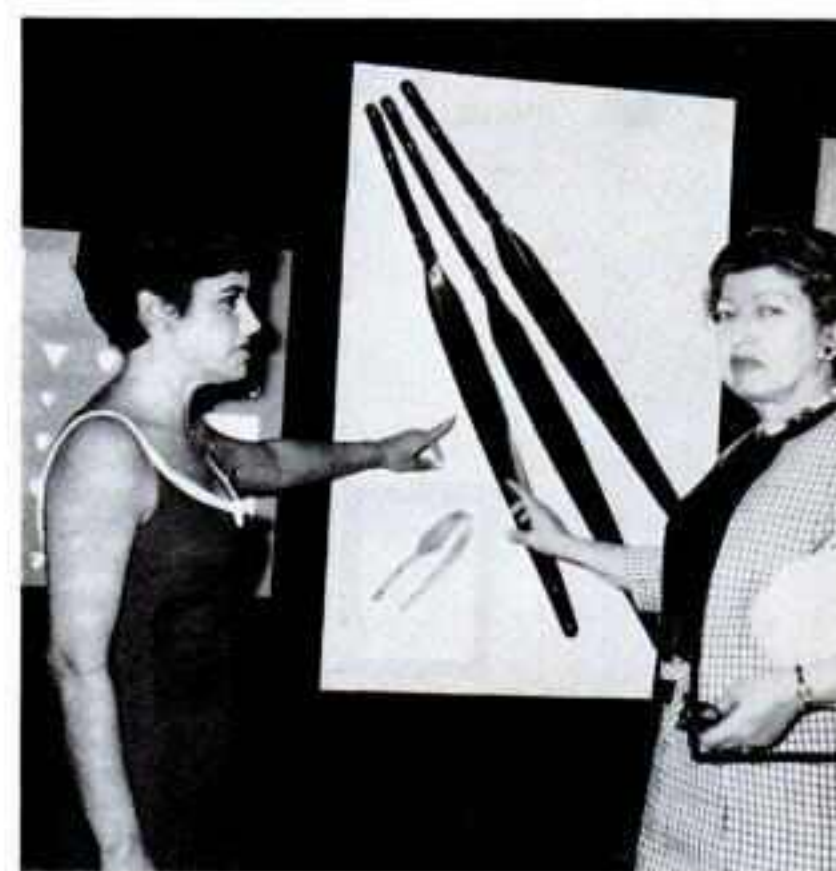
Current trends, according to industry spokesmen, are toward slightly better models in this year and next. Many of the youngsters who originally bought cheap models are now willing to step up—to buy better sounding and more trouble free instruments. At the same time, manufacturers say, demand for low line products is decreasing—probably due to a great deal of used or secondhand equipment now available to beginners.

Record dealers are selling more guitars than ever (nearly 55 per cent of all record stores now carry guitars), but relatively few of them have actually attempted to enter the guitar business to any great extent. Dealers' unwillingness to get involved with music schools or music teachers is greatly responsible for their hesitancy. However, some of the dealers who have tried it, apparently are finding the tie up with instruction to be a painless and profitable adjunct to their businesses.

Many guitar firms, especially importers, are looking for additional retail outlets and say they would welcome inquiries from phonograph record dealers. WMI Corporation of Evanston, Ill. (an importer of Teisco Guitars) is one of these firms. Barry Hornstein, vice-president of WMI, told Billboard that "record stores have great potential as guitar outlets" and emphasized that his company is willing "to spend some time with dealers and help them get started in the musical instrument business in the right way."



series of solid body electric guitars and a combination amp and speaker from the Kay Musical Instrument Co., feature brightly colored finishes which are currently preferred to the natural wood finish look.



SATELLITE ITEMS carried by stores handling guitars include guitar straps (above) and other accessories handled by firms such as Ernie Ball Custom Guitar Accessories Co.



SWINGING TRIO at the Chicago Musical Instrument display booth in Music Show indicates that the older generation—possibly more swayed by big profits rather than big sound—also appreciates the electric guitar.



HAPPINESS IS AN ELECTRIC GUITAR. This young lady holding a Vox instrument at the recent NAMM-sponsored Music Show demonstrates reaction of today's youth to an instrument that has grown up with the new generation.

Chicago Chart Reaction

• Continued from page 4

of that record that he had purchased during the week. In the fourth column he would write the total of the two.

In the fifth column the dealer would write the figure of his most recent inventory (taken on the eve of the day that the station calls to ask for sales fig-

ures). A simple subtraction of that number from the one in the previous column will give the dealer the total of copies sold since the last inventory.

Weekly Inventory

Upon receiving a new form from the station, the dealer would record the figure of his last inventory into the second column of the new form. He would write in the number of any additional orders as he receives the new stock. On the night before the survey call he would again take inventory and so forth. By taking a stock count once a week he would be able to have a simple inventory control system and would be able to make accurate reports to stations.

Sipiora said that those dealers interested in good charts would be happy to co-operate with radio stations on such a venture. Radio stations using this system, he said, would have to learn about the sales volume of the various stores so that they could weight the reports properly. Many stations, he said, already grade record stores into several categories.

WLS has received a copy of the form and, according to Taylor, is "studying the possibility of using it." He said that use of such a form would not lead to a perfectly accurate chart but could "improve the situation if dealers put forth the effort necessary for authentic reporting. Right now," he added, "dealers are very concerned with accuracy, but after a few weeks they might decide it's not worth the trouble."

Philips Bows Stereo-Mono Disks

CHICAGO—Philips of Holland, represented in this country by Norelco and Mercury (including Philips Smash, Fontana, Limelight), has developed a new stereo-mono tape-to-disc process which is being implemented for

the first time with the initial release of the "World Series"—a classical budget line.

The process, according to the firm's engineers, will eliminate the need for stocking both stereo and mono records. The new

disks are stereo records that can also be played on mono equipment using modern lightweight pickups without damage to the modulated groove.

The records have been tried
(Continued on page 69)

DEALERS RUNNING INVENTORY

RECORD	LAST INVENTORY +	ADDITIONAL PURCHASES =	FIRST TOTAL -	NEW INVENTORY =	TOTAL SALES
1. Sweet Pea ABC Records 10762	12	24	36	20	16
2. Working in the Coal Mine Amy 958	9	0	9	4	5
3. Warm and Tender Love Atlantic 2342	10	6	16	10	6
4. Land of 1,000 Dances Atlantic 2348	21	12	33	19	14
5. The Work Song A & M 805	5	0	5	5	0
LIST OTHER HOT SINGLES IN SPACES BELOW					
50. Along Comes Mary Valiant 741	6	4	10	5	5
51. Yellow Submarine CAPITOL 5715	4	12	16	3	13
52. The Kids are Alright DECCA 31988	0	6	6	2	4
53. That's The Way JAMIE 1321	4	4	8	5	3
54. I'm Normal CURRENT III	0	4	4	1	3

PRINTED WEEKLY BY RADIO STATIONS and sent out to co-operating dealers, forms like the one above could lead to simple inventory control and accurate sales reporting. Form would list the station's playlist (50 to 80 singles) and allow room for additional entries. Simple addition and subtraction processes like the examples shown above would reduce possibilities of error. The sample form shown here was drawn up by Fred Sipiora, owner of Chicago's Singer one-stop, in co-operation with several dealers.

Pfanstiehl's

FIRST WITH THE LATEST NEEDLE DESIGNS!

Cartridge designers set a merry pace for needle makers... it's a never-ending job to keep up with the continuous flow of new American and foreign cartridge designs—but Pfanstiehl does it to serve your phono-needle customers. When you need the latest, order it from Pfanstiehl. Write for a free catalog and self-mailer order forms today.

Your order shipped same day it's received.

DIRECT-TO-DEALER

Pfanstiehl

CHEMICAL CORPORATION • BOX 498
104 LAKEVIEW AVE. • WAUKEGAN, ILLINOIS
Originators of the \$9.95 Diamond Needle

Philips Bows Stereo-Mono Disks

• *Continued from page 68*

successfully overseas—having been marketed for the past two years in Germany, Holland, France, and Japan.

Philips' spokesmen say that unlike earlier attempts at stereo-mono compatibility, the new process entails no compromise. They claim "unlimited stereo and unlimited mono" quality to have been achieved with the new method.

The process reportedly rests on the principle of "phase control." Through highly technical in detail, it can be visualized in terms of the contours engraved in the record groove. The ups and downs of the musical waveforms in both stereo channels

are electronically kept "in phase." This prevents mutual interference of the two channels when played in but, it is reported, in way lessens the stereo effect. Keeping the waveforms of both channels "reconciled" in this manner involves painstaking control of electric phase relationships through the entire tape-to-disc process.

The end, according to the firm's spokesmen, justifies the means: both in stereo and mono, the new compatible discs supposedly are on a par with the best recording art can offer.

The World Series label, appearing with a 24 album release last week, will carry a selected repertory of classical music—and will be list priced at \$2.50 per album.

TRO Sheet Music Shipments Doubled

NEW YORK—Shipments of sheet music from The Richmond Organization have doubled last year's pace, according to Al Brackman, general manager, and Bernie Fisher, sales manager. They said more than 100,000 individual pieces were shipped through July and the first week in August for a monthly billing rate of more than \$40,000.

Included in the music publications are collections of songs in special folios for guitar, banjo, ukulele and organ. The Richmond Organization reported a marked upsurge in organ selections. Also recently issued were four different collections of songs identified with the Byrds. Several other special collections are being prepared.



TEEN FAIR HELD RECENTLY in Chicago was a showcase for various guitar firms. Here, a group of young musicians demonstrates instruments (including an electric guitar with "push-button tone selectors") carrying the EKO brand name.

Chess Sets Up 'Come 11' Push

NEW YORK—Special offers and incentives to salesmen and distributors are key parts of the Chess-Checker Cadet "Come 11" fall promotion. The 11 releases are topped by Ramsey Lewis' "Wade in the Water" on Cadet based on that group's hit single. A second Ramsey Lewis disk is "Swingin'." Other Cadet sets feature Sonny Stitt and Bunky Green, and Kenny Burrell.

One Checker disk, "Sing a Song of Soul," features Little Milton, Mitty Collier, Fontella Bass, Ko Ko Taylor, Fontella Bass and Bobby McClure, Bobby Moore, and Johnny Nash. Other Checker sets are by Moore, the Violinaires, Harold Smith & His Majestic Choir, and the Rev. Singing Sammy Lewis. Chess releases are by Pigmeat Markham and Herb Lance.

Koppelman & Rubin Opens Coast Office

HOLLYWOOD — The New York publishing firms of Charles Koppelman and Don Rubin have opened an office here under Gary Klein, vice-president. One of the firms, Faithful Virtue Music, has entered the film field by publishing the score and theme of "Tiger Lily," written and performed by the Lovin' Spoonful in the film.

Including "Summer in the City" by the Lovin' Spoonful which heads the Hot 100 chart, Faithful Virtue and Chardon Music have had five disks in top 10 this year. Other hits were "The Pied Piper," "You Didn't Have to Be So Nice," "Daydream," and "Did You Ever Have to Make Up Your Mind." The two firms were formed by Koppelman-Rubin less than 18 months ago.

MCA Earnings Dip 371G for 6 Months

UNIVERSAL CITY, Calif.—A \$371,000 decrease in MCA, Inc., earnings for the first six months of this year compared with the corresponding period last year was reported Friday (19) by Lew R. Wasserman, MCA president. The unaudited net income to June 30, 1966 was \$7,951,000 and after preferred dividends, amounted to \$1.62 a share of common stock outstanding. For last year's first six months, consolidated net income was \$8,322,000 equal to \$1.70 a share of common stock after preferred dividends.

Fete for Waring

NEW YORK—Fred Waring will be honored at a dinner on Sept. 26 at the Waldorf-Astoria marking his 50th anniversary in show business.



SELL
THE BEATLES
OWN LISTENING SYSTEM

beatlephones

Stereo headphones with full color photos of the Beatles on each earcup. And inside, a unique stereo sound that dramatizes stereo records as no other listening system can. Beatlephones offer personalized listening. Hefty sound for those who want to hear it; quiet for those who don't . . . even in the very same room.



Beatlephones are the product of Koss Electronics

Inc., makers of famous Koss Stereophones. So you can be sure of outstanding headphone quality.

It all adds up to fantastic sales potential among teen age record fans, guitar, accordion or organ musicians.

Order your trial quantity now or write for additional information.

KOSS ELECTRONICS, INC.

2227 NORTH 31ST STREET • MILWAUKEE, WISCONSIN 53208
KOSS IMPETUS: 2 VIA BERNA • LUGANO, SWITZERLAND

* Manufactured under the exclusive license from FOMISA, \$24.95 List
Write for complete catalog of products for the performer.

KORITZ-FORD CASE

It's a Long Suit in St. Looie

Strong-willed principles and a ticklish issue have forced the famous suit brought by Jason Koritz and Four Jems, Inc., against Ford Gum and Machine Co. into a lengthy matter of litigation. Due to continued interest of the trade in the case, we publish the following report and summary of the 17-month-old court battle by our St. Louis, Mo., correspondent.—Ed.

By EARL PAIGE

ST. LOUIS—The marathon Jason Koritz & Four Jems, Inc., vs. Ford Gum & Machine Co. case set for trial in U. S. District Court here July 25 has been set back to Oct. 3.

Some 40 witnesses had been subpoenaed when U. S. District Judge James H. Meredith announced that an overloaded

docket would force the postponement.

The \$535,000 case will now be extended to beyond a year and a half from the date of its inception (Billboard, March 20, 1965).

Even in terms of its actual physical dimensions, the suit has attained enormous proportions. File 65-C-64 now weighs three and one-fourth pounds. Some 206 pages and individual pieces of material are involved, not including a 54-page deposition from Ford Mason and Ford Gum Secretary Harry Andrews, and a 36-page deposition from Jason Koritz, co-plaintiff.

An endless series of legal maneuvering has ensued. This marks the fourth rescheduling of the trial date. The case was originally set to go before a jury Dec. 13, 1965. Then March 14, 1966. Next, July 25, 1966. And now, Oct. 3.

Originally, Koritz sued for \$150,000 charging Ford Gum & Machine Co. with alleged breach of contract and restraint of trade.

Counter Claim

Defendants then filed an \$85,000 counter-claim (Billboard, June 19, 1965) following a dispute over jurisdiction questions.

Last July, Koritz filed an amended suit seeking \$250,000 on the original complaint and an additional \$200,000 on a second complaint which charged that Ford Gum "... wilfully

and maliciously published false and defamatory statements concerning the method in which plaintiffs conducted their business and the quality of plaintiffs' merchandise" (Billboard, July 3, 1965).

The suit stems from problems that arose subsequent to December 1961 when Mark Koritz, son of the well-known St. Louis vendor, Jason Koritz, purchased an existing local Ford Gum franchised distributorship which included contracts with sponsoring organizations.

Franchise Dispute

In 1964 young Koritz announced his withdrawal from the Ford gum "program." A corporation that had existed since January 25, 1962, assumed control of the business.

The corporation was Four Jems, Inc. (the "J" in Jems is correct) with Jason Koritz as its president.

The major portion of the suit revolves around the renewal of contracts with sponsoring organizations during the time the franchise came under the control of Four Jems, Inc.

In its counter-claim, Ford Gum charged, "... Prior to the cancellation of the operator's agreement, plaintiffs had already obtained signed contracts with a substantial number of sponsoring organizations, that excluded defendant as a party."

Ford Gum also stated that "... the grant of an exclusive franchise to Mark Koritz, which was operated by Four Jems, Inc. (sic) through its president, Jason Koritz, and the entering into three-way agreements serviced by Four Jems, Inc., created a fiduciary relationship with a

(Continued on page 71)

Management in NAMA Spotlight

CHICAGO—The four days of business meetings at the National Automatic Merchandising Association convention opening here Oct. 29 will be devoted largely to development of management skills and methods.

Convention program chairman Robert P. Kinney said, "While emphasizing industry topics which interest primarily the vending company owner, we also want to continue the successful series of management know-how sessions which have proved popular at previous meetings of the National Automatic Merchandising."

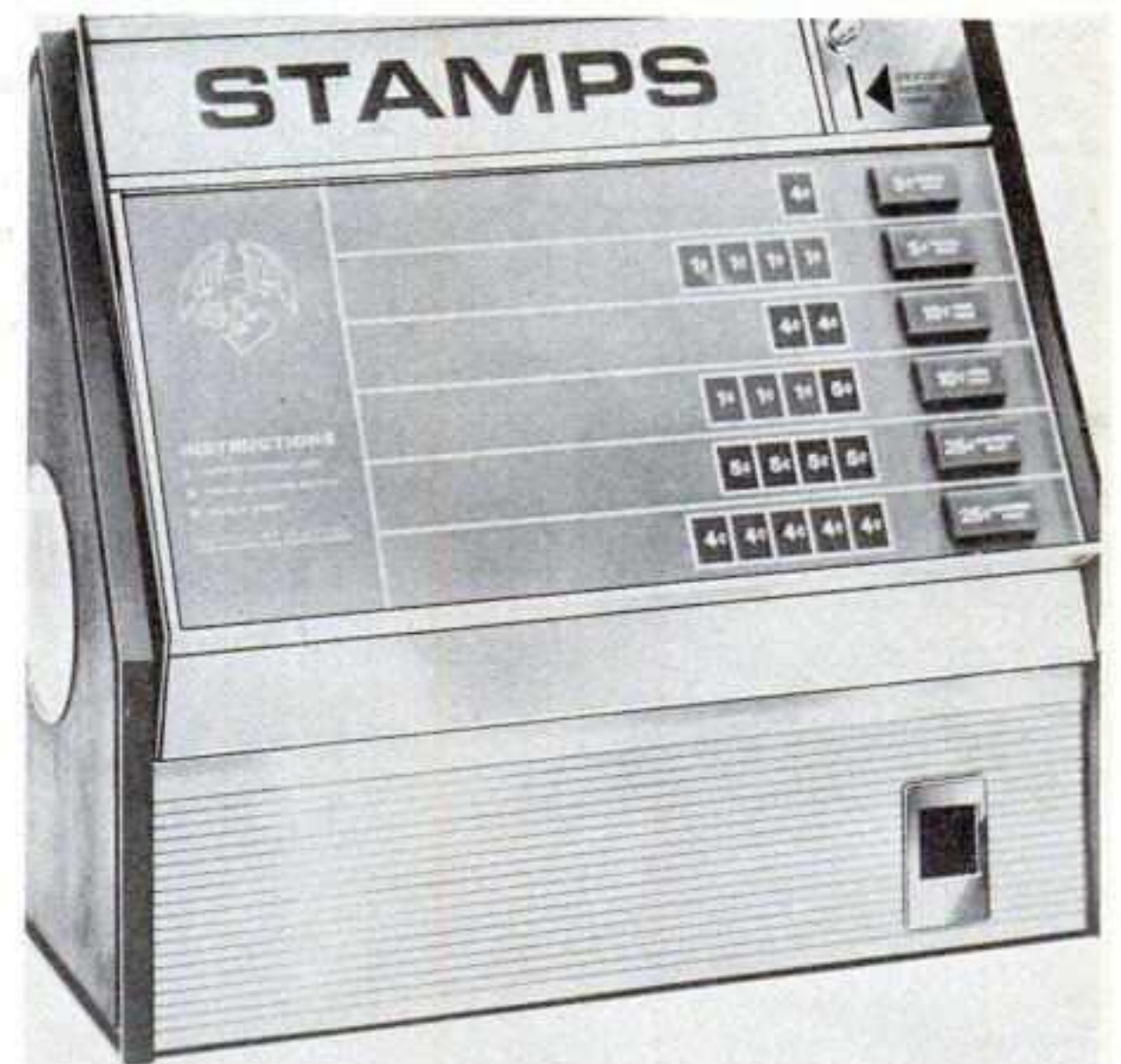
With the exception of a Monday evening session, all business meetings are to be during morning hours.

Featured topics will be "Steps to develop effective middle management and supervisory personnel," "How to apply systematic procedures for problem analysis and decision making," "The Systematic approach to preventive maintenance of vending equipment on location," and "Solving problems of vandalism and security against theft."

Cost to non-member operators is \$35 for the entire convention; \$10 for the exhibit only. The exhibit will cover 60,000 sq. ft.

Business meetings will be held in the Conrad Hilton Hotel here. The exhibition is at McCormick Place on the lakefront.

NEW EQUIPMENT



NEW SCRIBE STAMP VENDER. Improved model just introduced by Scribe Internationale Sales, Inc. of Des Plaines, Ill. Electronic unit may be used on counter top, wall or pedestal. Available in either three or single module models (see story).

Scribe Markets a New Electronic Stamp Vender

DES PLAINES, Ill.—An improved electronic stamp vender developed by Scribe International here is being introduced nationally.

Scribe president and owner Adolph M. Wertheimer announced last week that the new unit—available in single and triple-module models—will be exhibited at the National Automatic Merchandising Association tradeshow in Chicago Oct. 29-Nov. 1.

According to Wertheimer, the new models are advanced technically over the models that were introduced at the NAMA show a year ago. He said that the machine, originally developed for the U. S. Post Office Department, is now being used in post offices throughout the country. Some 5,500 units have been acquired by the government, he said.

Automatic and requiring no pre-packaging, the Scribe stamp vender can accommodate standard U. S. Post Office rolls of from 100 to 3,000 stamps. Company engineers say that tests show the vender to be capable of making 300,000 transactions without adjustment.

Pricing

Pricing may be adjusted to vend stamps at full value as a traffic builder or at 20 per cent profit.

The Scribe unit was developed three years ago by Charles Flubacker, holder of some 35 patents, who is creator of such electronic devices as an automatic telephone-answering device; wireless TV control for hospitals; jet aircraft ice-warning systems and is one of the developers of the Norden Bomb-sight.

"All the problems of the outdated stamp vending machines currently on the market are eliminated with this machine," Wertheimer said. "About 90 per cent of the stamp vending machines now in use were developed 25 to 30 years ago and were designed to accommodate low traffic outlets."

He suggested that a type of

outstanding new location for stamp vending machines today is the high-rise apartment building, where literally hundreds of

(Continued on page 71)

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
Atlas 1c & 5c 100 Ct. Ball Gum. .	12.00
Accorn 8 lb. Globe	10.50

MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Queen, Red .....	.92
Pistachio Nuts, Jumbo Queen, White .....	.87
Afgan Crown Red Lip Pistachio Nuts .....	.60
Afgan Prince Red Lip Pistachio Nuts .....	.53
Indian Nuts, 5 lb. bag, per lb. . .	1.10
Cashew, Whole .....	.86
Cashew, Butts .....	.79
Peanuts, Jumbo .....	.45
Spanish .....	.32
Mixed Nuts .....	.57
Baby Chicks .....	.35
Rainbow Peanuts .....	.32
Bridge Mix .....	.32
Boston Baked Beans .....	.32
Jelly Beans .....	.32
Licorice Gems .....	.32
M & M, 500 ct. .....	.48
Munchies, 16-lb. carton, per lb. .	.39
Hershey-ets .....	.47

Wrapped Gum—Fleets, Topps

Bazooka & Pal, 4M pcs.	\$14.00
Rain-Blo Ball Gum, 1800 per ctn. .	6.25
Rain-Blo Ball Gum, 1800 printed per carton	6.40
Rain-Blo Ball Gum, 5250 per ctn. .	8.35
Rain-Blo Ball Gum, 4250 per ctn. .	8.35
Rain-Blo Ball Gum, 3500 per ctn. .	8.35
Maltettes, 2400 per carton.	8.40

15 Cartons minimum prepaid on all Leaf Brand 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.



CHARM THE KIDS

with Northwestern's **SUPER 60 CAPSULE VENDOR**

Charms attract kids — and kids mean profits! Large-capacity globe and front-mounted plastic showcase displays charms. Up-to-date design gives you an attractive unit that's in swing with the younger generation. Proven mechanism, wide chute and foolproof coin unit makes this one A-OK. No skipping or crushing of merchandise! Start moving to profit with the Model 60 Capsule Vendor. Wire, write or phone for complete details.

Northwestern

CORPORATION
2684 Armstrong St., Morris, Ill.
Phone: WHitney 2-1300

NEW VICTOR 77 GUM & CAPSULE VENDORS

A REAL SALES STIMULATOR IN ANY LOCATION

Vends 100 count gum, V, V-1 and V-2 capsules. Available with 1c, 5c, 10c, 25c or 50c coin mechanism. Removable cash box for easy collecting. Large capacity. Holds 1800 balls (100 count), 575 V capsules, 250 V-1 capsules and 80 V-2 capsules. Chrome front optional.

Write for Beautiful Illustrated Circular and Prices.

Stamp Folders, Lowest Prices, Write

MEMBER NATIONAL VENDING MACHINE DISTRIBUTORS, Inc.

NORTHWESTERN SALES AND SERVICE CO.

MOE MANDELL
446 W. 36th St., New York 18, N. Y.
LONacre 4-6467

NEW VICTOR 77 GUM & CAPSULE VENDORS

A REAL SALES STIMULATOR IN ANY LOCATION

Beautiful eye-catching design. Makes merchandise irresistible. Convenient, interchangeable merchandise display panel. Vends 100 count gum, V, V-1 and V-2 capsules. Available with 1c, 5c, 10c, 25c or 50c coin mechanism. Removable cash box for easy collecting. Large capacity. Holds 1800 balls (100 count), 575 V capsules, 250 V-1 capsules and 80 V-2 capsules.

PRICE \$39.00 each with chrome front

WRITE, WIRE OR PHONE

GRAFF VENDING SUPPLY CO., INC.

2956 Iron Ridge Road
Dallas 47, Texas

NORTHWESTERN Model 60 Bulk-Pak

Will not skip or jam because of specially designed wheel and housing. Holds 1,000 individually wrapped FLEER'S DUBBLE BUBBLE TAB GUM, the most popular in bubble gum. Wrappers include comics, fortunes and premium redemption.

Bulk loading.

WRITE, WIRE OR PHONE

PARKWAY MACHINE CORP.

715 Ensor St. Baltimore 2, Md.



ADOLPH WERTHEIMER, president, Scribe Internationale Sales, Inc.

Behind New Scribe Vender

DES PLAINES, Ill.—Adolph Wertheimer, the force behind the new Scribe electronic stamp vender last week (see story), has a diversified background in business and industry.

A native of Dusseldorf, Germany, he came to the U. S. in 1936 when the Nazi government forced him to sell his large manufacturing concern to competitors. From 1936 to 1940 he manufactured a product called "Spell-O-Lite." He added photographic accessories to his line along the way and in 1941 founded a company called Radiant Manufacturing Co.

He sold his interest in Radiant in 1965 and three months later launched three companies, Lava

NEW VICTOR 77 GUM & CAPSULE VENDORS

A REAL SALES STIMULATOR IN ANY LOCATION

Beautiful eye-catching design. Makes merchandise irresistible. Convenient, interchangeable merchandise display panel.

Vends 100 count gum, V-1 and V-2 capsules. Available with 1¢, 5¢, 10¢, 25¢ or 50¢ coin mechanism.

Removable cash box for easy collecting. Large capacity. Holds 1800 balls (100 count), 575 V capsules, 250 V-1 capsules and 80 V-2 capsules.

PRICE \$39.00 each with chrome front

WRITE, WIRE OR PHONE
BITTERMAN & SON
4711 E. 27th St., Kansas City 27, Mo.
Phone: WA 3-3900

"It's 30 in KCMO"

NORTHWESTERN Model 60 Bulk-Pak

Will not skip or jam because of specially designed wheel and housing. Holds 1,000 individually wrapped FLEER'S DUBBLE BUBBLE TAB GUM, the most popular in bubble gum. Wrappers include comics, fortunes and premium redemption.

Bulk loading.

BIRMINGHAM VENDING COMPANY
529 Second Ave., North Birmingham, Alabama
Phone: FAirfax 4-7526

Hong Kong Imports Hurt Trade: Price

ROSLYN, N. Y.—"Bulk vendors are slitting their own throats by loading their machines with the cheaper oriental imports," warns veteran manufacturer Paul Price, owner of the Paul A. Price Co., one of the oldest producers of bulk items in the business. "By leaning toward the Hong Kong manufacturers," he continued, "operators are discouraging the U. S. companies which feed them a steady diet of strong selling items for exploiting new ideas."

"You can't put over anything on a child," he explained. "Children know quality. They're good buyers who can see the difference. If they're dissatisfied with the charms they won't go back to that machine. Eventually, they'll stop buying bulk vending items completely."

Price says that operators fill the machine with charms from Hong Kong and then wonder why the turnover rate is low. "The quality is inferior," Price states, "and the child knows it. The detailing is unclear. Even the paint wears off quickly."

"Operators make their money from hot items such as the Batman craze, the Go-Go Rings and Scare-ems (specially treated plastic bugs, lizards and small animals that feel slimy), not from these cheap trinkets that fall apart as soon as they're dropped," Price continued.

On these fast-selling momentary items, the Hong Kong manufacturers cannot compete with domestic companies because of a three-month delivery period needed for shipping. "The kids go for fads," Price said, "and by the time the import item

reaches the U. S., the fad is over."

The hot items, however, are not enough to sustain business. Many of the U. S. bulk vending manufacturers are becoming discouraged with the present state of affairs and are consequently shying away from new investment. Several companies are reportedly steering clear of any heavy outlay of capital for bulk vending items, but are investing outside the industry.

Because of the high freight costs, the Hong Kong outfits cannot compete on mold items (charms which are made by in-

jecting hot plastic into a hollow mold). However, on assembled charms (those requiring gluing or painting), the Hong Kong manufacturers have cut sharply into U. S. sales.

Several U. S. manufacturers have taken on some imports to keep up with the competition. However, it is still the American items which account for the strongest sales. The Scare-ems and Batman rings remain Price's biggest and steadiest sellers. The Whamo Ball, an American-made product which he distributes, also enjoys strong sales.

Corp., Simplex International and Scribe Internationale Sales, Inc. Lava manufacturers lighting fixtures. Simplex markets the Simplex Camera line for export, and Scribe is involved with electronic learning systems and the new vender. The learning systems are expected to gross \$1½ milon for Scribe this year.

Scribe Markets a New Electronic Stamp Vender

• Continued from page 70

people are invariably without stamps.

Distribution

Scribe International Sales, Inc., is now lining up franchised distributors, with most appointments to date in the Mid- and Southwest. Recognized coin machine distributors are considered, company officials said.

The price of the machines to operators, it was reported, will be in the neighborhood of \$300 for the Model SI300 (three module) and about \$150 for the Model SI100 (one module).

Design features of the new vender include self-contained and interchangeable modules of the plug-in type; the necessity of no pre-packaging of stamps; use of special plastics and other materials to prevent mucilage build-up and stamp-sticking in the delivery train; use of micro-switches and dust-free electrical contacts; manually resettable circuit breakers; a jam-proof feature to prevent bending slot blockage; postal rate change adjustment feature.

The company also is stressing the following operational features of the machine:

The customer has at least two multi-transaction choices. For

example: In the three-module model, the machine might deliver 1-cent, 4-cent and 5-cent stamps. Operating at full value on a dime transaction, the machine can meet the customer's needs by dispensing either two 5-cent stamps or two 4-cent stamps and two 1-cent stamps. For a quarter, at full value, the customer may receive five 5-cent stamps or six 4-cent stamps and one 1-cent stamp. When the machine vends at 80 per cent value for a dime, the patron can have two 4-cent stamps or one 5-cent stamp and three 1-cent stamps.

Sensing Unit

The machine also boasts an out-of-stamps sensing unit which turns on an "empty" light; a special cutter shears that cuts across two-thirds of each perforation as stamps are dispensed, thus preventing stamps from falling to the ground and assuring a clean tear; an integral, five-digit, non-resettable counter which precludes tampering.

Said Wertheimer, "Today, consumer purchases of postage stamps exceed 1 billion dollars a year, making a ready market for stamp vending machines."

He said a national advertising campaign is planned.

It's a Long Suit in St. Looie

• Continued from page 70

fiduciary duty owning by plaintiffs to defendant."

Jury Must Decide

The relationships of Mark Koritz, Four Jems, Inc., and co-plaintiff Jason Koritz appears to be a matter that will be hammered out in court.

In denying a Koritz motion for summary judgment last fall (Billboard, Dec. 25, 1965), which was later refiled and denied once more (Billboard, June 18, 1966), Judge Meredith ruled "... that the admissions and interrogatories on file raise a genuine issue of fact as to what, if any, relationships among these parties developed between January 1962 and June 1964."

Meanwhile Koritz's original

charge remained unaltered: "... that subsequent to June 22, 1964, defendant acting by and through its agents, servants and employees wilfully and maliciously interfered with the contractual relations with the customers of the plaintiffs and did wilfully and maliciously induce said customers to breach their contract with the plaintiffs."

The case is not without interesting side issues. Some of which hinge on the question of fiduciary duty, which Koritz feels a matter for the jury. Another side issue is the matter of restraint of trade.

In a memorandum in support of his motion for summary judgment, in reply to Ford's motion

(Continued on page 76)

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JUKEBOX HIT PICKING took new form at the recent World Teenage Show at McCormick Place in Chicago. At the Pepsi-Cola booth, World Wide Distributors provided a jukebox for link-up with a large, illuminated blow-up of the WCFL Radio "Sound 10 Survey." As the teens selected a tune on the jukebox, the corresponding tune blazed on the chart blow-up. Cardboard cut-outs are of WCFL VIP's (from left) Jim Runyon, Joel Sebastian, Dick Williamson, Jim Stagg, Ron Britain and Barney Pip.

No Beatle Ban on Boxes

By PAUL ZAKARAS

CHICAGO—Beatle banning, ballyhooed as the latest national fad, fell flat on its face in the jukebox side of the record business. A Billboard spot check of a number of one-stops and operators around the country revealed that the "crusade," sponsored by several deejays who had read an erroneous story in a teen magazine, had only a marginal affect on jukebox programming.

The Beatles' quick apology for any misunderstanding they might have caused and the subsequent clarification of John Lennon's statements to a London newspaper reporter (which had been used out of context by the teen publication) appeared to have nipped the furor in the bud and killed the controversy before it could really get started.

Jerry Pergament of Budesco,

a Miami, Fla., one-stop, summed up the typical industry reaction to the situation by saying: "Most operators thought it humorous that something could be blown out of proportion like that. It didn't affect their programming the least bit."

Virgil Lugar of Music Center, a one-stop located in Birmingham, Ala., where the "ban the Beatles" cry was first heard, told Billboard that "it might have affected programming if there would have been no retraction. As it was, there wasn't enough time for anybody to start taking records off jukeboxes, or to stop ordering more Beatles' records. The whole thing sort of blew over." He added that the radio station which had been organizing a mass burning of "Beatlemania" had called off the event

after Lennon apologized and after the British reporter who interviewed him told a U. S. disk jockey that the story had been "completely misinterpreted" in this country.

Ken Kerr of Lucky Coin—a New Orleans operating firm—said that "most people took it with a grain of salt. If the controversy would have continued I might have hesitated about putting more Beatles records on the jukeboxes. No locations asked me to take any records off, however, and the situation was over too quickly to make any difference in our purchases."

Chet Kajeski, of Martin and Snyder one-stop in Detroit, said "there was some talk about Lennon's comments but no adverse reaction. Their new single 'Yellow Submarine,' is selling much better than some of their previous things. I don't think anybody paid much attention to the ban attempt."

Eric Bernay, of A-1 Sales in New York, said that "one operator, and he is an extremely religious person, told me he wasn't going to purchase the new Beatles' release. The others didn't say much about it. After all, the Beatles sort of established jukebox history a while back. I can't remember any other situation where six or seven releases, all by the same artist, were all on the box and were all working well. This has created a lasting impression with many operators."

Joe Ceddia, of Lormar one-stop in Chicago, said that "some Chicago operators are not putting the new Beatles' number on their boxes, and some said they had been asked to take the Beatles off. But all this is very much in the minority and that new thing of theirs, 'Yellow Submarine,' is selling very big."

Frank Fabiano, Indiana operator who has many locations in rural St. Joseph's Valley, said that "a few locations did not want me to put any more Beatles' records on—but this was not a widespread reaction and I'm sure the whole thing will be soon forgotten."

However, the crusade is not entirely forgotten yet. A Pennsylvania legislator, State Sen. Robert E. Fleming, introduced a "ban the Beatles" resolution into the Legislature and urged all operators in the State to remove the foursome from their jukeboxes. Latest reports from that area indicate that operators are not willing to strain international relations by slighting the British celebrities.

MOA Member Signed Daily

CHICAGO — The Music Operators of America is signing up new members at the rate of one firm a day. The association, in the midst of a concerted drive for new members, has signed up 160 in the past few months. The goal is 250 by trade show time Oct. 28-30.

Signed during the past eight days were W. Claire Ingram, Hays, Kan.; Stehr Vending Co., Sparta, N. J.; Melody Music, Lake Charles, La.; One Stop Record Shop, Inc., New Orleans; Diamond Music Co., Roosevelt, Utah; Scott Music, Inc., Lander, Wyo.; Falcon Automatic Inc., Tucson, Ariz.; C & W Music Co., Boonville, Mo. and I. F. LaFleur & Son, Inc., Devils Lake, N. D.

2D BLUEBOOK SEPTEMBER 17

CHICAGO—The second edition of the Billboard Bluebook of used and reconditioned coin machine prices will be included in the issue of Billboard dated Sept. 17. The first edition of the price index appeared in last week's Billboard. Prices listed represent the mean of coin machine price quotations for the month. Quotations are obtained from selected, franchised distributors throughout the U. S.

service to the industry at both the operator and distributor levels. Both must realize that these quotes are the average from various regions throughout the country."

Trucano said the Bluebook

(Continued on page 74)

Enthusiastic Operator Reaction To Appearance of BB Bluebook

CHICAGO — The nation's operators waxed enthusiastic last week about the appearance of Billboard's monthly Bluebook of used and reconditioned coin machine prices.

The price index, based on quotes from cooperating franchised distributors from through-

out the U.S., reports the monthly mean on nearly a thousand jukebox, amusement game and vending models actively traded. It will appear next in the Sept. 17 issue.

Declared Deadwood, S. D. operator John Trucano, "This new Bluebook is an outstanding

'CAN-DO' SERIES

Location Contract Strategy for Operators

We present the first in two articles dealing with one of the operator's most vital business tools—the location contract. It is another in our current series of "can-do" business features for operators. Part II, to be presented next week, will cover contract limitations, pitfalls and will include sample contracts.—Ed.

By S. JOHN INSALATA

The use of location contracts is a growing practice among a variety of large, medium and smaller business firms. This greater use of written agreements is a development of our times. It is partly a response to the increasing complexity of operating even a smaller business today. The swiftly altering patterns of our society, wherein a business establishment may undergo considerable change in form or even become extinct in a short period of time, has given added impetus to the use of these formal agreements.

Other factors have also contributed to the increased use of location contracts: greater sophistication of small businessmen; the desire to provide protection against price fluctuation and the bankruptcy rate in some types of enterprises.

Looking at the situation frankly, the day when a handshake was sufficient to seal the bargain has long since passed for most businessmen. Fair and formal written contracts are both desirable and increasingly customary.

What is a location contract?

Perhaps the best way to explain what constitutes a location contract is simply to say that a location contract corresponds to what businessmen often used to describe as a lease of space, a concession agreement or concession-type lease. It is an agreement by one place of business to allow another business to place something on its premises, provided certain conditions (normally including a rental or commission measured by a percentage of the profits of the concession) are met. Location contracts could be used for businesses ranging from rack merchandisers to tube testers and from penny gum machines to background music.

The importance of contract strategy.

Although the use of contracts is becoming more common, and although the legality of such agreements has been discussed in articles from time to time, comparatively little has been done on the subject of the use of contracts—or what we would call contract strategy. Intelligent use of location contracts can be encouraged by promoting understanding by businessmen of these three elements of contract strategy:

1. Contract goals—what is to be accomplished.
 2. Contract pitfalls—what is to be avoided.
 3. Contract limitations—what a contract is not.
- Contract goals.

There are some things a contract just cannot do for you, so the first point to get clearly is what are practical contract goals and what are unrealistic or impractical objectives. The goals to follow are both legal and, from a business point of view, desirable. And it might be useful to insert at this point that the idea that an exclusive agreement is illegal is not true. An exclusive contract, as such, is legal if it is supported by adequate consideration, extends for a reasonable period of time and is not coupled with some other objective which itself is illegal.

Now to our goals. The ideal location contract should:

1. Prevent misunderstanding. Both parties to the agreement should be able to determine what they are supposed to do and what they are supposed to receive through a simple reading of the contract—with little additional explanation required.
2. Head off trouble. Contracts should assist in preventing problems—not create problems. If experience shows that certain questions or problems are likely to arise within the course of the business agreement, they should be dealt with expressly in the contract.
3. State all essential features. A contract represents a statement of all essential terms, obligations, promises, etc., of the parties. Review the agreement to be certain that this is the case.
4. Prevent eviction. The contract should be fair but firm in its commitments. The mere reading of the agreement should be sufficient to deter the location from arbitrarily or unfairly removing your machine. A good contract is, in this respect, the same as a good insurance policy.
5. Protect against sharpies. So-called sharpies who attempt to induce your locations to breach their contracts with you and buy a location-owned machine or put in another operator-owned machine may find an added and insurmountable obstacle in the form of a well-written location contract.
6. Provide for all reasonable contingencies. What constitutes a reasonable contingency varies from location to location and from region to region. For instance, in a given community, depending on the climate, what would amount to a disaster clause to outdoor machines might be in order.
7. Protect your investment. A number of standard contract provisions have a direct bearing upon the investment you have made by placing equipment on the premises (and possibly through other services such as redecorating the equipment area or loaning the location funds).
8. Limit your liabilities. A contract should spell out the limits of your liabilities. Don't agree to liabilities just to please the location while you are thinking to yourself that the time will probably never come for you to live up to your promised action.

The ideal location contract should contain the following key coin machine clauses:

(Continued on page 77)

Mayors' 'No' Vote Called Unsound

HURLEYVILLE, N. Y.— Faulty reasoning was the key factor in the New York State Conference of Mayors turning thumbs down on the bill that would have licensed coin machine operators under the State's general business laws, according to Mrs. Millie McCarthy, president of the New York State Coin Machine Association. The mayors' organization was instrumental in the bill being vetoed by Governor Rockefeller.

One of the numerous amendments to the bill was a section prohibiting the licensing of a coin machine company if an officer, partner, director or stockholder owning 10 per cent or more of the outstanding shares of stock has been convicted of a felony within 10 years. This amendment was added because the association thought it would further tighten the legislation by cleaning up the industry. We believed law enforcement officials would find this favorable, Mrs. McCarthy said.

Instead, Donald Walsh, chief counsel of the State Conference of Mayors, speaking for the organization, said, "It would throw the door wide open to felons." He noted that six felons, each owning 9 per cent of the shares of a company, would own 54 per cent of the stock (controlling interest). "Can you possibly imagine such reasoning?" Mrs.

McCarthy said in a letter to Billboard. "But it's all right for one felon to own the whole blasted thing right now without looking for five more cohorts to gain only 54 per cent of it."

"He couldn't possibly understand our business," she continued. "Most of ours are three—possibly four-man operations. What would our business do with six felons plus the good men to own the other 46 per cent."

However, Mrs. McCarthy reiterated that the bill's downfall lies solely in the lap of Governor Rockefeller, who had the final say. "I blame the governor," she said, "for the bill—as against this ridiculous statement against it."

"Most laws have some loopholes," she added, "and if they saw this as being a method to get around the bill, why didn't they suggest or even say something before the bill was killed? If there is a possibility that such a thing could happen some day (the bill's passage)—then an amendment could be passed to cover a loophole. After all, the measure wasn't taking effect until 1967 anyway. Furthermore, show me any measure the government has ever passed—compensation, unemployment insurance, medical care, etc.—that someone didn't find a way to collect—that was not really in-

HOW NIMS PITCHES FOR MEMBERSHIP

NEW ORLEANS — Bob Nims, owner of A.M.A. Distributors here, is a district chairman in the current Music Operators of America membership drive and has been quite successful in recruiting unaffiliated operators. Here's how he places the principle of trade association membership before operators in the area: "There are naturally always going to be differences between operators in any one territory, and this is basically what keeps operators from joining with others for their mutual benefit. It doesn't follow that you must work against all other operators in the country because you spend every waking hour doing just that in the area of your business. You have common interests which are vital to your future welfare, and should take the positive attitude toward promoting them. Join the MOA!"

tended in the law. Nothing is absolutely loophole-proof. That is why we have courts and lawyers.

"But this is the wildest thing I ever heard—especially when he says 'wide open to felons' as though six felons who could get together were easy to come by."

In a memo on the vote, Rockefeller said that his reasons were similar to those he used in kayoing the bill in the past two times. However, the State Chiefs of Police, who were staunchly opposed to the licensing bill in 1964, sponsored it this year because of the amendments.

Montooth Names Three Chairmen

PEORIA, Ill.—Les Montooth, Music Operators of America vice-president and chairman of the association's membership drive in District Six, has named co-chairmen in for Wisconsin, Indiana and Ohio.

Chairman for Ohio is Bill Hurlinger of Delphos, a past vice-president of MOA and secretary-treasurer of the Northwest Ohio Association. In Indiana, Montooth named Mac McQuivey of South Bend. And in Wisconsin, Lou Glass of Modern Specialty Co. in Madison as State chairman. Illinois is being chaired by Bob Vihon of Empire Distributing, Inc., Chicago.

The drive concludes at the MOA show in Chicago Oct. 28-30. "We want to beat out all other districts," Montooth said.

Masters, Lee's Summitt. Since its inception in 1947, John Fling has headed the group. Fling, now president emeritus, was also at the meeting.

Other officers installed were: Gerald Wilson, Chillicothe, vice-president; Art Hunoldt, Trenton, secretary, and Bill Welch, Trenton, treasurer.

Remember the good old days? When coinmen chartered trains to trek to the big show in Chicago? The spirit seems to be reviving!—ED.



PEACH STATE DISTRIBUTING CO. is the latest addition to the Rowe Manufacturing line-up of distributors. The company will handle Rowe's full line of vending machines in Central and Northwest Georgia and South Carolina. Shown is Peach State's vice-president, Albert Hawkins.

Rowe Adds Background Music, Vending Distribbs

WHIPPANY, N. J.—Rowe Manufacturing Co. has announced two new additions to its list of distributorships. One will handle Rowe's vending products, while the other will distribute the company's Customic background music systems.

Peach State Distributing Co. has been appointed Rowe distributor for central and northwest Georgia and the state of South Carolina. The company, founded in 1950, will carry the full line of Rowe Vending equipment. Jack Harper, Rowe's president, called Peach State "one of the most progressive in the country." Its parts department, based in Atlanta, sells throughout the nation.

The distributorship has offices in Macon, Ga. (Peach State Music Co.), Atlanta (Peach State Distributing Co.) and (Peach State Trading Co.).

According to its vice-president, Albert Hawkins, a full schedule of service schools and training seminars will be made available for operators in the area.

Rowe's other appointment, Mar-Tab Vending, will serve as Customic distributor in Miami and Fort Lauderdale, Fla.

Sol Tabb, president of the company, said the background music system will round out his coin machine business. His company operates 3,500 pieces of

audio-visual equipment, phonographs, vending machines and games in 1,700 locations.

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Missouri Association to Meet at the MOA Conclave

MOBERLY, Mo.—In their regular meeting here last week the Missouri Coin Machine Council voted unanimously to

hold their next regular meeting during the 16th annual convention of the Music Operators of America at Chicago's Pick-Congress Hotel, Oct. 28-30.

This will mark the first year for such a move by the 19-year-old Missouri organization, now under the leadership of Lee's Summitt operator John Masters.

Additionally, the Missourians are securing a table for the banquet that traditionally climaxes the MOA convention. But some, who are also in various phases of vending such as vice-president Gerald Vinson of Chillicothe will be staying on for the NAMA convention at McCormick Place.

Overlapping

"We're very pleased that both conventions are overlapping each other this year," Masters related, in explaining the thinking behind the organization's plans to attend the Chicago events as a group.

As things stand, the Missouri operators may go by train. "Both of the fast Santa Fe trains make stops in some of the northern towns in Missouri," Vinson said. "We're thinking of meeting at some point and making a real trip of it," the veteran Chillicothe operator noted. "Perhaps we'll charter a railroad car."

A committee meeting will be held Oct. 4 in Chillicothe, normally the regular meeting date for the organization, at which further plans will be mapped out for the group's MOA trip.

Other than its MOA plans, the organization's business here revolved mainly around the installation of its new officers. Installed as president was John



GO-GO IS NOT GONE. This lithe lass graces a going jukebox go-go location in Cincinnati, Ohio. It was given opening impetus some time ago by Clinton Shockey of Royal Distributing Co. and Bert Davidson of Wurlitzer. Along with scenic improvement, bar business spurted fantastically.

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when answering ads . . . Say You Saw It in the Billboard

The Rock-Ola Line Is a Very Good Line: Distributors

CHICAGO—A reporter usually gets two answers when asking distributors—and even operators—what they think of a new jukebox. One answer will be for publication, and will usually be an innocuous, complimentary comment. The other has to go unquoted. It's that honest criticism "that's not for publication."

However, in surveying Rock-Ola distributors last week for their reaction—on and off the record—to the now completely introduced Rock-Ola jukebox line, we found unanimous and apparently genuine enthusiasm.

Since June, Rock-Ola has introduced the phonographs in three sizes and price ranges. The three-model introduction follows what company executive vice-president Ed Doris calls the "full-line" concept. The first model was the line leader, the Model 43 Grand Prix/Imperial, 160-selection unit, premiered in New York and New Orleans dis-

tributor showings in late May and introduced formally to the industry in early June. The second model, also a 160-selection phonograph, was officially introduced last week. It is designated GP/160, Model 432, size and price smaller than the Imperial. The third model, the Coronado, compact, 100-selection, model 431, rounds out the line.

The most common comment gathered from Rock-Ola distributors is related to the model 432, how it now enables them to compete in the middle price "We can now compete with anybody," said A. L. Ptacek, Manhattan, Kan., distributor and Music Operators of America vice-president. "We have always been in a good position on the high and low ends; now we are covered in the middle. We now have the most complete line that we have had the privilege of handling."

Ptacek is convinced that it is important to have a 160-selection jukebox in two price and size ranges, for operators demand it.

Ptacek added that the units are selling well.

Declared Eli Ross, Ross Distributing, Inc., Miami: "We have the first two models and are eagerly awaiting the third. In this market, operators tell us that this Rock-Ola line 'is the best thing going.'" Ross said he'll probably schedule a full-line showing in late fall or early winter.

Pete Geritz—known as the distributor who usually speaks his mind honestly—said that operators are frankly pleased with the three look-alike models. Geritz, who owns Mountain Distributors in Denver, allowed that he was even a little pleased himself.

Nebraska Association Arranges Fall Meeting

NORFOLK, Neb.—The Coin Operated Industries of Nebraska (COIN), the State-wide association of coin machine operators, will hold its fall meeting here Sept. 10-11.

The announcement came last week from association secretary-treasurer Howard N. Ellis, a long-time supporter of the State group and a stalwart in the national association, the Music Operators of America.

On the business side of the

convention, a mechanic's training seminar will be conducted by one of the major jukebox manufacturers in conjunction with the meeting on Sunday, commencing at 12:30 p.m.

That meeting will be followed by a refreshment hour at 4 p.m. and a dinner at 5 p.m.

On Saturday, the group will be guests at the Madison Races, where the association will feature a race and present a blanket to the winning horse.

BB Bluebook Enthuses Ops

• Continued from page 72

will prove helpful in his elaborate inventory system.

"Why has it been so long in

coming?" wondered J. Harry Snodgrass, chairman of Servomation of New Mexico, Inc. in Albuquerque. "My Billboard hasn't arrived yet, but let me congratulate you in advance—before I even see the list. The industry has been sitting with absolutely nothing to use when, COIN—Price Index . . . w b say, a tax assessor walked in the door. I'm glad to see the price list—very glad."

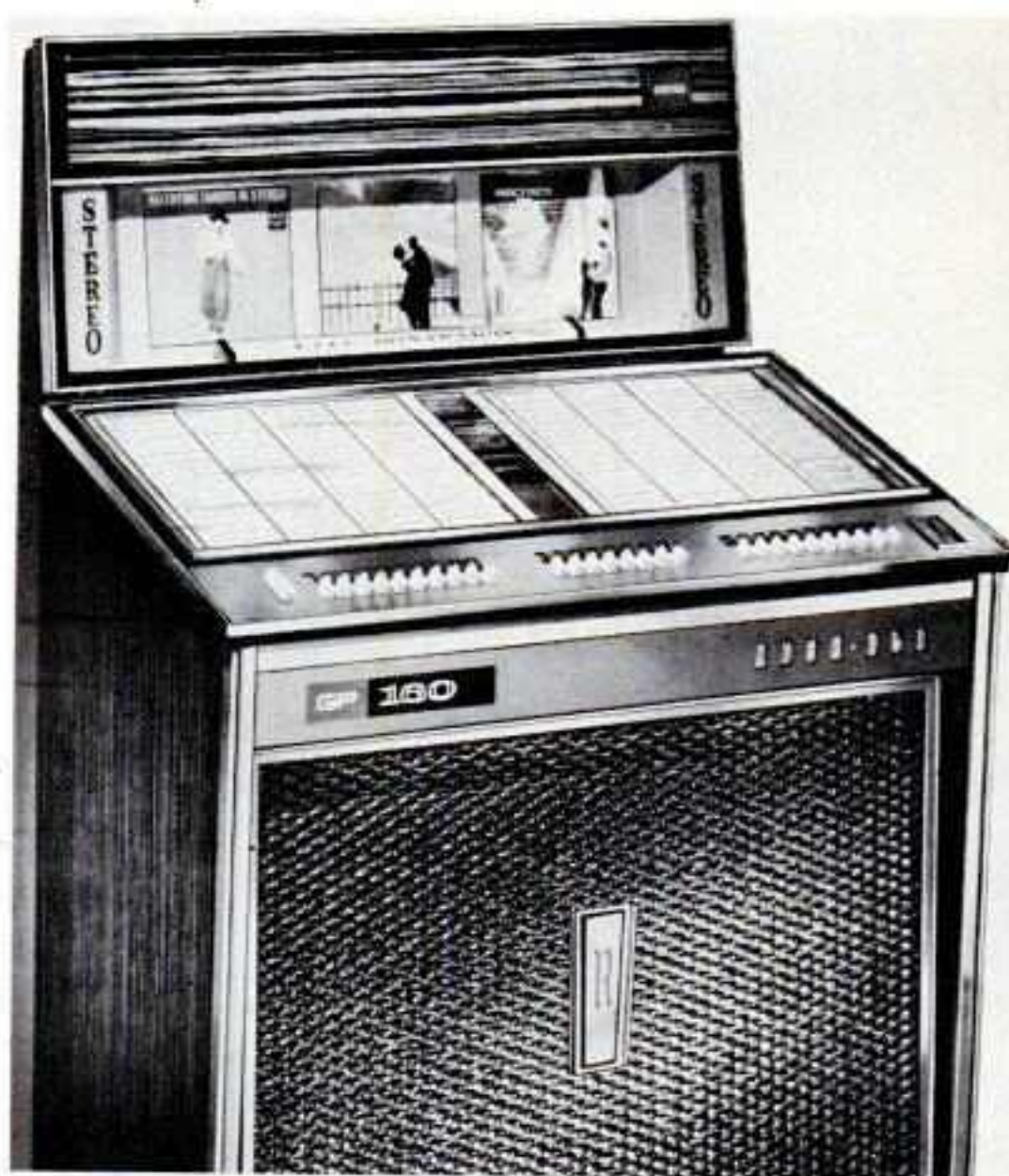
From Albert S. Denver, Lincoln Vending Corp., Brooklyn, N. Y., came the comment: "I think this new price list will be beneficial to the operator—and it could prove to be beneficial to the distributor as well. Factors such as shipping distances, etc., must be taken into consideration, of course."

Observed Frank R. Fabiano, Fabiano Amusement Co., Buchanan, Mich., "I'm glad to see you again have a price list. I have studied it and find it very fair. The phonograph prices appear to be particularly accurate."

"Most operators favor a Bluebook of prices," said Clinton S. Pierce, C. S. Pierce Music Co., Broadhead, Wisc. "I personally think it will be very helpful. It gives us something to refer to, and that is very essential. It's like the automobile Bluebook."

"Also," Pierce continued, "The Bluebook gives us a general guideline for property tax purposes. Take us, for example. We pay property taxes in over 100 different localities. We have to send in evaluations of equipment to all these offices—which we did this year on the first of May. When the assessor challenges us, we've had nothing to show where we came up with the price. Now we have the Billboard Bluebook. I'm very glad to see that Billboard has taken

NEW EQUIPMENT



Rock-Ola Manufacturing Corp.—GP/160 Phonograph

Now in delivery by Rock-Ola Manufacturing Corp., Chicago, this new GP/160 phonograph, companion 160-selection model 432 to the GP/Imperial 160-selection model 433 introduced several months ago. Medium price and size in the three-model Rock-Ola line (see smaller model below). Stereo or monaural, with 33 $\frac{1}{3}$ and 45-r.p.m. record intermix. LP pricing optional.



Rock-Ola Manufacturing Corp.—Coronado Phonograph

Compact model 431, a 100-selection unit to complete the Rock-Ola Manufacturing Corp. "full line" of phonographs. Stereo-monoaural operation with 33 $\frac{1}{3}$ and 45-r.p.m. intermix. LP pricing optional. Coronado and GP/160 (see above) are being unveiled to operators at special distributor showings.

the initiative in this."

Ted Nichols, Automatic Vending Service, Fremont, Neb., said, "I'm surprised and pleased to see the Billboard Bluebook. Sometimes we operators are completely in the dark on prices. This will help give us direction."

Les Montooth, prominent Peoria, Ill. operator, said: "The price index will be a valuable aid to the operator and I'm glad to see that you are publishing it."

Said Amelia Millie McCarthy, Catskill Amusements, Inc., Hurleyville, N. Y.: "The Bluebook is a very good idea."

"I like it. It will help us a lot," offered Harlan Wingrave, Emporia Music Service, Emporia, Kansas. "It gives us a guideline and important overall picture on used equipment."

"To the operator buying a route and to the operator evaluating equipment for property tax purposes, the Bluebook is a good guideline," said William N.

Anderson, Jr., Broom & Anderson Amusement Co., Logan, W. Va. "I'm glad to see you've come out with a price list."

DO YOU RECALL THE JONES DISK

LOS ANGELES — Finders/Seekers Research Service, preparing a biography and discography on the life, works and records of the late Spike Jones, is looking for an obscure recording entitled "All Hail to Coincigie Tech." The record was distributed to the delegates at a coin operator's convention in Chicago in 1947. If you have this rare recording pushed into a corner of your library, contact the Coin Machine Editor, Billboard Magazine, 188 W. Randolph Street, Chicago, Ill. 60601.

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OVERHEAD MODEL
(Natural finish hardwood cabinet)

• Two-faced. Scores 15-21 and/or 50 pts. **\$169.50**
F.O.B. Chicago

NEW SIDE-MOUNT MODEL
(Walnut Formica finish—easy to clean)

• Scores 15-21 and/or 50 pts. Also 15-21 pts. only. **\$249.50**
F.O.B. Chicago

EACH model also has these features:
• 10¢ 1-player or 2-player by simple plug switchover. Also 2 for 25¢ play.
• "Game Over" light flashes on at end of game.
• Easily serviced.
• Large metal coin box—holds \$500 in dimes.

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2845 W. Fullerton, Chicago, Ill. 60647
Phone (312) 342-2424

BILLIARD SUPPLIES

5 oz. Belgian Bumper Pool Balls, set of 10, \$9.00. Others \$5 up
2 $\frac{1}{4}$ " 15 Belgian numbered and 2 $\frac{3}{8}$ " Cue Balls. Set. . . \$19.95
2 $\frac{1}{4}$ " Balls, 1-15 w/Q Ball. . . \$10.00
57" Cues—str., \$2.95 ea., \$33 dz.
57" Jointed Cues. . . \$5.50 up
Heath and A.B.T. Coin Chutes.
Complete line. Write for new list.

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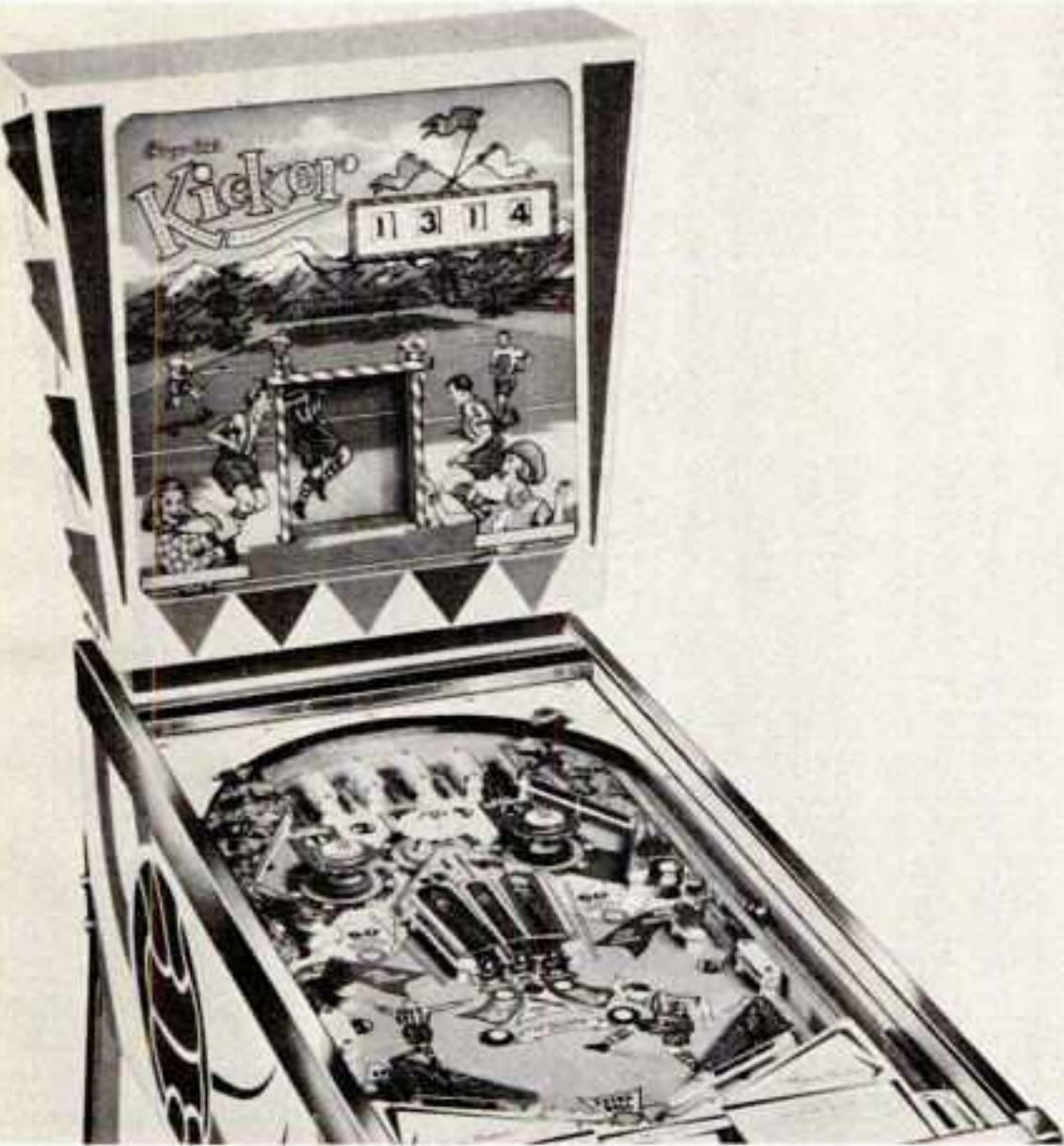
PHILADELPHIA • STOCKHOLM • PARIS • TOKYO • LOS ANGELES • ST. LOUIS
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NEW EQUIPMENT



Bally Manufacturing Co.—Four-Player Flipper

Introduced last week by Bally Manufacturing Co., Chicago, a new four-player flipper game called Campus Queen, featuring three free-ball gates. They are arranged along the right side of the "dynamically off-center playfield." The bottom gate swings open when targets one, two and three are struck, awarding a free ball and adding 100 points to that player's score. The top gate may be opened two ways: either by striking targets four or five when lighted or by striking the extra "tricky" target no. 6 when lighted. The middle gate opens when targets one through five are struck while illuminated. (This gives the player the option of either shooting through the top or middle gates—each worth 300 extra points and an extra ball.) Playfield resets to first-coin condition when a ball escapes through a gate or out-hole—bringing to the game one-ball skill appeal. Unit has the improved "bingo-style" score motor and is available with one, two or three coin chutes in any desired combination."



Chicago Coin—Kicker One-Player

Chicago Coin introduced another in its renewed line of flipper games. This single-player, called Kicker, features a new concept called "center scoring targets." Unit has three scoring lanes with captive balls in each lane, with scoring values from 10 to 100 points—plus special. Unit also features six lanes, numbered one through six, which, when lighted, change top center lane to "special" status—and the center scoring target becomes "special" at the same time. Two kick-out holes score 50 points and offer an extra ball when lighted. Animation is provided by a three-dimensional soccer player who kicks ball across the field. Choice of standard or add-a-ball models.

Bathrick Case Appealed

ALBANY, N. Y.—A Lockport operating company has taken its case against the imposition of the New York State sales tax on receipts to the Appellate Division in Albany.

Bathrick Enterprises, Inc., which owns about 150 machines, mostly in Niagara County, dissatisfied with an earlier ruling by Albany Supreme Court Justice Ellis J. Staley Jr. filed the appeal.

A jukebox is not a place of amusement and, accordingly, receipts are not subject to the 2

per cent tax, argues the company.

Justice Staley, now an associate justice of the Appellate Division, agreed with this contention. He held, however, that the rule of tax on "every retail sale of tangible property" applied, since the general public was invited to use the devices for amusement purposes. A license given to the public to use amounted to a sale, the jurist held last April in dismissing the suit against the State Tax Commission.

Struve in Expansion

LOS ANGELES — Pres Struve, president of the Struve Distributing Co., Los Angeles, announces an expansion and remodeling program for his Los Angeles branch office, 1403 West Pico Boulevard.

Struve, who has distributing branch offices here, Phoenix, Denver and Salt Lake City, also announced he will move his headquarters to Los Angeles "to better cope with the widening Los Angeles coin machine market."

The remodeling program calls for work in the showroom, the installation of an air-conditioning system, new fixtures and carpets and remodeling of the business office. Also scheduled is face-lifting for the building front. New signs will dress the facility.

"With Los Angeles fast becoming the center of the coin machine market," Struve said, "it becomes more important to locate here." Struve had spent most of his time in Salt Lake City, but now plans to have his main operations here. Struve is living in Redondo Beach.

Personnel Shifts

He also announced several personnel shifts, including Mrs. Ferd Tuttle, controller, who will transfer from Salt Lake City to Los Angeles; Seymour Abrams has been appointed credit manager; Jim Lawless, vending sales representative in Denver, will transfer to Los Angeles; Warren Tildenquest has been appointed sales representative, music and vending operations, and will cover Long Beach, Gardena and

Eastern Leases

PHILADELPHIA — Eastern Music Systems Corp., distributor of coin-operated phonographs and vending equipment, has leased a building at 1720-26 Callowhill Street as an adjunct to its headquarters at 334 North Broad Street, Philadelphia.

ROSEN TO PICK DISTRIBUTORS AT MOA MEET

PHILADELPHIA—Introduction of the New Cinejukebox at the Music Operators of America show in Chicago in October by David Rosen will also mark the selection of distributors to handle the new machine.

Rosen, who is the exclusive United States distributor for the new audiovisual machine being manufactured by Innocenti in Milan, Italy, said that he has purposely withheld appointment of distributors until all the testing is in.

Presently, Rosen has been selling and renting machines that carry out the concept of coin-operated audio visual play. Rosen said that he made no promises and no appointments of distributors—"not even for my own territory."

Rosen underscored the fact that he will hold fast to his principle of selecting only industry members as distributors.

"Only established coin machine distributors, or operators with a full knowledge of the coin machine business, will be considered for exclusive territories to distribute the new Cinejukebox," said Rosen. "They are in the best position to do the kind of job necessary, and at the MOA show they will have an opportunity to evaluate the new machine and what it has to offer."

Seeburg Eng. Elect.

ATLANTA—Kenneth Baxter, chief specifications engineer for the Seeburg Corp., has been re-elected vice-president of the Society of Reproduction Engineers by the society's board of directors at a meeting here recently. The society has 5,000 members.

San Diego, and Kent Larsen, former vending and music sales representative in Salt Lake City, will manage the Phoenix branch office.

Struve also anticipates adding additional service personnel with the increase of business.

RECONDITIONED SPECIALS GUARANTEED IN STOCK—SUBJECT TO PRIOR SALE

PIN BALLS—BOWLERS—ARCADE

BALLY		UNITED BALL BOWLERS	
THREE-IN-LINE, 4-PI.	\$260	TEAM MATE	\$195
SHEBA, 2-PI.	310	FALCON	195
HARVEST	250	SAVOY	195
BIG DAY, 4-PI.	340	TIP TOP	195
BULL FIGHT	275	DIXIE	180
50/50, 2-PI.	350	CLASSIC	265
DISCOTHEQUE, 2-PI.	365	FROLIC	295
TRIO	310	7 STAR	305
MAGIC CIRCLE	290	HOLIDAY	325
WILLIAMS		TROPICS	365
BIG INNING	\$245	ALAMO	365
OH BOY, 2-PI.	205	CHICAGO COIN BOWLERS	
CHICAGO COIN ARCADE		KING	\$210
ALL STAR BSBL.	\$225	QUEEN	210
BIG LEAGUE BSBL.	350	PRINCESS	265
CHAMPION RIFLE RANGE	275	CONTINENTAL	315
Southland LITTLE PRO	\$155	ROYAL CROWN	365
		GRAND PRIZE	450

Bally ALL-THE-WAY, \$250

CHICAGO COIN'S TOP BRASS, \$250



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Billboard's COIN SECTION

Music—Vending—Amusement Games

THE BILLBOARD BLUEBOOK OF USED & RECONDITIONED EQUIPMENT PRICE INDEX APPEARED IN THE AUGUST 20, 1966 ISSUE OF BILLBOARD.

Index contains complete listings of candy, cigarette, coffee, cold drink, pastry and sandwich venders, audio-visual equipment, phonographs, flipper games, pool tables, shuffleboards, bowlers and shuffle alleys, arcade equipment and kiddie rides. This handy, easy-to-remove price index will appear in the third issue published each month and in Coin subscriber copies only.

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EXPORT TO CANADA

Vending Jumps, Music and Games Drop in First Quarter

WASHINGTON—Export of new U. S.-made vending machines to Canada increased markedly during the first quarter of 1966 compared to the same period of 1965.

Meanwhile, in terms of the same comparable periods, shipments of new jukeboxes and games to Canada from the U. S. fell off significantly.

Figures released by the U. S. Department of Commerce show dollar volume of vending machines shipped during the first

three months of 1966 to be \$750,010, compared to \$381,227 last year. New phonographs shipped north of the border for the period totaled \$131,736 in dollar volume compared to \$182,012 for the same 1965 period. Amusement machine dollar dropped from \$190,402 for the first quarter of 1965 to \$118,382 this year.

Declines

The jukebox and game export figures have shown steady declines during the first quarter periods since 1964. In that year, \$307,853 worth of jukeboxes and \$277,842 were shipped to Canada during the first three months.

Total value of phonographs and games shipped January-March of this year was \$250,118 compared to \$372,414 last year and \$585,695 in 1964.

Value of all coin-operated equipment (jukeboxes, games and vending machines) shipped during the first quarter was \$1,000,128 compared to \$753,641 in 1965.

Month-by-month figures on Canadian exports:

MUSIC

1966	
January	\$ 57,960
February	22,850
March	51,196
Total	\$131,736

1965	
January	\$ 35,795
February	76,386
March	69,831
Total	\$182,012

1964	
January	\$ 60,136
February	163,377
March	84,340
Total	\$307,853

GAMES

1966	
January	\$ 59,889
February	36,188
March	22,308
Total	\$118,382

1965	
January	\$ 14,978
February	61,866
March	113,558
Total	\$190,402

1964	
January	\$ 96,346
February	80,134
March	101,362
Total	\$277,842

VENDING

1966	
January	\$154,572
February	216,722
March	378,716
Total	\$750,010

Next week: Japan.

City Seeks Stiff Minor Ordinance

ANNAPOLIS, Md. — The Anne Arundel County Council is considering pinball legislation, making both the proprietor and any person under age 18 using the coin-operated game machine liable for a \$1,000 fine and six-month imprisonment.

If passed at the council's session Aug. 15, the legislation would toughen up the present law which provides for a vague series of suspensions for violating storekeepers and the remanding of the youth to juvenile authorities.

The bill is part of an over-all "get tough" policy here against delinquency.

Add-a-Ball Games Legal And Licensed in Italy

CHICAGO — U. S. flipper game manufacturers have been shipping "modified" add-a-ball games to Italy at an increased rate in the past several months.

The Italian situation, somewhat confused by several different interpretations of a 1965 law which banned free play machines, appeared to be better

than ever with the introduction of flipper game licensing on a local level.

According to current law, location owners apply for a license for each machine they own. The machine must meet the specifications of Italian law and costs the location an annual fee of between \$80 and \$100.

Conform

The games, according to a major international distributor, must undergo slight mechanical alterations in order to conform with Italian law. Locations seeking licenses, he said, must furnish authorities with a brochure of the machine to be licensed—and specifications on the brochure must meet Italian legal requirements.

Bally, Williams and Gottlieb all indicated to Billboard that Italian trade is "normal" once again. Bally spokesmen said they had been shipping their "Gold Rush" model (which is add-a-ball adaptable) to Italy until they ran out of stock. Company officials said they will be shipping again as soon as they have a new add-a-ball game ready.

U. S. export figures over the past several years indicate that sales of new game equipment to Italy dipped considerably during 1965. Total new game exports in 1965 were only \$562,203, less than half the 1963 total of \$1,558,033.

Official Word On Trimount And Bally Mfg.

CHICAGO—Paul Calamari, sales manager of Bally Manufacturing Co., officially announced last week the appointment of Trimount Automatic Sales Co., Boston, as exclusive Bally distributor in Massachusetts, Maine, New Hampshire, Rhode Island, and Vermont. (See Billboard, Aug. 20.)

"From a perhaps purely sentimental point of view, all of us at Bally are happy to be associated again with David S. Bond, founder of Trimount and active in current management of the company," Calamari said, "for he is one of the elite corps of distributors whose experience dates back to the historic 'Ballyhoo' days."

The distributor executive staff also includes Irwin Margold, vice-president, and Dan Brown, general manager. Bob Jones, formerly with Redd Distributing Co., is sales representative for western Massachusetts, Rhode Island and Vermont. Dave Riskin handles eastern and south-

ern Massachusetts, Maine and New Hampshire.

Service manager is Ed Maloney, parts manager is Ben Freedman and Gil Lawrence is vending service manager.

It's a Long Suit in St. Looie

• Continued from page 71

for summary judgment Koritz argued "... that on or about the 5th day of November 1964, plaintiffs attempted to order gum from the defendant and said order was refused. . . ."

Ford, on the other hand, insisted "... the date of this refusal is stated as November 5, 1964, long after the franchise agreement was canceled. . . ."

Unbranded Merchandise

Fiduciary duty surrounds another side issue, the charge by defendant that "... unbranded gum started to appear in the self-service machines, mixed in with defendant's branded gum. . . ."

Koritz replied "... the operator under the contract with the Ford Co. was Mark Koritz and not Four Jems, Inc. It is possible, however, through inadvertence that unbranded gum became commingled with Ford Gum products."

Count II of Koritz's suit is something else again. It includes a charge of slander growing out of an alleged Sept. 10, 1964, meeting, where, according to his complaint "... Jason Koritz stated: 'Mr. Mason, all I hear from you is cheap, inferior merchandise. Do you still say that?' To which Mason, defendant's president, stated 'Yes.'"

Mason's reply to this charge came in an amended motion this spring. It read in part,

"... it is obvious that plaintiff, Jason Koritz, invited the response of defendant's president. Invited comment is not actionable. . . ."

That Letter

A second part of Count II concerns an alleged libelous letter mailed by Ford Gum to sponsoring organizations. A section of the letter brought into testimony states "... as president of your club, we know you are opposed to sponsoring sales of cheap, inferior merchandise. . . ."

Ford also responded, "... there is no personal attack on plaintiffs, the letter confining itself to a comparison of products. . . . And further, "... not only is the letter complained of not libelous per se, it is subject also to the rule of qualified privilege. . . ."

Korwitz answered, "... the defendant sent a letter impugning the business reputation of the plaintiffs and went beyond mere 'puffing' or stating that the defendant's goods and wares are to be preferred over those of the plaintiff, but was so oblique as to charge the plaintiffs with reprehensible business methods, fraud, deceit and dishonesty."

While little is certain in the immensely complex case, one is sure. Plaintiff Koritz isn't likely to forget the new trial date—it's his wedding anniversary!

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the Valley 2 1/4"

MAGNETIC CUE BALL

patent pending

New Cue Ball shown and compared to regulation billiard ball and oversized cue ball, used on other coin operated pool tables. All 16 balls now same size.

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Here's why Valley® Magnetic Cue Ball will add profits for you!

- The home and professional player will now play coin-operated pool without the larger size cue ball affecting their game.
- Magnetic Cue Ball will not become trapped as it separates itself from other balls.
- Regulation size and weight assures player more accuracy.

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Valley manufacturing & sales company

VENDING NEWS DIGEST



VENDING DUPLICATES IS A GROWING BUSINESS. This coin-operated Xerox 914 copier installation is in the Central Trust Co., Rochester, N. Y. It is strictly a customer service and is located just inside the main entrance. The copiers are available for dime or quarter operation.

Management Know-How Show Theme

CHICAGO—Continuing a series that goes back several years, the National Automatic Merchandising Association will build its 30th anniversary convention program around a management know-how theme. The convention opens here Oct. 29, running through Nov. 1. Business sessions will be held at the Conrad Hilton Hotel; exhibits will be at McCormick Place.

Said convention program chairman Robert P. Kinney: "While emphasizing industry topics which interest primarily the vending company owner, we also want to continue the successful series of management know-how sessions which have proved popular at previous meetings of the NAMA."

Program features will be:

- "Steps to develop effective middle management and supervisory personnel."
- "How to apply systematic procedures for problem analysis and decision making."
- "The systematic approach to preventive maintenance of vending equipment on location."
- "Solving problems of vandalism and security against theft."

With the exception of a Monday evening meeting, all business discussions will be in morning hours.

Operators may register in advance by mail until Oct. 14. Non-member operators pay \$35 for the entire convention and \$10 to attend only the exhibits. Nonmember machine and product manufacturers pay \$50 for the first person and \$25 for each additional person from the firm.

17 Per Cent ARA Gain Over 9 Months

PHILADELPHIA—For the nine-month period ended July 1, Automatic Retailers of America, Inc., reported a 17 per cent revenue

Location Contract Strategy

• Continued from page 72

STANDARD COIN MACHINE EXCLUSIVE CLAUSE

"Proprietor grants Company the exclusive right to operate _____ upon the premises occupied and controlled by Proprietor at _____."

STANDARD COIN MACHINE CANCELLATION CLAUSE

"Company agrees to remove machines or to have machines removed from the described premises within 30 days after receiving notice from Proprietor in writing, by registered mail, of the cancellation of this contract."

COIN MACHINE AUTOMATIC RENEWAL CLAUSE

"It is agreed that this contract shall continue for a period of _____ from the date hereof and unless canceled by Proprietor's giving written notice at least _____ days, by registered mail, to Company, this contract is deemed automatically renewed for a period of one year and from year to year thereafter under the same terms set out herein until written notice required herein be received by Company."

RENEWAL CONSIDERATION ADDITION CLAUSE

(The following should be added to clause above where consideration or money is required to change hands before a contract or renewal is binding. Use the following as your attorney deems appropriate.)

NO MINIMUM CLAUSE GOVERNING FREQUENCY OF COIN MACHINE COLLECTION AND SHARING OF PROCEEDS.

"It is agreed that the contents of coin boxes of such equipment shall be opened weekly, at which time the Company shall receive _____ and the Proprietor shall receive _____."

OPERATOR MINIMUM CLAUSE ADDITION

(If a minimum weekly guarantee is agreed upon, add the following to the above minimum clause:); however, in any event, Company must receive a minimum of _____."

COIN MACHINE EXCLUSIVE CLAUSE WHICH ALSO PROHIBITS LOCATION-OWNED MACHINES

"Proprietor grants Company the exclusive right to operate _____ upon the prem-

gain over the previous comparable period. Gross this year was \$230,046,000.

Pre-tax income for the span climbed from \$8,417,000 last year to \$10,121,000. Net gained from \$5,021,000 to \$5,991,000—a 19 per cent increase.

Earnings per share for the nine-month period rose to \$1.80 from \$1.54. This is a 17 per cent gain.

Chairman Davre J. Davidson declared: "Our current operational and financial positions are strong. Rates of growth in schools, colleges, business, industry, hospitals and in the field of recreation are maintaining the trend of increased demand for professional service planning and management."

Automatique Report Looks Better

KANSAS CITY, Mo.—The sale of City Vending in New York has helped Automatique show its largest earnings since the company was organized three years ago. In a restated annual report that excluded unprofitable City Vending, Automatique announced a 16 per cent increase in sales for the fiscal year ended May 31. Last half volume was up 20 per cent.

Sales were \$19,886,000 for this year compared to \$17,272,000 last. Net earnings this year were \$209,000 compared to \$7,000 last year after \$112,000 in write-offs.

ises occupied and controlled by Proprietor during the term hereof, and no other person, persons or corporations shall have the right to operate the same during the full term hereof, including the Proprietor, nor shall any other _____ be operated on said premises during said term."

The author, a former member of the National Automatic Merchandising Association staff, is a law graduate of Loyola University, Chicago. He also holds a Master's Degree in industrial relations and is a member of the Illinois, Federal and U. S. Supreme Court bars. This article (Part II of which is to appear next week) is available in reprint form at 15 cents per copy. (Bulk orders of 50 or more copies: 10 cents each.) Write CONTRACT STRATEGY REPRINT: BILLBOARD MAGAZINE, 188 WEST RANDOLPH STREET, CHICAGO, ILL. 60601.

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13' OFFICIAL SPARELITE 350	16' THUNDER . . . 550
13' & 16' ROYAL CROWN 295	16' CAPRI . . . 395
13' & 16' GOLD CROWN 250	16' CLASSIC . . . 195
13' CONTINENTAL . . . 225	13' 5-STAR . . . 85

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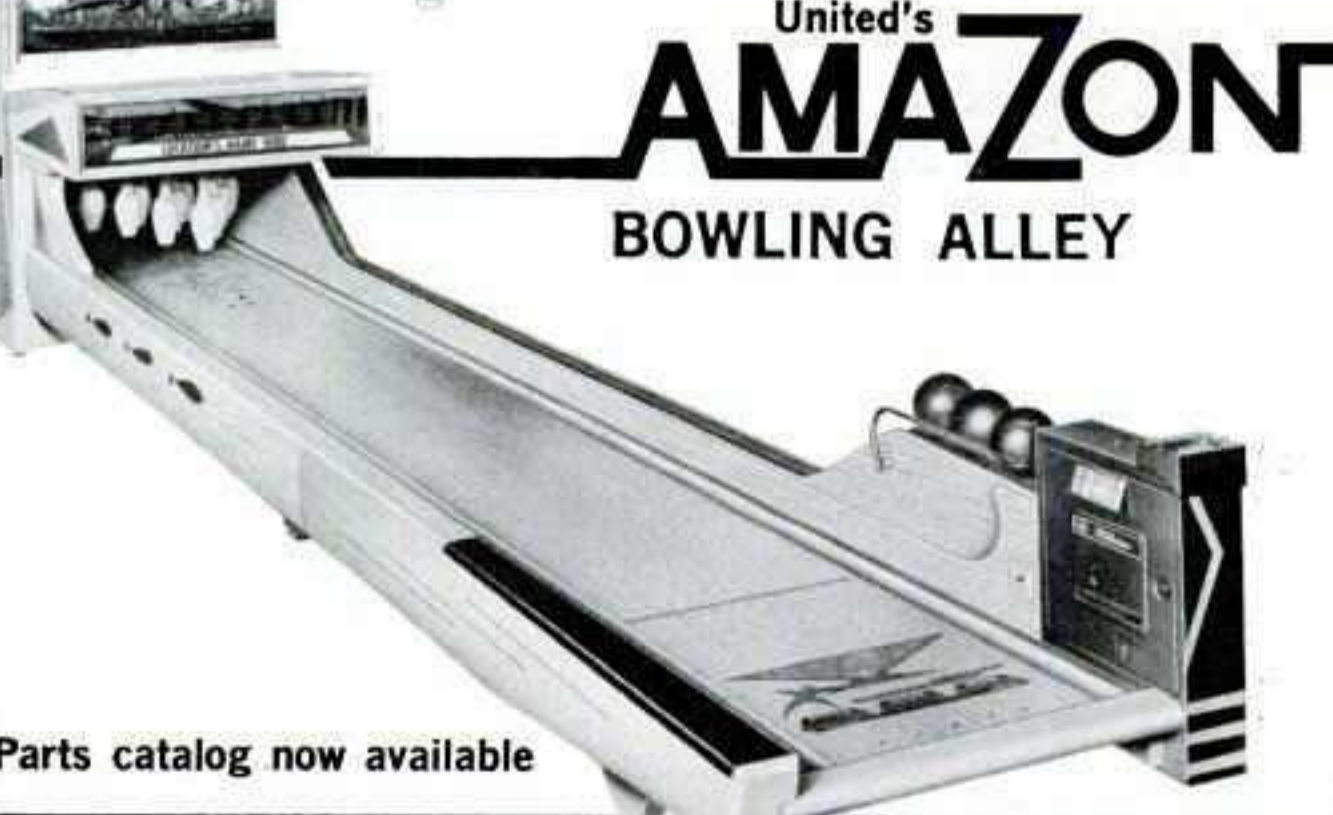


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Royce Green Jr.—No Future In the Automobile Business

By LAMAR GUNTER

ANDREWS, S. C.—“Daddy just came home one day and said, ‘I think I’ll go in the juke-box business.’”
That’s how Royce Green Jr.

describes the way his father got the family into the amusement business.

Now by common agreement of competitors, Rosemary Amusements Co. is the biggest

in the business in South Carolina.

Royce Green Sr. himself says, “We own 10 per cent of the machines and pay 40 per cent of the taxes.”

It was the elder Mr. Green

that got the family in the business, but he serves now largely in an advisory capacity. Not that he has retired. He hasn’t. But now he devotes most of his time to Folly Beach Amusement Park near Charleston, S. C. He owns it. His wife operates the souvenir and gift shop there.

100 Pieces

Royce Jr. and his sister, Mrs. Joann Morris, didn’t go into the business immediately after their father started, but they are both in it now along with their spouses.

The younger Mr. Green recalls his father made his decision to go into the business in September 1957 and bought his first phonographs from L. F. LeStourgeon Distributing Co. in Charlotte, N. C., Sept. 16. He also went to Columbia and bought some games from different dealers.

“Six weeks later he had 100 pieces on location,” his son said. “Since that time Rosemary Amusement Co. has bought 10 existing operations.”

When asked if the Rosemary in the company name was for his mother, he said, “No, mother helps in the business, but Rosemary was once the name of the town of Andrews. That’s what it’s for.”

The son was in the automobile business at the time his father started in the coin machine business. “The automobile business was an expensive piece of education for me,” said the younger Mr. Green, who was running the agency at age 18.

Sit and Discuss

He got out of the automobile agency completely and joined his father in the coin machine business in August of 1958. His brother-in-law, Loyd Morris, joined the Greens in June 1959. Mrs. Morris serves as the company’s bookkeeper, and Royce Jr.’s wife Carolyn also works in the business.

Does a family have problems running a business because of differences of opinions on which direction the company should take? “Not this one. Before we make a major decision, we sit down and discuss the pros and cons. Everyone speaks his mind. It’s never a matter of taking a vote. We just thrash it out and finally agree on what to do,” said the younger Green.

The younger Green, who is only 31, said there have been several offers to buy Rosemary Amusement Co., some of them attractive.

“But none of us have ever worked for anyone else. It’s not that we couldn’t work for someone else. It’s just that we’re used to doing things our way. That’d be hard to change.

“I like the business. It’s a new challenge every day. Since the business is done on a cash basis, a man makes his own losses. There are different people to talk to every day. There’s nothing like it.”

Wurlitzer Up In 1966 Sales

CHICAGO—The Wurlitzer Co. last week issued a statement of consolidated earnings for the first quarter (April, May and June) of 1966, indicating a 12 per cent dollar increase over the corresponding period of a year ago.

Total sales of Wurlitzer and its subsidiaries totaled \$10,041,515 during the three-month period. Consolidated net earnings for the quarter was \$80,085, equal to 7 cents per share on 1,209,969 shares of common stock. Consolidated net loss for the same quarter of 1965 was \$6,644.

R. C. Rolfing, chairman of the board and president of the firm, also reminded stockholders of Wurlitzer’s recent acquisition of a 15-month defense contract of \$6,500,000 for items headed for U. S. armed forces in Vietnam.

INDIANAPOLIS—Earl Groll, president of Alpine Amusement Company of Connersville, Ind., was recently impaneled to serve on a Federal grand jury here.

Groll is active in his community’s civic affairs.

ANOTHER IN A SERIES OF MONEY-MAKING 1, 2 and 4-PLAYER FLIPPER TYPE PIN BALL GAMES

Chicago Coin's NEW 1-PLAYER

Kicker

- ACTION!
- SUSPENSE!
- APPEAL!

NEW! CENTER SCORING TARGETS

3 Scoring Lanes with Captive Balls in Each Lane. Scoring Values 10 to 100 Pts. PLUS SPECIAL

6 LANES—

Numbered 1 to 6. Lighting No.’s 1 thru 6 Changes Top Center Lane to SPECIAL—also Center Scoring Target Becomes SPECIAL

2 KICK-OUT HOLES

Score 50 Pts. and Extra Ball When Lit

Choice of Standard or ADD-A-BALL Models

Animated 3-Dimensional Soccer Player Kicks Ball Across Field

- AUTOMATIC BALL LIFT
- 3 Pop Bumpers with Changing Score Values
- Adjustable 3-5 Ball Play
- Lift Out Self-Locking Playfield... Brilliant “Long-Life Finish”
- Stainless Steel Moulding and Trim
- Number Match

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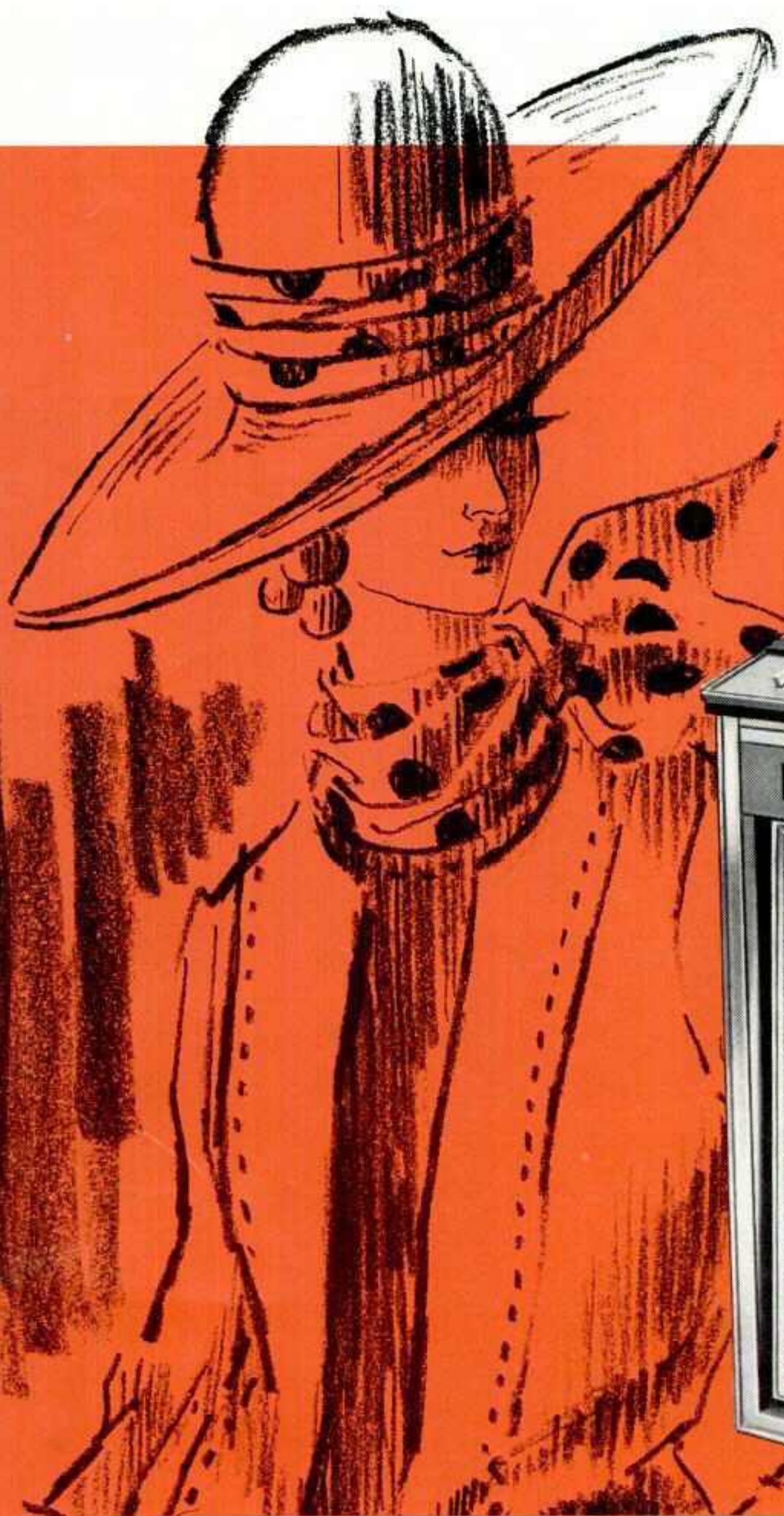
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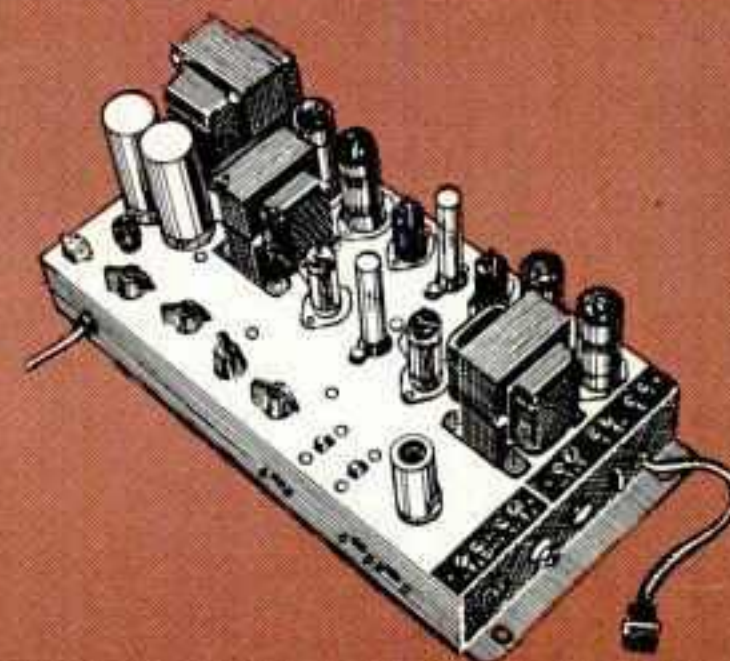
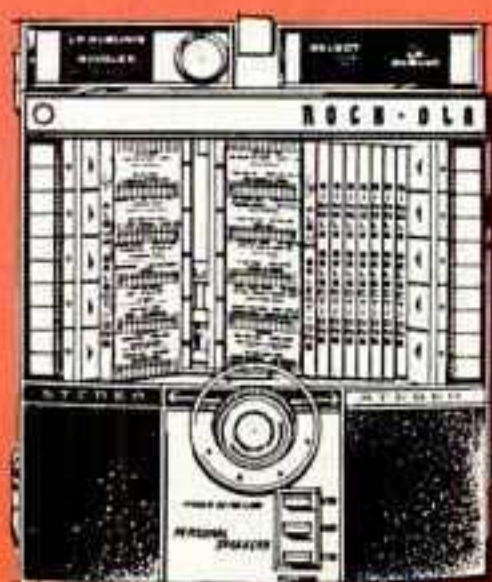
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ALBUM REVIEWS

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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.

HERMITS

MGM E 4386 (M); SE 4386 (S)

With the spotlight on their recent hit, "This Door Swings Both Ways" plus their own interpretation of the Hollies hit, "Bus Stop" this should prove another blockbuster sales item for the Hermits. New numbers such as "Dial My Number" and the novelty number "The Future Mrs. Awkins" and "Two Lovely Black Eyes" have hit singles possibilities.

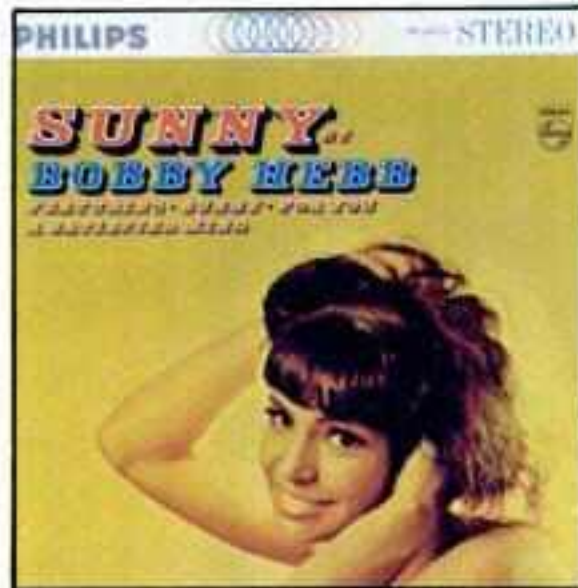


POP SPOTLIGHT

SUNNY

Bobby Hebb. Philips PHM 200-212 (M); PHS 600-212 (S)

With his smash single "Sunny" leading the way, Hebb has all the ingredients for a giant sales album in this well done initial package. Gives perfect treatments to "Good Good Lovin'" and "A Satisfied Min" which has the commercial sound of a smash hit single. Arrangements by Joe Renzetti and production by Jerry Ross are outstanding.



POP SPOTLIGHT

ANIMALIZATION

Animals. E 4384 (M); SE 4384 (S)

Featuring their recent hit single "Don't Bring Me Down" and a dozen other rockin'-blues performers, the quintet has a big sales contender in this entry. In their own unique style they excel with their treatment of "One Monkey Won't Stop the Show" and "See See Rider." "What Am I Living For" is an emotional performance full of electricity.



POP SPOTLIGHT

PETER, PAUL AND MARY ALBUM

Warner Bros. W 1648 (M); WS 1648 (S)

In an album that can't miss being a tremendous sales item, the trio offers one of their best programs to date. Always fresh and creative, they have come up with material that becomes exciting through their dynamic performances. Such a case is the opener, the raucous "And When I Die." The plaintive "For Baby" is a gem.



POP SPOTLIGHT

LIVIN' ABOVE YOUR HEAD

Jay & the Americans. United Artists UAL 3534 (M); UAS 6534 (S)

Kicking off with their current hit, "Livin' Above Your Head," the quintet offers a strong program of recent hits, plus new compositions, some of which were written by the group. Their versions of "The Sun Ain't Gonna Shine Anymore" and "Monday Monday" are well done. "Stop the Clock" and "Over the Mountain" are standouts.



POP SPOTLIGHT

JAN & DEAN GOLDEN HITS, VOL. 3

Liberty LRP 3460 (M); LST 7460 (S)

Chalk up another sales winner for the duo who perform their own hits, plus recent hits of other performers. Many of these performances were done before a live audience, adding to the excitement. Their versions of "1-2-3" and "Hang On Sloopy" are among the best. "Memphis" and "Everybody Loves a Clown" are two other well-done selections.



POP SPOTLIGHT

THE OUTSIDERS ALBUM #2

Capitol T 2568 (M); ST 2568 (S)

With the spotlight on their current singles hit "Respectable" and a dozen other pop hits, the quintet have another big chart item in this solid-rock album. Their renditions of "Cool Jerk," "Since I Lost My Baby" and "Hanky Panky" are first rate. "Oh How It Hurts" is another strong performance.



POP SPOTLIGHT

THE KINKS GREATEST HITS!

Reprise R 6217 (M); RS 6217 (S)

Here's a blockbuster sales item based upon all of the group's hits starting with their initial 1964 success "You Really Got Me." Should hit fast and hard in the teen market.



POP SPOTLIGHT

THE CLASSIC ROY ORBISON

MGM E 4379 (M); SE 4379 (S)

A top sales item is this well-planned program of dynamic Orbison performances. From the intriguing opener, "You'll Never Be Sixteen Again," to the dramatic closer "Never Love Again," the material is diversified and reflects the many moods of this performer. His recent hit "Twinkle Toes" is included in this, one of his best albums to date.

POP SPOTLIGHT

MOVIE GREATS OF THE 60's

Connie Francis. MGM E 4382 (M); SE 4382 (S)

In a well-flavored program of motion picture hit tunes of the '60's, Miss Francis has a winner in these exceptional interpretations. Her swing treatment freshens "Call Me Irresponsible" and her sensitive feel for "I Will Wait For You" is well done. "Forget Domani," with a bright arrangement by Don Costa, is a standout.



POP SPOTLIGHT

SERGIO MENDES & BRASIL '66

A&M LP 116 (M); SP 4116 (S)

Combining the vital rhythms of Brazil with a touch of jazz and strong pop material, the brilliant arranger-pianist Mendes has a sure-fire sales winner in this excellent package. The sound is fresh, artistic and commercial. Each selection is so well performed it is hard to choose exceptions. "The Joker," "Daytripper" and their current successful single "Mais Que Nada" are among the best.

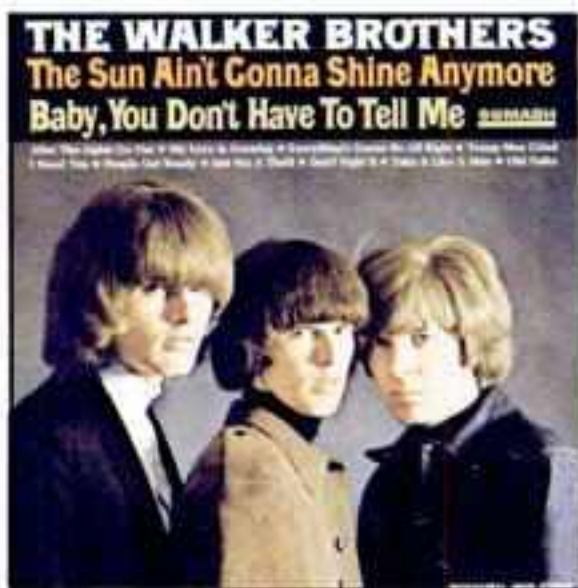


POP SPOTLIGHT

THE SUN AIN'T GONNA SHINE ANYMORE/(BABY) YOU DON'T HAVE TO TELL ME

Walker Brothers. Smash MGS 27082 (M); SRS 67082 (S)

A solid rocker aimed right at the teen set. Based on their big hit, "The Sun Ain't Gonna Shine Anymore," The Walker Brothers shouldn't have any trouble reaching the top of the charts in short order.



POP SPOTLIGHT

LIVE!

The Doc Severinsen Sextet. Command RS 901 (M); RS 901 SD (S)

Sextet's successful Basin Street East engagement is captured on record and the result should be a big sales item. The diversified arrangements on "Melancholy Baby" to the sensitive Severinsen trumpet work on "If He Walked Into My Life," to the fiery "When the Saints Go Marching In," are all tops.

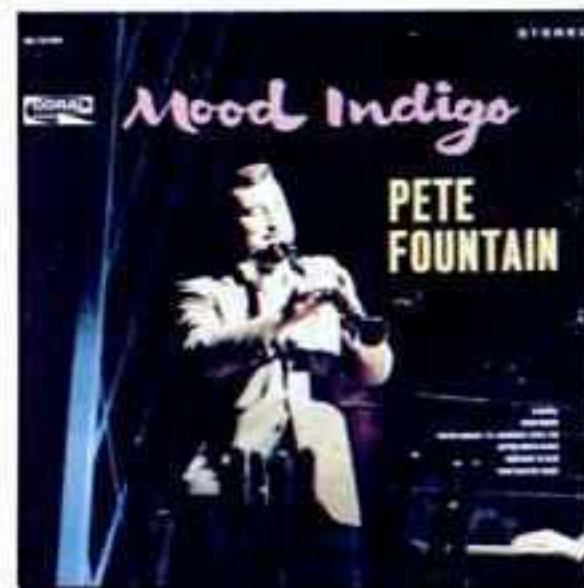


POP SPOTLIGHT

MOOD INDIGO

Pete Fountain. Coral CRL 57484 (M); CRL 757484 (S)

Pete Fountain gives additional evidence for his rank among the top clarinetists of our day. The title song is imaginatively orchestrated, while "You're Nobody 'Till Somebody Loves You" makes skillful use of a chorus, a la "Licorice Stick."



COUNTRY SPOTLIGHT

GEORGE JONES GOLDEN HITS

United Artists UAL 3532 (M); UAS 6532 (S)

Without doubt, George Jones is one of the guaranteed sellers in the country field and this album of superlative tunes—a collection of the cream from other albums—will be a big seller. Tunes include "She Thinks I Still Care," "The Race Is On," "Big Fool of the Year," and "Where Does a Little Tear Come From."



COUNTRY SPOTLIGHT

GETTIN' ANY FEED FOR YOUR CHICKENS?

Del Reeves. United Artists UAL 3530 (M); UAS 6530 (S)

Del's single, "Gettin' Any Feed for Your Chickens?" leads off this package, which is made up of new material coupled with solid country standards. Reeves' style is relaxed and breezy, and this package will be a strong one.



CLASSICAL SPOTLIGHT

WAGNER: LOHENGRIN

(5 12" LP's)
Various Artists / Boston Symphony (Leinsdorf). RCA Victor LM 6710 (M); LSC 6710 (S)

The Boston Symphony under Erich Leinsdorf shines in this first Wagnerian opera to be recorded in the United States. Tenor Sandor Konya is probably the finest Lohengrin around. The expanded "In fernem Land" is a high spot of Konya's performance.



CLASSICAL SPOTLIGHT

BEETHOVEN: THE NINE SYMPHONIES

(7 12" LP's)
Philadelphia Orchs. (Ormandy). Columbia D7L 345 (M); D7S 745 (S)

Beethoven and Ormandy figure to be a top combination and it is. This seven-disk specially priced package enables the Philadelphia to display its expert musicianship. In the 9th Symphony, the Mormon Tabernacle Choir and a quartet led by basso John Macurdy contribute strong assists.



RHYTHM & BLUES SPOTLIGHT

NEW VIBRATIONS

Okeh OKM 12114 (M); OKS 14114 (S)

A powerhouse package loaded with electricity and excitement and aimed at a high spot on the chart. "Canadian Sunset," "Everybody Loves a Lover" and "Soul A-Go-Go" are among the standout performances.