

# Billboard

The International Music-Record Newsweekly

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

## Muzak Widens Music Horizon to Near East

TOKYO—Muzak is coming to Japan. A deal has been set between Muzak, a division of Wrather Corporation, and Mainichi Music System of Tokyo to bring the background music system here. Formed expressly to bring Muzak's music to Japan, Mainichi Music System is a new company controlled jointly by two of Japan's leading business organizations. One is Mainichi Broadcasting System, whose parent company is the Mainichi newspaper chain. The other co-owner of Mainichi Music is the Nichimen Company, a trading and holding company. Muzak's overseas outlets now includes Finland, Denmark, West Germany, Belgium, England, Wales, Mexico, Colombia, Peru, Argentina, Uruguay, Brazil, Australia, Israel and the Philippines.

## ARMADA Faces New Frontier

### Gallagher: Greatest Days Still to Come

MIAMI BEACH, Fla.—William P. Gallagher, vice-president of marketing, Columbia Records, in a keynote speech to the ARMADA Convention at the Eden Roc Hotel, stated that "ARMADA has had a distinguished history of accomplishment but your greatest days are still to come, if you resolve to dedicate your efforts toward the implementation of sound business practices."

In his talk, titled "A Sound Future in a Sound Industry," Gallagher added that [\(Continued on page 10\)](#)

### COL. TO STEP UP LITTLE LP PLAN

MIAMI BEACH — Columbia Records will follow up its initial release of six stereo singles and six Little LP's for the juke box operator trade with six more of each in July. Gene Weiss, Columbia sales executive, told members of the Record One-Stop Association meeting at the Eden Roc Hotel here Saturday (27) that the label would have a stereo single and Little LP catalog by September. The disks will be released through the label's distributors to one-stops. Weiss said that orders had been "coming in fast and furious," and that Columbia's confidence in the program has been reinforced. Each record is packed in a folder with tearaway title strips and four-color album miniatures for display.

### Heilicher: View Challenge With Optimism

By PAUL ACKERMAN

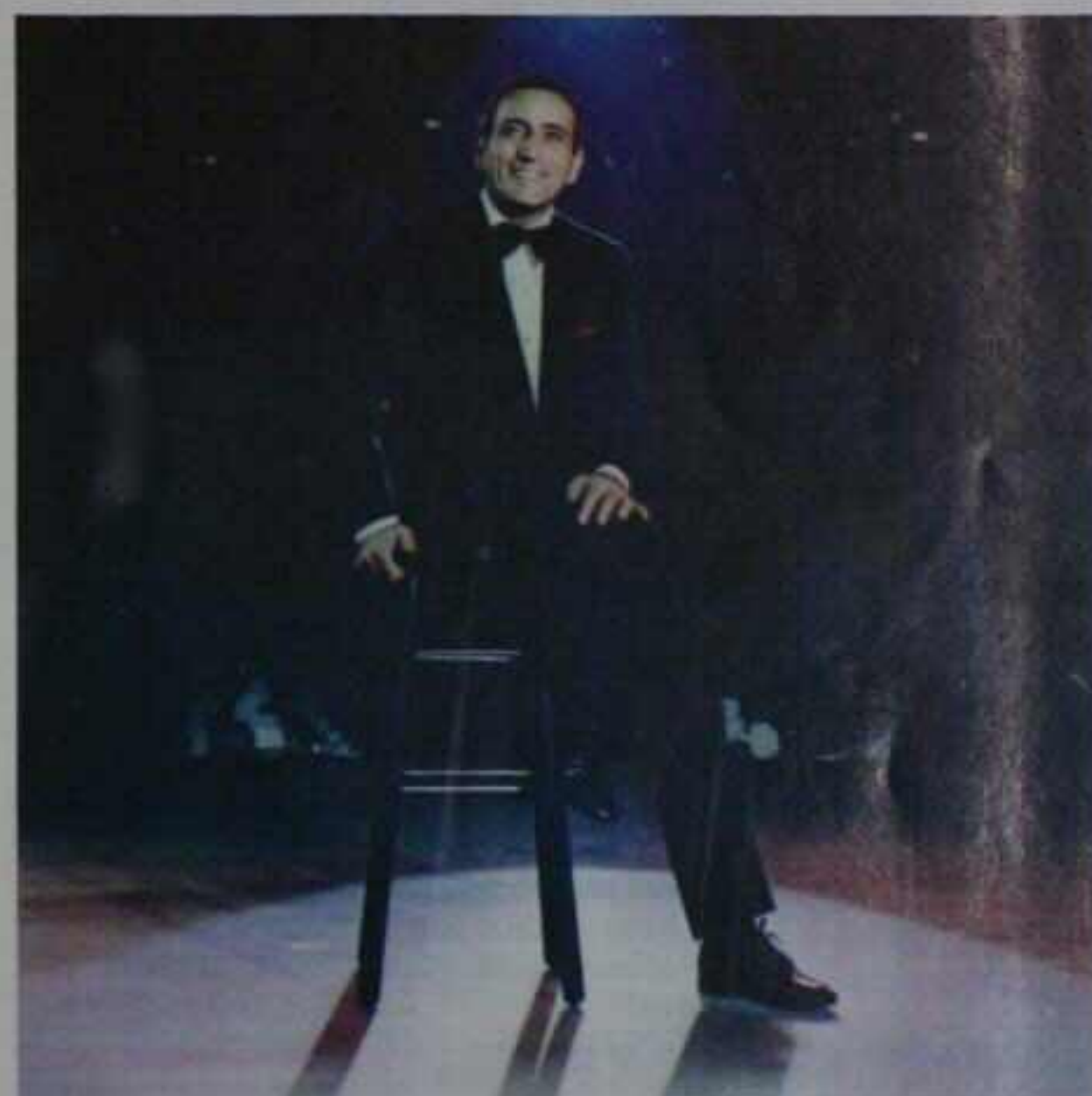
MIAMI BEACH, Fla.—"The record business is at a turning point. The men will be separated from the boys at both the manufacturer and distributor levels. At the same time, it must be stated that the industry has a fantastic future. By 1970, the total dollar volume can easily total a billion dollars." Thus stated Amos Heilicher, ARMADA president, in an exclusive Billboard interview during the opening day, Thursday [\(Continued on page 10\)](#)

## Vee Jay Looks to Interphon To Capture European Mart

HOLLYWOOD — Vee Jay is reaching for a strong hold on the European market through the creation of a new subsidiary, Interphon, to release foreign masters domestically and the introduction of American promotional methods on the Continent. The new label was formed upon the return from Europe of Jay Lasker, executive vice-presi-

dent, and Mark Sands, controller. Laker said the thinking was to create a separate line for foreign material rather than issuing it on Vee Jay. First releases on Interphon will offer three singles from Pye (England) and one apiece from Metronome (Germany) and Festival (Australia). Laker said [\(Continued on page 4\)](#)

(Advertisement)



The new stereo singles and Little LP's released especially for juke box operators through Columbia distributors is great news for artists, particularly those who record music with adult appeal. So, Mr. Operator, please check pages 58 and 59 for complete information about the new adult stereo releases.

## Capitol's 'Stability' Plan Brings Back 50 Accounts

By ELIOT TIEGEL

HOLLYWOOD—Capitol has regained approximately 50 accounts nationwide as a result of its "Stand for Stability" program, with its product cut off to certain rack and one-stop sub-distributors.

In revealing the number, Bill Tallant, Capitol's national sales manager, who has been on the road since March, said the label had snared several "major ac-

counts who were planning to buy from racks. Tallant said the label had picked up 29 accounts by March and "in some instances we physically got them back, he noted. Tallant added that after word had been spread regarding Capitol's program, many accounts contacted him to get back with Capitol's Distributing Corporation.

**Hit or Miss**  
"We won back some accounts who were buying where they

could on a hit or miss proposition," Tallant remarked. "They'd been buying from racks, one-stops or obtaining transshipped merchandise." The executive emphasized CRDC did not create a campaign to go after accounts using racks, but that the business came back of its own accord after learning of the one-price year-round policy.

One factor Tallant says has [\(Continued on page 6\)](#)

## Kapp in Little LP Parade; 10 Disks Set for August

MIAMI BEACH—While distributors will be given first crack at Kapp Records' new line of seven-inch stereo Little LP's aimed at the jukebox operator trade, distribution of the new product will go directly from the label to one-stops in some cases.

That was the essence of a talk given by Macey Lipman, Kapp sales executive, to members of the Record One-Stop Association at the Eden Roc Hotel here Saturday (27). Lipman announced that Kapp

will release 10 Little LP's, at a suggested list price of \$1.50 each to operators, for Aug. 1 release.

The announcement came on the heels of Columbia's decision to release both the Little LP's and stereo singles—exclusively for operators—through the label's normal distribution channel (Billboard, June 27).

Stereo single and Little LP product for operators has been available for some time, but only on custom deals ordered [\(Continued on page 55\)](#)

## Labels in Beatles' Battle

By MIKE GROSS

NEW YORK—United Artists Records and Capitol will be locking horns on the songs from the Beatles' first film, "A Hard Day's Night." UA has the rights to the original soundtrack album, which contains seven songs and instrumental music by George Martin, but Capitol is going all-out to buck the soundtrack set with singles and an LP by the Beatles singing the seven songs from the picture as well as five new songs that have not been previously released.

UA rushed advance copies of its album to disk jockeys late last week and Capitol started running with a single disk by the Beatles coupling the movie's title song with "I Should Have Known Better." Capitol may also release other singles of songs from the movie by the Beatles.

Meantime, Capitol has scheduled a Beatles' album titled "Something New" for release Aug. 1. The LP will contain the seven picture songs and five new tunes. The Capitol package will not be identified as a "sound-

track" set—that's the exclusive right of United Artists.

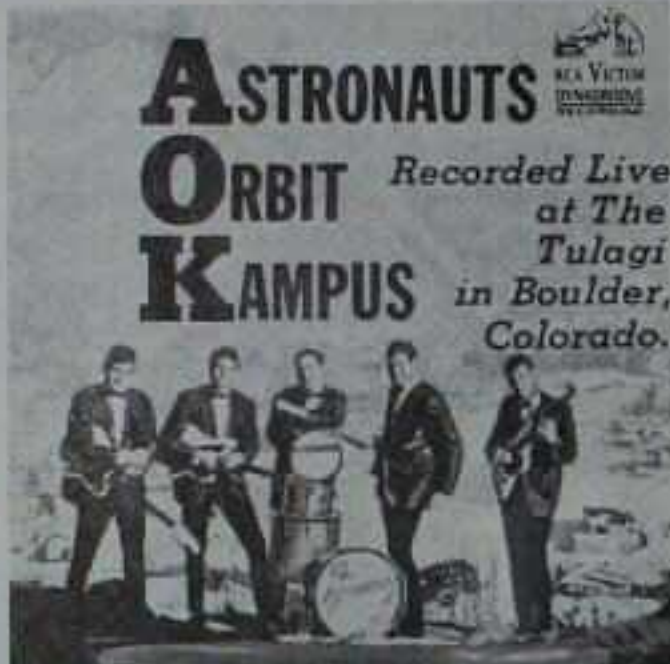
It's expected that Capitol of Canada will similarly buck the UA soundtrack album with an LP and single releases of the film songs. Compo of Canada is releasing the UA soundtrack set there and has already shipped 30,000 copies.

The companies are at their battle stations on both sides of the border and it now remains to be seen which label can out-promote, out-merchandise and out-manuever the other.

**SENSATIONAL NEWS FROM COLPIX...SEE PAGE 11**

# ★ LEADING ★ CANDIDATES

## FOR A HEAVY POPULAR VOTE!



The Astronauts are blasting off on a "live" set of movers like "Roll Over, Beethoven" and "Good Golly Miss Molly." LPM/LSP-2903



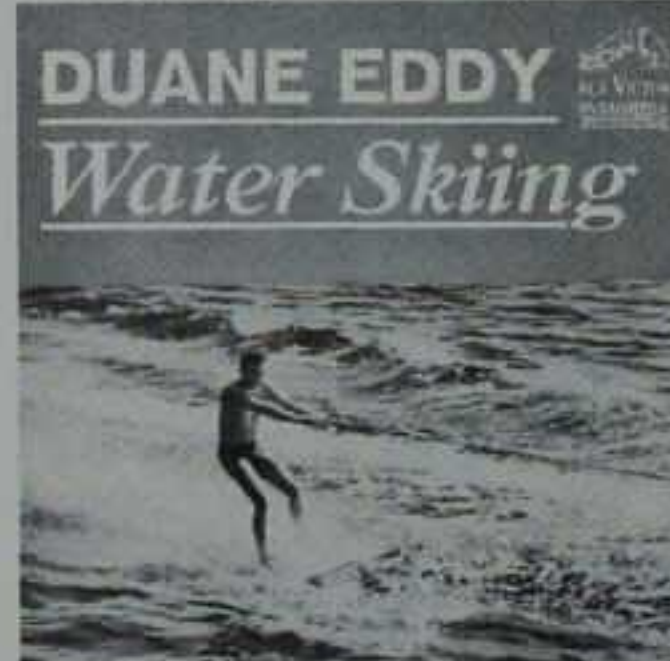
Strummin' on a royal set of banjo hits. Includes "Somebody Stole My Gal," "Swingin' Down the Lane" and "Wang Wang Blues." LPM/LSP-2871



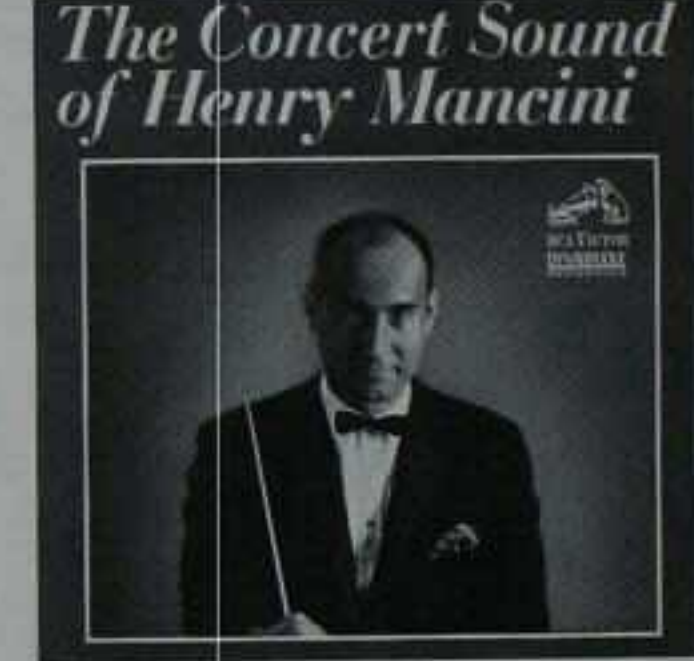
Floyd organ-izes his big hit "Last Date," plus 11 other hot favorites like "Moon River" and "Birth of the Blues." LPM/LSP-2883



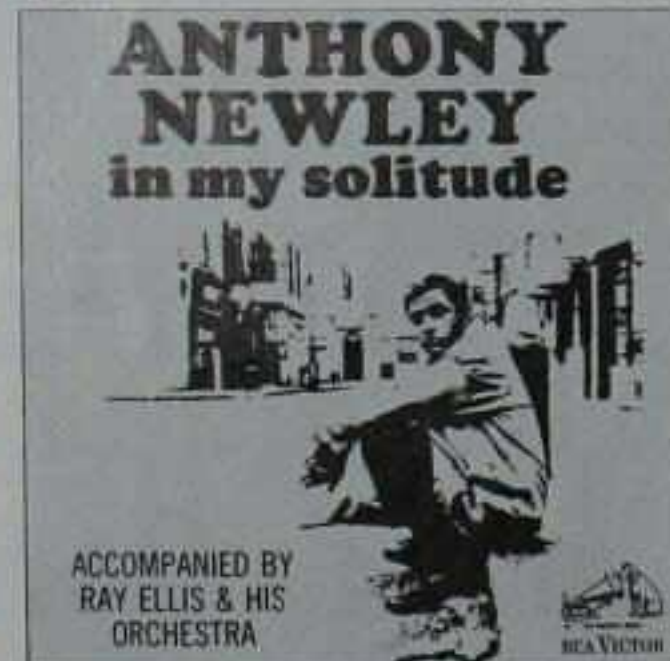
A swingin' orchestra plays hit music from a smash Broadway show. An album with established sales appeal! LPM/LSP-2916



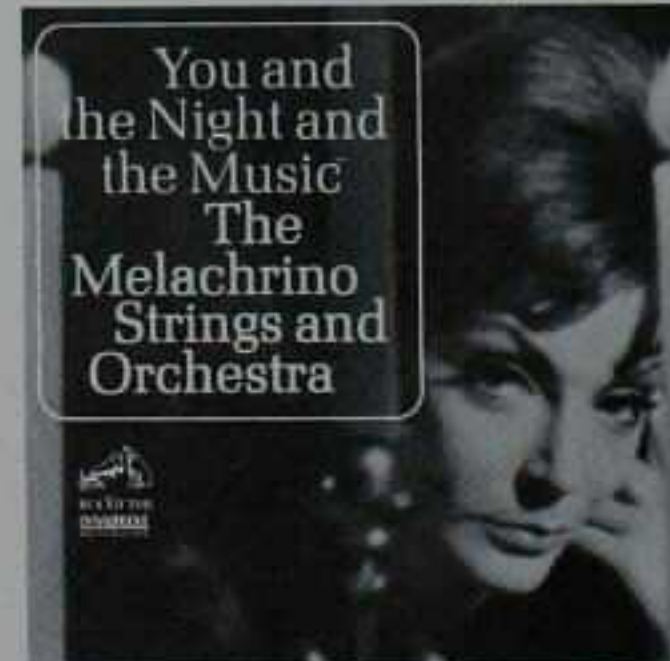
Duane's riding right along on a wild new craze. Includes "Deep Water Start" and "Jumping the Wake." LPM/LSP-2918



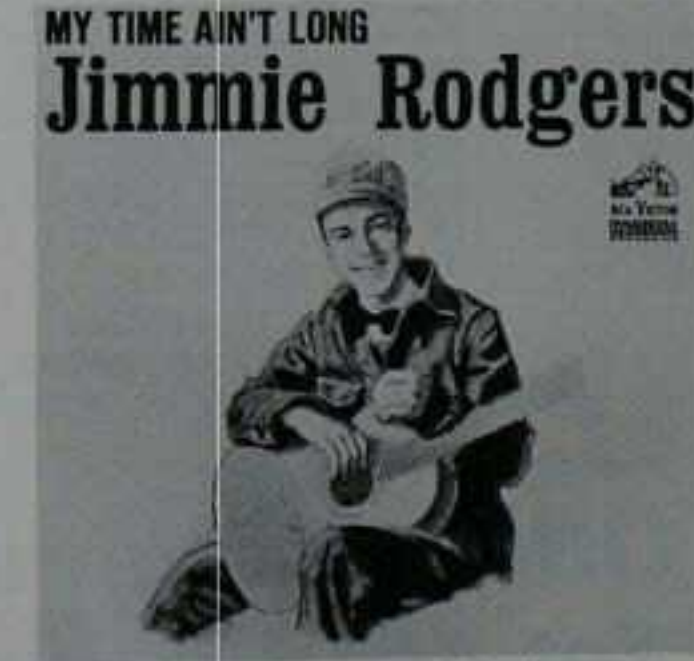
Plays his "Academy Award Suite," plus "Mr. Lucky Meets Peter Gunn," "A Tribute to Victor Young" and "David Rose Suite." LPM/LSP-2897



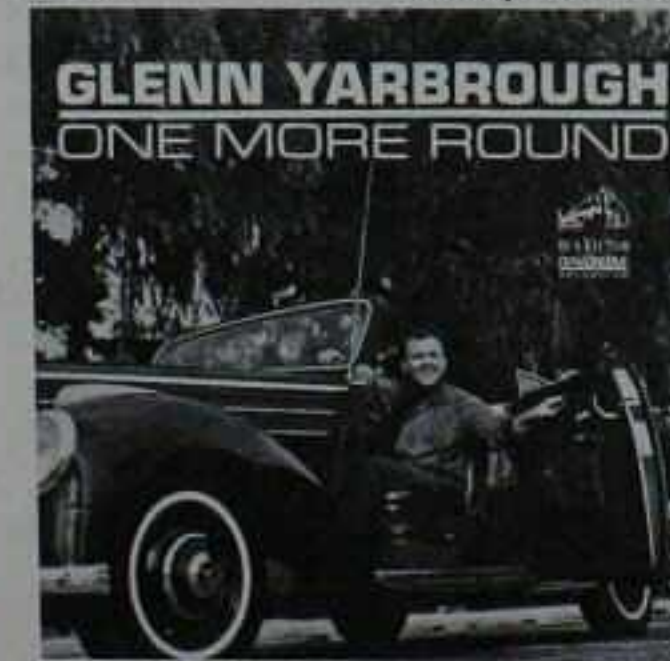
England's musical comedy star of "Stop the World" fame sings "It's All Right with Me" and "The Party's Over." LPM/LSP-2925



The romantic sound of an ever-popular string orchestra. Includes "One Night of Love" and "Dancing in the Dark." LPM/LSP-2866





A legend in the world of country music. Includes classics like "That's Why I'm Blue" and "In the Hills of Tennessee." LPM-2865



Glenn comes out singing on folk favorites like "I Wonder," "The Lovers" and "Cloudy, Summer Afternoon." LPM/LSP-2905

### THE WINNING SALES TICKET FOR JULY RCA VICTOR

 The most trusted name in sound 

## Colpix Distrib Study Results

NEW YORK—In a survey of distributors and retailers recently conducted by Dick Gersh, national director of advertising-merchandising for Colpix Records, it was indicated that a large amount of material, all produced at great expense, is flowing from manufacturers to distributors and retailers who have absolutely no use for it. The major complaint was that the material they are getting is too big and doesn't pack enough "hard sell."

Among the dealers surveyed, more than 64 per cent gave window displays their first preference as the most important merchandising aid they received from a manufacturer.

Second most popular (52 per cent) with dealers are ad mats that they can place at their own discretion. Third most popular (50 per cent) marketing aids are catalogs and booklets that can be used as giveaways on the counter or mailed out by the dealer.

The in-store display, with emphasis on counter cards, ranks fourth in preference with 45 per cent of the retailers polled. Fifth on the list are streamers, with 30 per cent reporting that they can still use a good, colorful streamer. Finally, with 16 of the disk dealers, direct mail is ranked as very useful in attracting their customers.

## Huskey Atty. Attacks CCB News Ban Bid

By ELIOT TIEGEL

HOLLYWOOD—Max Fink, attorney for Al Huskey, this week said that information from depositions in the Los Angeles payola suit should be made public.

His statement came in the wake of a motion by the Crowell Collier Broadcasting Company seeking a protective order barring the release of this information.

Fink charged that suppression of the information is "intended

## BILLBOARD GETS BOMB THREAT

HOLLYWOOD—Billboard received an anonymous phone call from a woman last Wednesday (24) threatening that if "one more word is written about the Huskey case, a bomb would be thrown through your window." The caller, who asked to speak with the writer of the stories and editorials on the case, said that the action would be taken unless the coverage ceased. Police were notified of the threat.

to preclude any government agency from obtaining complete information in the case and would be a gross limitation and constitutional violation of free speech in an area where the public has a right to know."

Fink, in filing his objection to the broadcaster's motion, said "certain government agencies are interested in the case, have

demanding and received a copy of the complaint and intend to follow the course of the trial."

In opposing the protective order among the items under study by Superior Court Judge Philbrick McCoy, Fink stated that additional parties have indicated a willingness to the plaintiff to join the action. "It is therefore anticipated that numerous other parties, both plaintiffs and defendants, will be named and involved in this action and that all records, pleadings and files should be at the disposal of these persons without undue, unnecessary and needless court orders," Fink said.

### Further Assessment

Fink further assesses that because of the large number of parties directly involved and others who have substantial knowledge relating to the case, "It would be impractical, if not impossible, to regulate and control the subject matter that would be discussed in any of the depositions."

He said the record and radio industries and their activities affect every person throughout the world and it is natural that news media be interested in the case. "Therefore, in light of the fact that there is keen public interest in this cause, and the fact that this is a representative suit, there should be no doors closed to any interested persons of news agency," Fink said.

The rebuttal notes the paradoxical situation wherein "the proponent of the protective order would even propose it, since it owns radio stations which claims to play records based on

## Capitol Drops Ardmere, Forms New Firm With Buddy Morris

HOLLYWOOD—Capitol last week dissolved its Ardmere (ASCAP) music publishing firm, and teamed up with E. H. (Buddy) Morris in the formation of a new company, Morley Music. Alan Livingston, Capitol's president, told Billboard "Morley has a multi-million-dollar value."

The new firm consists of more than 2,000 titles, culled from the Morris and Ardmere catalogs. It is owned by Capitol and Morris on a 50-50 basis. Morris is responsible for the company's operation, with Capitol participating only in policy matters.

### Radical Departure

Capitol's move marks a radical departure from the established path followed by record companies in the music publishing field. Livingston, explaining the basis for unpre-

cedented action, told Billboard:

"To properly run a publishing company, a record company needs a large and expensive staff. To support that staff, it must have an important catalog of standards. That's exactly what we have accomplished here."

Morley's copyrights include such standards as "After You're Gone," "Sentimental Journey," "Witchcraft," "I'll Walk Alone," "Five Minutes More," among many from the Morris Roster, combined with "Vaya Con Dios," "Autumn Leaves," among others from the Ardmere catalog.

Jack Levy, who had served as vice-president-general manager of Capitol's Ardmere and Beechwood (BMI) for several years, is departing to seek another affiliation. Beechwood remains with Capitol under direc-

tion of Tom Morgan, the label's artist-repertoire business affairs manager, who takes on the added responsibility.

The Morley firm will be an addition to the other E. H. Morris publishing companies. Morley will base its operations at E. H. Morris in New York, with Sidney Goldstein handling the West Coast phase from the Morris office here.

## WALTER RESIGNS AS PRS MGR.; WHALE SUCCESSOR

LONDON—After 12 years as general manager of the Performing Right Society, Harold Walter has resigned to become a consultant director of the Society. Connected with the Society for 36 years, he is succeeded by Royce Whale, who joined the Society as a clerk 17 years ago.

The Society this year celebrates its 50th anniversary. It was formed in 1913, operating as a nonprofit agency to collect and distrib fees for works performed. David Day, Oliver Hawkes and Paul Rubens were among those on the original committee to help draw up the constitution of the Society, financed in its early stages by loans from the publisher members.

At the outbreak of the first World War, membership was 39. By 1939 the annual revenue increased to almost \$2,000,000.

When Britain's first four independent TV stations were formed in 1955, following the spread of record players, radio, sound film and juke box entertainment, the PRS stood between the composer and destitution. The issue of sheet music had become little more than a minor expense.

Once the composers' chief source of income, sheet music sales dwindled while some 50,000,000 listeners and viewers were enjoying programs with a large proportion of copyright music.

But set in its position by the Revised Copyright Act of 1956, the PRS looks back on its period of survival with satisfaction and pride. Numerous efforts to dampen its integrity have only resulted in a clearer definition of its services to the community.

Last year, the Society had 3,504 members, and earned \$13,000,000 of which \$3,000,000 came from foreign societies.

public demand and merit while also offering the public complete news coverage. "But here Crowell Collier Broadcasting has asked and demanded through the courts that the public which listens to KFWB and its other radio stations be prevented from obtaining any knowledge whatsoever of the contents of the depositions."

## 36 Pop Singers Start Italy Tour

By SAM'L STEINMAN

ANCONA—Thirty-six pop singers, 20 of them established recording stars, began their two-week-long tour of competitive one-night stands in the Cantagiro, Singing Tour of Italy. Some 15 cities will be visited before the tour ends at Fuggi July 10-11.

Past winners have been Adriano Celentano and Peppino De Capri. The winners of newcomer events who are in the champions section this year are Donatella Moretti and Michele.

Many cities will be visited coincidental with their fairs (Ancona's Marine Fair), festivals (Terni's Festival of the Waters) and the outstanding event is planned for Rome's Olympic Sports Palace which seats 20,000. Cantagiro is managed by Ezio Radaelli, former director of Sam Remo Song Festival.

SAN ANTONIO—The extended play record featuring Elvis Presley singing four songs from his latest film, "Viva Las Vegas," currently in its second week here, has sold out twice in the last five days.



LOYD DUNN

## Capitol Ups Lloyd Dunn

HOLLYWOOD—Lloyd W. Dunn, a 14-year veteran with Capitol, has been promoted to the presidencies of Capitol's International Corporation and its Canadian subsidiary. Since December, 1960, Dunn held the title of executive vice-president of CRIC.

As international head, he succeeds Capitol's president Alan Livingston, who handled the international subsidiary; as head of the Canadian firm, he succeeds Board Chairman Glenn E. Wallich. Dunn also continues as a corporate vice-president.

In addition to supervising global marketing, Dunn continues to direct Capitol's imported product including Angel Records.

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## Screen Gems TV Names Sill For Special Music Projects

NEW YORK—Lester Sill, veteran record owner-publisher, has joined Columbia Pictures-Screen Gems TV in Hollywood to handle special music projects. In his new assignment Sill will handle talent and expand the company's activities in the disk field. It is understood he will not work specifically on the Colpix label, and will look to other outlets for exposing new artists and songs.

Sill was signed by Don Kirshner, the film company's executive vice-president of the music and record division while on a recent trip to New York.

Sill, 17 years in the record business, will work with Chuck

Kaye, professional manager of Columbia's publishing interests, in securing arrangements with artists for tunes from the Screen Gems and Columbia Music catalogs. Sill will also work on providing Colpix artists with material from film properties.

To take the position, Sill, who has been an independent record producer since selling his interest in Phyllis records to Phil Spector in 1962, will share in profits from current production deals. He will not be involved in his production company and will not work the catalogs from his Gregmark and Lonette publishing firms, although he will still acquire royalties.

In recent months the Colpix operation has had several personnel changes. Sill is the second person brought into the Hollywood office since April to aid Columbia's operation. When Lou Adler departed as manager of the publishing interests, disk promotion manager Chuck Kaye succeeded him. Stu Philips, who formerly worked for Colpix, but left to do independent production, is also returning to handle a&r work on the Coast.

One of the industry's most respected all-around music men, Sill helped develop Duane Eddy, the Coasters, Lee Hazelwood and the Paris Sisters, among others.

# ICS Blasts Sections of Bonn Copyright Reform Draft Bill

By OMER ANDERSON

BONN — The International Copyright Society (Internationale Gesellschaft fuer Urheberrecht) has issued an unprecedented White Paper assailing certain sections of the Bonn government's copyright reform draft legislation.

The White Paper finds that while the Bonn government's copyright reform draft pays lip service to protecting authors and composers against the perils of onrushing technology, the draft bill, in fact, creates about as many new problems as it solves for copyright protection.

It implies that the draft bill amounts to little more than a declaration of good will insofar as the draft legislation effectively reforms the vintage law now in force.

The White Paper trains its heaviest guns on the draft bill's removal of melody protection (Melodienschutz) and the sanction the draft bill provides for private tape recording of music. The White Paper performs a technical exegesis of works such as "Ring of the Nibelungen," "Tristan," Richard Strauss' "Silver Rose" and passages from Debussy to document the vital role of melody protection in copyright.

The White Paper, in dealing with the draft bill's sanction for the private taping of music, suggests that this paragraph, in effect, makes a mockery of the entire reform draft.

It terms such express sanction "an inadmissible violation of Constitutional guarantees against the seizure of property without compensation." The White Paper implies that private music taping is being encouraged by the manufacturers of tape recorders, who are held to be battering off the toil of the hapless authors and composers.

The White Paper focuses on the Deutsche Tonjaegerverbandes (DTV), an organization which tape records as a hobby. The DTV publishes a hobby sheet (Tonjaeger) and proclaims as its "goal for 1964" the "winning of thousands of new friends for our hobby," and it appeals to the tape recorder industry to support its electronic proselyting

with "tax deductible contributions."

Thus, contends the International Copyright Society, the embattled creative artists are confronted, not with a legitimate occasional private pastime, but with an organized conspiracy of fanatics.

The White Paper is an impressive marshalling of copyright law and facts, but it is mainly notable as an effort on the part of an international organization to influence domestic legislation in one country. It

marks a new stage in the international organization of the music business.

Officers include Thomas S. Woodbridge, Australia; Frans Van Isacker, Belgium; Dr. Jiri Novotny, Czechoslovakia; Professor Torben Lund, Denmark; Professor Werner Egk, West Germany; Dr. Y. J. Hakulinen, Finland; Dr. Francois Kallmann, France; Professor Alexander Ligeropoulos, Greece; Stanley J. Rubinstein, Britain; Jon Leifs, Iceland; Dr. Gino Galtieri, Italy; Professor Vojislav Spajic, Yugoslavia; Fernandez del Castillo, Mexico; Professor Ernst D. Hirsch Ballin, Netherlands; Professor Birger Stuevold Lassen, Norway; Professor Ernst Tittel, Austria; Johann Baptist Hilber, Switzerland; Dr. Victor Fairen Guillen, Spain; Dr. Rudolf Callman, United States, and Dr.

## Broadcasters Lose Appeal

WASHINGTON — The Supreme Court decided last week not to review the television broadcasters' appeal to force ASCAP to license motion picture and syndicated TV film music at the source. Some 350 television stations, represented by the All-Industry Licensing Committee under chairmanship of Charles H. Tower, vice-president of Corinthian Broadcasting, fought for the new licensing approach through the New York Federal District Court and on two occasions in the U. S. Circuit Court of Appeals. Broadcasters held that producers of the films should pay the license fees, with local stations paying only for music programming originating with them—in the manner of movie theaters.

The Circuit Court of Appeals decision, in an opinion by Judge Henry J. Friendly, upheld original ruling of District Court Judge Sylvester J. Ryan, who claimed that ASCAP's consent decree does not compel it to grant new licensing approach demanded by the TV broadcasters. Judge Friendly said the court recognized validity in some of the broadcasters' claims, but the court had to heed ASCAP's argument that the end result would be "seriously detrimental to independent music writers," and would itself adversely affect ASCAP's competitive position vis-a-vis Broadcast Music, Inc.



OF COURSE IT IS. Jayne, that is, and with flowers, too. The charming Miss Mansfield is chatting with Basil Bova, president of Jason Records, subsidiary of Gorton Associates, distributors of the film, "Panic Button." The film co-stars Jayne Mansfield, Maurice Chevalier, Eleanor Parker, Akim Tamiroff and Michael Connors. Jayne will be on the cover of the soundtrack album containing the score.

## Vee Jay Looks to Interphon

• Continued from page 1

there was no minimum of product he had to lease, but he had first option on follow up disks by artists he brought to the U.S.

The Pye singles will introduce the Chants' "She's Mine," the Hi Fi's' "Will Yer Won't Yer" and the Soul Agents' "Just Want to Make Love to You." The German disk features Suzanne Doucet with a German-English "Be My Baby," and the Australian single offers April Bryon with "Make the World Go Away."

Future Interphon product will feature a Belgian LP by Alberto Cortez, an Argentinian vocalist singing in a Trini Lopez style, and singles by Australian vocalist Johnny O'Keefe.

### Interphon on Own

Interphon, which will initially be operated by the Vee Jay staff, will have its own president, sales and distributor network, Lasker stated. The company will innovate a simultaneous release program with foreign labels, issuing product in the U.S. when it is first released in Europe.

After touring the Continent, Lasker stated he found "liaison and servicing between labels and disk jockeys abominable" and that Vee Jay hoped to remedy this situation by:

(1) Hiring Ronald Kass as resi-

## Two Staff Members Are Promoted By Billboard

NEW YORK—Two Billboard staff members were promoted last week. Nicholas Biro, who continues as Billboard's Midwest editor, becomes equipment editor. Geraldine Platt named promotion director.

In the naming of Biro, who headquarters in Chicago, Lee Zhitto, editor-in-chief, pointed out that the new responsibility for Biro pinpoints the attention Billboard places on the home:

Bruno Wuestenberg, the Vatican.

The international copyright organization has established a command post in Bonn for its battle against enactment of the copyright reform as now drafted. West Germany has no diplomatic relations with two of the countries represented—Czechoslovakia and Yugoslavia.

entertainment equipment industry, much of which is located in the Midwest. David Lachenbruch continues as a contributing editor.

Miss Platt has been assistant to Frank Luppino, until recently the publication's promotion director before his appointment as managing editor.

Biro joined Billboard in 1956 as a reporter in Chicago. He was named Midwest editor in December, 1960. Miss Platt joined Billboard in 1962 after holding jobs in promotion and publicity with This Week magazine and Dance Magazine.

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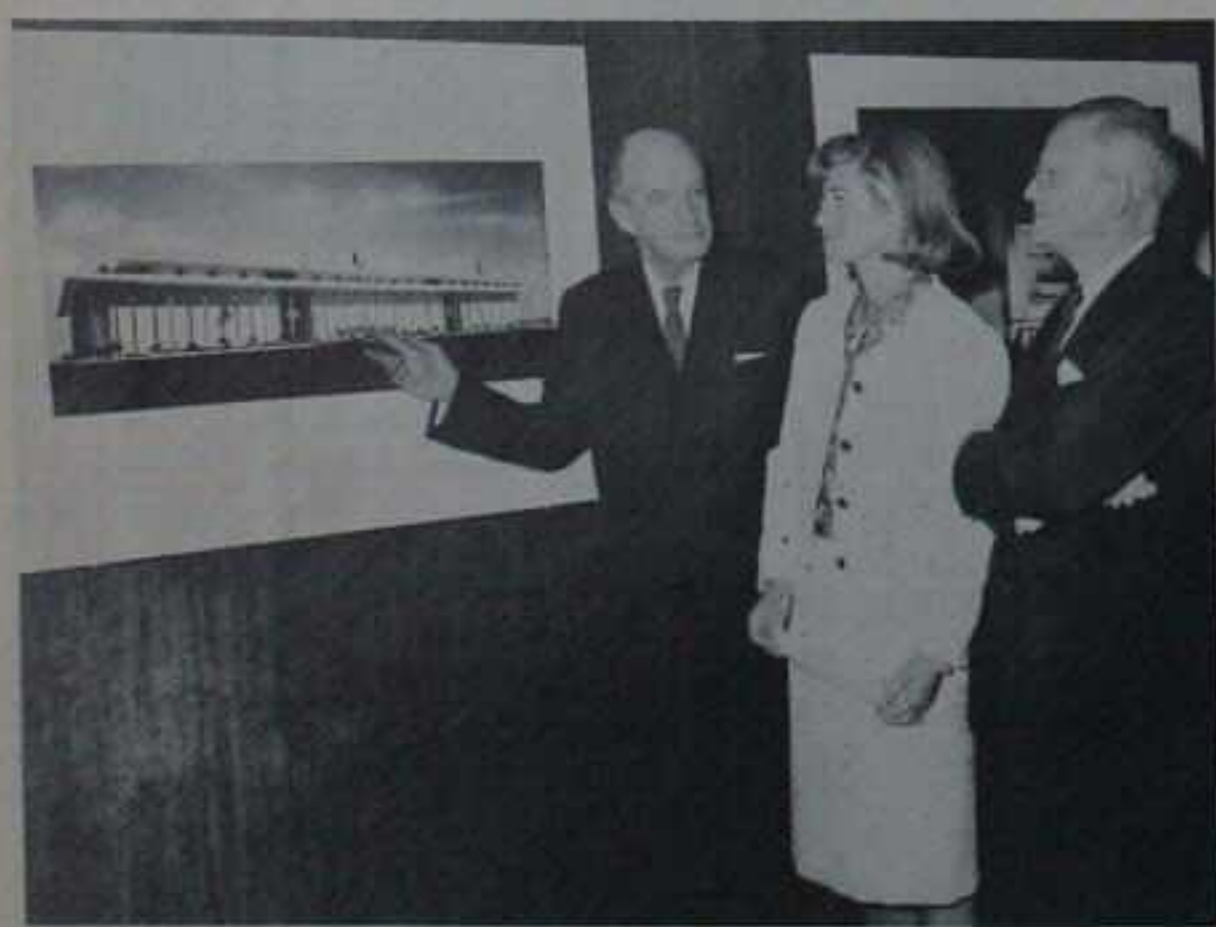
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BILLBOARD, July 4, 1964



MRS. STEPHEN SMITH, sister of the late President John F. Kennedy, last week accepted a check for \$60,197.81 on behalf of the John F. Kennedy Center for the Performing Arts. The check was presented by George R. Marek (right), vice-president-general manager of RCA Victor Record Division, in the offices of the Center's architect, Edward Durell Stone. The check represents the second royalty payment on the sale of the four service band albums, released by Victor in May 1963, and net proceeds from which are being paid to the Center. Proceeds paid to the Center thus far total \$120,039.02.



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## Wm. Morris Expands in College Field

NEW YORK—The William Morris Agency is expanding its activity in the college market, as indicated by the addition of Steve Leber to the music division. The appointment of Leber, who formerly operated his own concert business in Boston, known as the College Bureau of America, was announced by Nat Lefkowitz, agency's senior executive in New York.

Leber will work with Jerry Brandt, Wally Amos, Larry Spellman, Harvey Kreskey, Jay Jacobs and Larry Kurzon, under the over-all supervision of Rosalind Ross, head of the music division.

Leber's appointment follows closely the agency's recent addition of Al Alweil to the West Coast office. Other agency representatives in the West Coast office who are operating in the college field include Marshall Resnick and Marshall Berle. Bob Ehlert functions in the same area out of Chicago.

## Zaleski Joins DCP Label

NEW YORK—Joseph Zaleski has joined United Artists Records as sales manager for Don Costa's UA-distributed DCP label. Zaleski joins UA after a three-year stint with Liberty Records where he was divisional sales manager.

The deal between Costa's DCP and UA was wrapped up last week and initial single releases are slated for the market immediately, with albums to follow shortly thereafter. Among the artists on the DCP roster are the Crampton Sisters, Kathy Keegan, Laura Greene, Little Anthony and the Imperials, the Gallow Singers and Don Costa himself, with further new artist additions being planned for the near future.

## Reprise Cuts Ska Single by Griffin

HOLLYWOOD—While not in parts of the country, Reprise has recorded a ska single by Jimmy Griffin and is negotiating for the purchase of several ska singles from England.

A&R head Jimmy Bowen said the Griffin single, "Try," will be released within two weeks. He also noted Reprise had purchased an LP of the Latin-flavored material from England.

## BBC-UNION REACH ACCORD

LONDON—The BBC and musicians union have agreed on terms which will allow BBC to broadcast 75 hours of records a week instead of 28. This ends a long dispute which was to be arbitrated next week.

As a result of the new agreement, BBC will broadcast almost round-the-clock by 1965 and will broadcast non-stop pop records after midnight to compete with Radio Luxembourg and stations. In return for extra hours BBC has agreed to spend an extra \$1,500,000 on musicians' fees next year.

## DISK PRICES DIP IN CHILE

SANTIAGO, Chile — The economic crisis, which has affected all industrial levels, has had its repercussions on records. The record price has suffered another change (around 60 per cent up from December 1963), creating a strong reaction on the part of the buyers. RCA has tackled the problem by launching the "medium LP at medium price." This has proved a good seller. Rita Pavone's first medium LP (which contains six selections) has become the top seller of the campaign.

## Dialog on 'Becket' Cut

NEW YORK — RCA Victor will release an LP of the dialog highlights from the motion picture, "Becket." The music from the film's soundtrack is already on an album release via the Decca label.

Starring on the Victor package set for August release, are Richard Burton, Peter O'Toole and John Gielgud. Peter Glenville, director of the film, is also on the LP reciting his own narration, written especially for the Victor disk. Music supplementing the drama and narration was recorded live in Victor's studios by Laurence Rosenthal, who adapted and re-orchestrated it from his original "Becket" score.

Joe Linhart produced the package for Victor. The recording will be simultaneously released as an album and as fair-trade stereo tape.

## Billboard's New Campus Scribes

NEW YORK—Billboard has appointed 11 new campus correspondents.

They are: Jack Miller, Washburn University, Topeka, Kan.; Steven Ross, Allegheny College, Meadville, Pa.; Darryl Stragow, Cornell University, Ithaca, N.Y.; Lynn Morian, University of Nebraska, Lincoln, Neb.; W. Ashwood Kavanna, Babson Institute, Wellesley, Mass.; Jim Albright, Oregon State University, Corvallis, Ore.; Thomas Lewis, Old Dominion College, Norfolk, Va.; Neil Mahrer, Ohio University, Athens, Ohio; Gary Kraut, Boston University, Boston, Mass.; Robert Welling, West Virginia University, Morgantown, W.Va., and Jerry Davidson, West Texas State University, Canyon, Tex.

## Capitol's 'Stability' Plan

• Continued from page 1

helped win back accounts is CRDC's hiring 27 inventory clerks to provide a perpetual count for customers. "They keep a running inventory pattern," Tallant explained, "by checking sales movement of every album so the stores have the precise amount of product they need. We offer maximum sales with a minimum of overstocking which offers a greater profit picture."

Tallant said he had no way of graphing how much business was lost to racks, adding "if you have the hits, you'll do good business." The resurgence of several mainline artists and the



BILLBOARD'S FAVORITE International Artist Award for 1963 was won by Soeur Sourire—the Singing Nun. Leslie Gould (left), chief of Philips, England, accepts the award on behalf of the Singing Nun, from Billboard's European director, Andre de Vekey.

## Italian EMI in Pitch To Teen-Age Buyers

MILAN—The Italian branch of EMI, which distributes Capitol, British Columbia, His Master's Voice, Pathe, Liberty and other labels on the Italian market, has devised a new means of direct contact with teen-age buyers, whose influence on the Italian market has become a major one. The plan entails co-operating with the public in the selection of record releases.

They have set up a social club called, "Club 45," to which every Italian teen-ager can participate with a fee of less than \$1. Membership gives the right to participate in the weekly parties held in one of Milan's dancing clubs, rented every Saturday by the record company.

Every club meeting is divided in two parts: the boys listen to five tape recordings by the youngest artists of the above-mentioned labels. A vote is then taken to establish which were best liked. Only the first three tapes are then released as records. According to the company's sales manager, Barbarelli, the records thus released have shown above average sales. During the rest of the meeting hit records of the company's labels are played and the normal program by the club's orchestra continues. The end of the party is highlighted by an "honor guest," usually a young, promising artist. Sometimes the guest is a foreign artist touring Italy for concerts or TV appearances; one of the most successful foreign guests has been U. S. singer Bobby Vee.

The club has now over 2,000

members and will close down for summer. It will reopen in September. Barbarelli and Mr. De Vita, sales manager and public relations man of Italian EMI, are planning to develop new clubs in other Italian cities and to create a club section devoted exclusively to classical music.

The creation of a classical section is requested by many club members and is proof of the new interest that young people show in such music.

## Philly Folk Gala Set Aug. 28-30

PHILADELPHIA—Third Annual Philadelphia Folk Festival, which has been a big winner since its inception, is scheduled for Aug. 28-30 on the Wilson Farm in suburban Paoli, Pa.

The big night will be Saturday, Aug. 29, when some 15 stars will be presented. Theodore Bikel, who headlined last year, will repeat this year. Sponsored by the Philadelphia Folk Society, a nonprofit group, the Saturday schedule calls for workshops on topical songs for the morning, with a ballad session and a banjo contest in the afternoon.

The first night's activity will include square dancing, folk group concerts and ethnic singing. On Sunday, Aug. 30, a religious concert featuring gospel singing will be staged in the morning. A children's concert and a community folk-sing are scheduled for the afternoon.

## New Market Weighed By Cinerama

NEW YORK — Cinerama is now looking into the possibilities of marketing a video-disk and video-gram that is now under development in London. A spokesman for Cinerama here indicated that the company is interested in the project but that no commitments have yet been made.

It was revealed from London that no demonstration of the new process has yet been made available to the press but it's known that the inventor, a Wolverhampton electronic engineer named Colin Mason, has produced a model which will reproduce sound and vision by means of a special attachment through a domestic TV set. The disk, in appearance, will be the same as a normal record.

## Novak Joins RIC Records

NEW YORK — George W. Novak has joined RIC Records as director of marketing. He was formerly with Capitol Records as regional manager.

As marketing director, Novak will assist in the development of sales policies and programs (along with RIC's sales manager Bernie Lawrence), particularly in connection with the company's long playing album line, now in preparation.

Joe Csida, who heads the new RIC label, will shortly appoint regional sales and promotion managers on the West Coast, in the Midwest and the South.

## Gregory Is Re-Signed

NEW YORK—Dick Gregory, who has been away from the Colpix label for the past two years, has been re-signed to the label. Colpix will release a new album by Gregory later this summer. During his initial term with Colpix, Gregory recorded two LP's, "East and West" and "In Living Black and White."

Also joining the Colpix roster last week were the Wanderers, a vocal group. The label has scheduled a single release for the near future.

## Leslie Uggams to Open in Sydney

SYDNEY—Leslie Uggams, known to Australian through her appearances on the Mitch Miller "Sing-Along" TV shows, opens a three-week appearance at the fashionable Chequers Restaurant here July 6.

Her new CBS album, "So in Love," will be released on the same date by the Australian Record Company. The firm will host Miss Uggams at a press reception.

## Columbia Inks Scott

NEW YORK—In a continuation of its artists' roster buildup, Columbia Records last week signed Freddie Scott. The singer previously recorded for the Colpix and Joy Records labels scoring with "Hey Girl" and "Where Does Love Go." His first single and album for Columbia will be directed by Clyde Otis, pop artist and repertoire producer, for release shortly after July 1.

BILLBOARD, July 4, 1964

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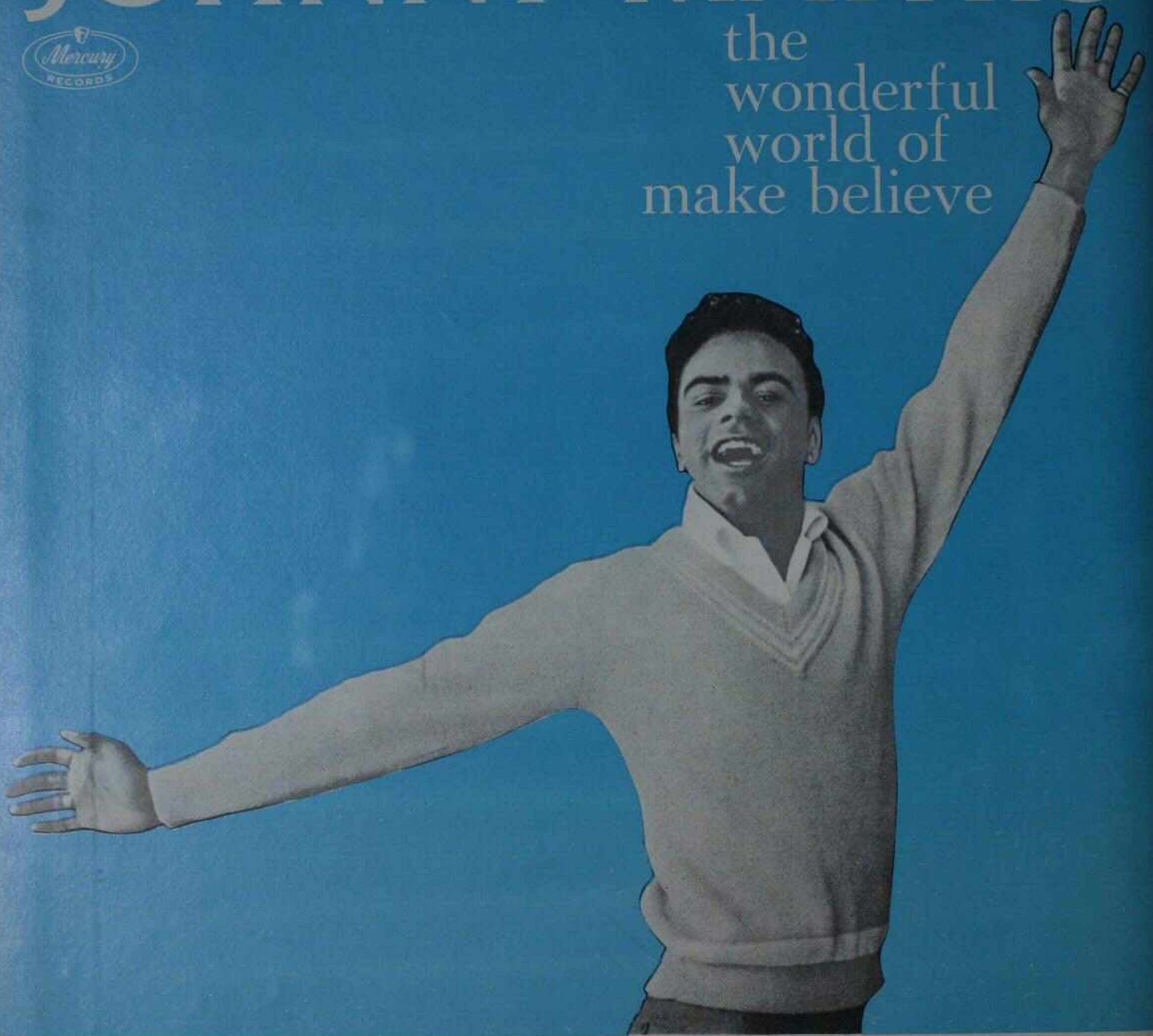
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**SIDE 2**

- SHANGRI-LA
- ALICE IN WONDERLAND
- DREAM, DREAM, DREAM
- THE WONDERFUL WORLD OF MAKE BELIEVE
- WHEN YOU WISH UPON A STAR
- BEYOND THE BLUE HORIZON

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- CARTER BARRON AMPHITHEATER, Wash. D. C., Aug. 3.
- FOREST HILLS, New York, Aug. 15.

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# Gallagher: Greatest Days Still to Come

• Continued from page 1

ARMADA's existence is proof that the great record industry has come of age. He cautioned, however, that "maturity cannot be assured for this industry by the simple development of a set of rules. The rules can only bring light to those laboring in the darkness of misunderstanding." The executive continued, "In this era of enlightenment you must rededicate yourself to the continued growth of the industry in a climate of mutual consideration. You must respect the role of the manufacturer, the distributor, the rack jobber, the one-stop. I have no quarrel with those who choose to perform more than one role in the distribution system of this industry. My only quarrel is with those who do not accept the full responsibility for the roles they choose to perform."

Gallagher opened his address—which was given at the banquet Saturday (27)—with an analysis of record distribution as affected by today's dynamic cycle of social, technological and economic changes. He said, "We are fortunate to have been part of such a dynamic growth period—a period I choose to describe as evolutionary, not revolutionary. And with growth must come change, and if this industry is to continue to grow we must be willing to change. We must look on this as an opportunity and not an evil. A thing to be directed, not a thing to resist. Generally, the events which dictate change will most often occur in the marketplace."

Gallagher defined the role of marketing and added: "Too few of us understand the marketing concept. Too few of us are willing to accept the changes and responsibilities necessary to

guarantee a sound future and a sound industry."

## Responsibilities

The Columbia executive then analyzed the responsibilities. "This responsibility begins with the manufacturer. He must create product that is oriented to the market. He must innovate with new sounds, new styles, new artists. He must have the skill to merchandise with exciting packaging and attractive promotions. He must be willing to accept his responsibility right through to the ultimate sale to the consumer. If many of today's record manufacturers practice this philosophy there would be a lot less unsalable merchandise in orbit today."

Gallagher added that the success of a new release cannot be measured by the forced allocation or initial sale, but only by the reorder pattern.

Gallagher also listed communications and education as a manufacturer responsibility. "He must field capable people who can help distributors in the vital educational process that must develop for their personnel. He must communicate reliability and sincerity with his distribution network. The false hype is one of the worst evils of this industry! If it is integrity that is lacking in today's record business, then it is going to have to begin with the manufacturer."

## Distributor

Gallagher added: "Now let's talk about the distributor, and without them, God bless 'em, there just wouldn't be any record business. To a lot of record manufacturers today the distributor represents a landing field. I disagree."

To my way of thinking the distributor represents the point of take-off. The successful distributor, next to the a&r man, is the most creative step in the chain of events leading to the ultimate sale. The distributor's role, and those of you here who have been associated with me know I practice what I preach, is to motivate the ear and eyes of every consumer he can reach in his area of prime responsibility. His next and most vital role is to supply the demands he creates.

## Promotion

Gallagher stated that promotion via radio was 80 per cent of the sale. "It is the distributor's responsibility to field a well-trained knowledgeable promotional man, not the hipster with tight pants. The man must have the facts, not the false



MERCURY RECORDS' brand-new Sarah Vaughan release, "Sole, Sole, Sole," is going to be one of the biggest hits of the year. The first week out it was a personal pick of Bill Gavin, who summed it up this way: "Ordinarily I shy away from covers, but this English-language version can be classed as an 'original.' Sarah has recorded many great songs, but I have never heard her in a more obviously commercial setting."

(Advertisement)

hype. He must be aware of the service he performs for radio; he should not plead for play. Instead he must have the sincere desire of assisting radio to develop programming that will increase radio's revenue and audience. Radio has played a vital role in the growth of this industry, but, at the same time, records have made the dynamic growth of radio possible. We must never let radio forget this! We must insist on the opportunity to expose new compositions and new artists to the American public. Without this vital avenue of exploitation this industry cannot continue to grow and radio, too, will lose its appeal as it turns to a pattern of monotonous repetition."

Gallagher noted that the distributor must break through to the final sale. "It is your job to field the type of record salesman that can assure a sound future for all of us, not the loader or order taker of days past, but the merchandiser, the man with the ability to sell through to the retail trade," he said.

The executive added that the distributor role is a vital and difficult one that should be rewarded with a fair profit when properly carried out. Too many sell their services short in return for unprofitable volume, he said.

The consumer, Gallagher added, never considers the price of a hit album. "The product that has to be sold by price alone was not worth the investment that created it or the space to stock it!"

## The Retailer

Gallagher stated that the successful retailer today has learned to resist change. He satisfies the needs of his customers instead of wondering where the customer went. Gallagher also noted the vitality of the new forms of retailing... the rack jobbers and concession-

# Heilicher Says: View Challenge With Optimism

• Continued from page 1

(25), of the ARMADA convention at the Eden Roc Hotel here.

Heilicher, whose two-year tenure as president of ARMADA culminated with the FTC Trade Practice hearing, which will soon be followed by the announcement of trade rules, stated that his own retail division is experiencing a month-by-month increase in business. "This is due to the fact that we upgrade our product... and it also reflects the fact that more people are buying records.... These signs, considered in conjunction with the population explosion, point to a great increase in business in the years immediately ahead," Heilicher added.

## Need Adequate Capital

Despite the sharp, competitive nature of the record business and the changing marketing picture, the ARMADA president is of the opinion that new retailers can still enter the industry and do well. He added, however, that adequate capitalization is necessary. He estimated that between \$30,000 and \$40,000 would be proper capitalization for a good retail store. "We all got a little spoiled," Heilicher said. "We must remember that every day is not Christmas... But there is nevertheless a good living to be made in records."

First day attendance at the convention was heavy, with all rooms taken. Many record executives found accommodations in neighboring hotels. Edgar Jones, ARMADA executive secretary, set up strong security measures designed to keep the convention free of drifters and freeloaders. Both Heilicher and Jones, as well as key members, expressed the view that the convention would be of a thoughtful and down-to-earth nature, with some progressive thinking crystallizing as to the best means to ensure the potential of the years immediately ahead.

It was reported that the FTC rules would probably not be announced during the convention. However, the discussion on drafts of the rules by the Hon. John R. Reilly, commissioner, Federal Trade Commis-

sion, and Earl W. Kintner, ARMADA general counsel, were expected to fully clear the air as the responsibilities of industry and FTC. The discussions get under way Saturday (27).

## Rules 'Quite Strong'

It was also reported that the rules are "quite strong." They are now before the individual commissioners and await a final meeting by the Commission. Announcement of the rules is expected in July.

Much interest at the convention has to do with the election of the next president. Heilicher has held the post for two years. It is known that the future development of the organization remains an important matter to Heilicher, and that he will continue to work with ARMADA to aid in this development. Queried on this matter, Heilicher stated briefly: "I will do whatever is necessary." A decision may be made Tuesday (30), when the nomination committee makes its report and elections are held at the general meeting. The presidency is a time-consuming post. ARMADA brass will undoubtedly hold conversations prior to Tuesday to determine the availability of presidential material, and will decide whether to attempt to persuade Heilicher to run for another term.

# American Into New Quarters

CLEVELAND — American Distributors has new quarters here on Broadway Avenue and a new general manager in Joe Cerami. Cerami was formerly head of Potter Distributing Company, Chicago, and before that was associated with Riverside, Kapp and Capitol Records. He's a veteran of some 18 years in the record business. American Distributors, formerly Big Town, handles such lines as United Artist, Vee Jay, Roulette, Philips, Jay Jay and assorted single lines.

# Police Quell Beatlemania

CLEVELAND—Beatlemania has really struck northern Ohio. Gendarmes were called out early Saturday (13) morning to quell some 3,000 shrieking Beatle fans when girls arriving early challenged some 70 who had been in line all night at Cleveland Public Hall to get a crack at top \$6.50 ducats for their idols' appearance at the auditorium Sept. 15.

Radio Station WHK, sponsoring the Beatles Cleveland show, had sent letters to 5,000 girls selected by IBM computer for first choice at seats.

# KAPP NAMES VICE-PRESIDENT

NEW YORK—Al Cahn, national sales manager of Kapp Records, has been named vice-president of the label. He will also continue as national sales manager.

Cahn will preside at the diskery's national sales meeting for record distributors at Lake Tahoe, on the California-Nevada border, July 23.

## NEXT: REPORT ON SPEECHES

MIAMI BEACH — The speeches delivered at the convention by Hon. John R. Reilly, commissioner of the Federal Trade Commission; Amos Heilicher, ARMADA president; William P. Gallagher, vice-president in charge of marketing at Columbia Records, and Earl W. Kintner, ARMADA general counsel, will be reported upon in the July 11 issue of Billboard.

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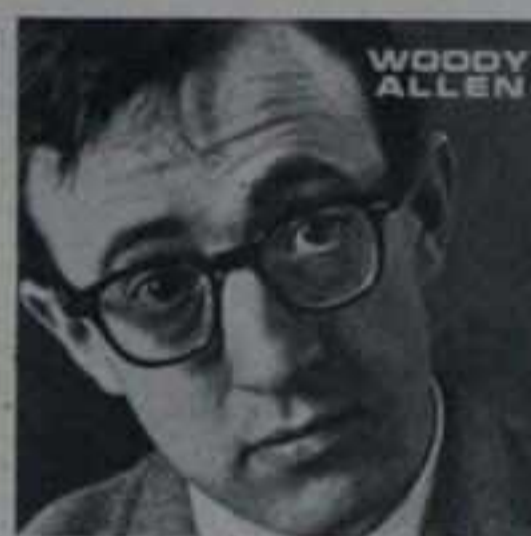
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aires. "They too must recognize that the consumer makes the hits... theirs is a role of service... theirs is a merchandising responsibility that cannot be taken lightly."

He noted that the turbulent changes in the industry are motivated by growth and added: "At Columbia we are constantly studying and evaluating the changes about us. Just a year ago we made a decision that we could no longer be at the mercy of an industry long encumbered with traditional practices — we introduced an Age of Reason. We reasoned that if we had the product the consumer wanted we had a right to demand a just return. We broke with tradition by eliminating the twice-a-year restocking periods. We reasoned that if Columbia was to prosper and grow we could no longer resist change. We saw the problems in the marketplace and we did something about them. The executive added, "Columbia's success in the past 12 months should give new confidence to this convention as it heralds the beginning of a new era in the record industry."

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# A&R Men, DJ's Play Follow The Leader: Sherman, Weiss

NEW YORK—With the base of recorded music continually growing broader, the songwriting, disk-producing team of Joe Sherman and George David Weiss feel there is now more opportunity for new songs and varied musical styles to break through on the singles market. The hits lists, they say, are no longer limited to one particular style (i.e., rock 'n' roll, c&w) and it's time that more people who are involved in the exposure of music—a&r and disk jockeys, in particular—gave more credit to its single record audience.

"The disk jockeys," they say, "should give the teen-agers more credit for sophistication in their listening tastes and should realize that there are now many more songs that they'll accept."

Both Sherman and Weiss agree that there's been a noticeable lack of courage on the part of the a&r men and the deejays, from whom, for the most part, the recording men take their cues in leading the way along new musical paths. The radio programmers, they claim, with the exception of a few forward-thinking men, wait



JOE SHERMAN (left) and George David Weiss get a recording session under way.

for somebody else to "break" a record and are satisfied to follow a routine and an unexciting format without taking any chances. And, in turn, most of the a&r men are leaving it to somebody else to take the chances while they stick to the tried and tested musical pat-

terns or pick up a sound that has been made popular by some other recording man who was willing to gamble on something different.

"Without even considering the moral or artistic values of the concentration on 'teen-oriented' music," they added, "it makes good commercial sense for all concerned to help extend the musical base even farther."

In their own way, Sherman and Weiss are doing their share to widen this musical base. In collaboration just about a year, the boys have their own publishing firm, Marimba Music, an ASCAP affiliate, and their own production firm, Weiss-Sherman Productions, which is a subsidiary of Marimba. The team got under way with Nat King Cole's hit last year, "That Sunday, That Summer." Since then they have moved on to such sundry activities as writing a movie title song, "Toys in the Attic"; signing an independent disk production deal with Colpix Records; writing songs for the Vaughn Meader TV special which will be aired by ABC-TV in the fall; working out a deal with the Amy-Mala label to produce its first records by Georgia Gibbs; producing the Joe Sherman Orchestra recording of "The Seventh Dawn" for World Artists Records, as well as an album of the same title for World Artists and they are now mapping out a project for a Broadway musical.

The Sherman-Weiss year of activity which began with Cole's "That Sunday, That Summer," was rounded out this week with another Cole record, "More and More of Amor."

## Cooke Dishes Out Songzest

NEW YORK — When Sam Cooke appeared at the Copacabana a little over four years ago, he was less than satisfied with his act. "I was young then (about 22 years old)," he said, "and didn't have the needed understanding of lyrics and arrangements for a night club act."

Cooke's been working on his act since then, in addition to turning out a long string of hit records for the RCA Victor label and has come up with a swinging song affair that has appeal for the adult expense account trade as well as his teen-age disk fans.

He's a personable performer with an obvious zest for his work that every now and then lifts up the audience along with him.

For this Copa date, Cooke has steered away from just reprising his record clicks, in favor of a group of standard items in the pop, folk and gospel field. It gives him a solid base of operations and he plays it to advantage. He sets the room up in his favor with a sprightly

treatment of "The Best Things in Life Are Free," then moves on to such nifty items as "Frankie and Johnny," "If I Had a Hammer," and a ballad segment that includes "Try a Little Tenderness" and "Sentimental Reasons." Everything works out fine in his handling except for "Blowing in the Wind," which seems to lose some of its emotional punch in his jazzed-up treatment.

For his getaway encore, he delivers a smattering of his disked songs, "Chain Gang," "Tennessee Waltz," "Twisting the Night Away," etc. It's a natural beg-off turn and on opening night (24) made the load of RCA Victor representatives in the room quite content.

Also on the bill is young comedian Lee Allen. He has an amiable demeanor and some funny bits working for him, but some tight editing would make it all snappier and happier.

MIKE GROSS

## Showboat To Be Closed

PHILADELPHIA—After 14 years as the city's leading jazz room in the Negro community, but with appeal to the entire community, Herb Keller shuttered his Showboat grotto forever on July 4. Shuttering comes with the sale of the Douglas Hotel, where the Showboat is located.

Keller, in selling the hotel to unidentified owners, said his understanding was that "they definitely are not keeping the club open." Swan song will be Betty Carter, the room's final booking for the week of June 29. Keller will concentrate on concert promotions. His last promotion a few weeks back had Ray Charles at Convention Hall.

Showboat was the first room above the Mason Dixon line to play Fats Domino in 1951. And

## PEOPLE AND PLACES

By MIKE GROSS

Decca Records' own bowling league wound up its season with the "Mono's" in top spot. Team includes Capt. Clarence Goldberg, Kitty Poinelli, Dick Russell, Nat Bergman and Ann Pan. . . . Edith Jackson, Solita Palmer and Emerson Yorke have written the songs for "Voyage of the Lehi IV," feature film slated for release next September. . . . The Serendipity Singers are set for a series of 63 straight concert dates beginning Sept. 24. . . . Atlantic Records artist Wilbur de Paris, currently starring at New York's Broken Drum with his New Orleans Jazz Band, is in his 57th year in the business. . . . Dave Brubeck becomes a TV composer with an assignment for "Mr. Broadway," CBS-TV series to bow in the fall. . . . Judy Henske, Elektra artist, has two TV network guest shots upcoming: "Tonight on Broadway" on July 22 and "The Steve Allen Show" on July 29. . . . Singer Bernadette Castro heads for Rome in August to make her film debut in "The Strange Cargo of the Calypso."

Frank Loesser will be back on the Broadway scene next spring as collaborator with Sam Spewack on a musical as yet untitled. In addition to music and lyrics, Loesser is taking a crack at writing the book, too. The show will be produced by Allen Whitehead in association with Loesser's own Frank Productions. . . . Joy Records' a&r chief Al Ham and national promotion head Johnny Farrow, back in town after a junket to Memphis to cut an album with Bobby Wood. . . . Birdland has reopened and returned to a jazz policy with Miles Davis on the opening bill. . . . A troupe of Jamaica Ska dancers will be featured guests on the special July 4 edition of WNEW-TV's "Just for Fun" with Sonny Fox. . . . Ronnie Martin will wind up a national tour with Nat King Cole at the Greek Theater in Los Angeles with a five-day engagement beginning July 13. . . . Hollywood International Talents signed singer Ron Holden to a three-year personal management and recording contract. . . . The Jazz Interpreters, a six-piece U. S. combo, will play at the U. S. National Exhibition in Algiers under the sponsorship of the U. S. Department of Commerce until July 21.

Nelson Riddle left for Europe last week where he'll be performing on shows for the British Broadcasting Corporation. . . . Eldon Campbell, vice-president-general manager of the WBFM-AM-FM-TV stations and Muzak franchise in Indianapolis, was named winner of Muzak's 1963 Golden Ear Award for his public service contributions. . . . Bill Stegmeyer, veteran clarinetist-arranger, has been appointed music director of the newly organized Carney Records. . . . Gene Krupa and his quartet begin a two-week tour of Japan on July 10. . . . Folk singer Leon Bibb is on a two-month holiday-concert tour of Europe. . . . Art Benson will head publicity-promotion for the DeVille Records, newly formed West Coast label. . . . Epic Records' Freewheelers are at the World's Fair Texas Pavilion for an indefinite engagement. Social Notes: Ed Thrasher, art director at Warner Bros. Records, became the father of a son, Jeffery Allen, on the West Coast on June 16. . . . Del Serino, affiliated with the Bourne Company, became the father of a girl, Catherine, June 16 in New York.

## TIMMY BROWN

# Football Star Pro Vocalist Brown Scores as Singer, Too



TIMMY BROWN

A new idol of the younger set may be in the making in Timmy Brown. He has going for him what the ordinary new record does not have—fame.

Headlining the stagershow at Atlantic City's Steel Pier is Brown, whose new release on Ember, "I've Got a Secret," is receiving highly favorable reaction from pop stations.

Brown, who as yet is not recognized for his vocal capabilities as readily as his agility on the football field, is the outstanding halfback of the Philadelphia Eagles pro football team.

Now a football player turned singer, Timmy began singing a number of years ago while student at Ball State College in

Indiana. While at college he also took up tap dancing, although he rarely used it while singing with the college orchestra.

On stage Brown is every bit the pro he is on the gridiron. He has a friendly smile and exudes boyish charm that immediately disarms the audience.

Brown opened his portion of the show with the twister "What'd I Say," belted in fine style to some fancy body movements and footwork. The 5-foot-

11-inch vocalist wears his custom-made tuxedo like he was poured into it. His movements are graceful and highly rhythmic. Backed by a nine-piece orchestra, Timmy offered a smooth and romantic treatment of the current Beatles' topper, "Do You Know a Secret." The packed theater clapped and sang along with him as he sang "This Land Is Your Land."

Brown, during this performance (21), was at his best with the up-tempo tunes, which he delivers excitingly. The high point was his rendition of "I've Got a Secret," which begins with Timmy in a crouching stance as he puts his powerful body into the driving beat. The audience swung with him all the way.

Brown is as fervently interested in working hard to make it big in the record field as he has for the past six years on the football field. Strikingly handsome, young (27), and a football hero to boot, are several important reasons—coupled with genuine vocal and performance talent why Timmy Brown could very well be a new idol of the younger set in the world of records and nightclubs.

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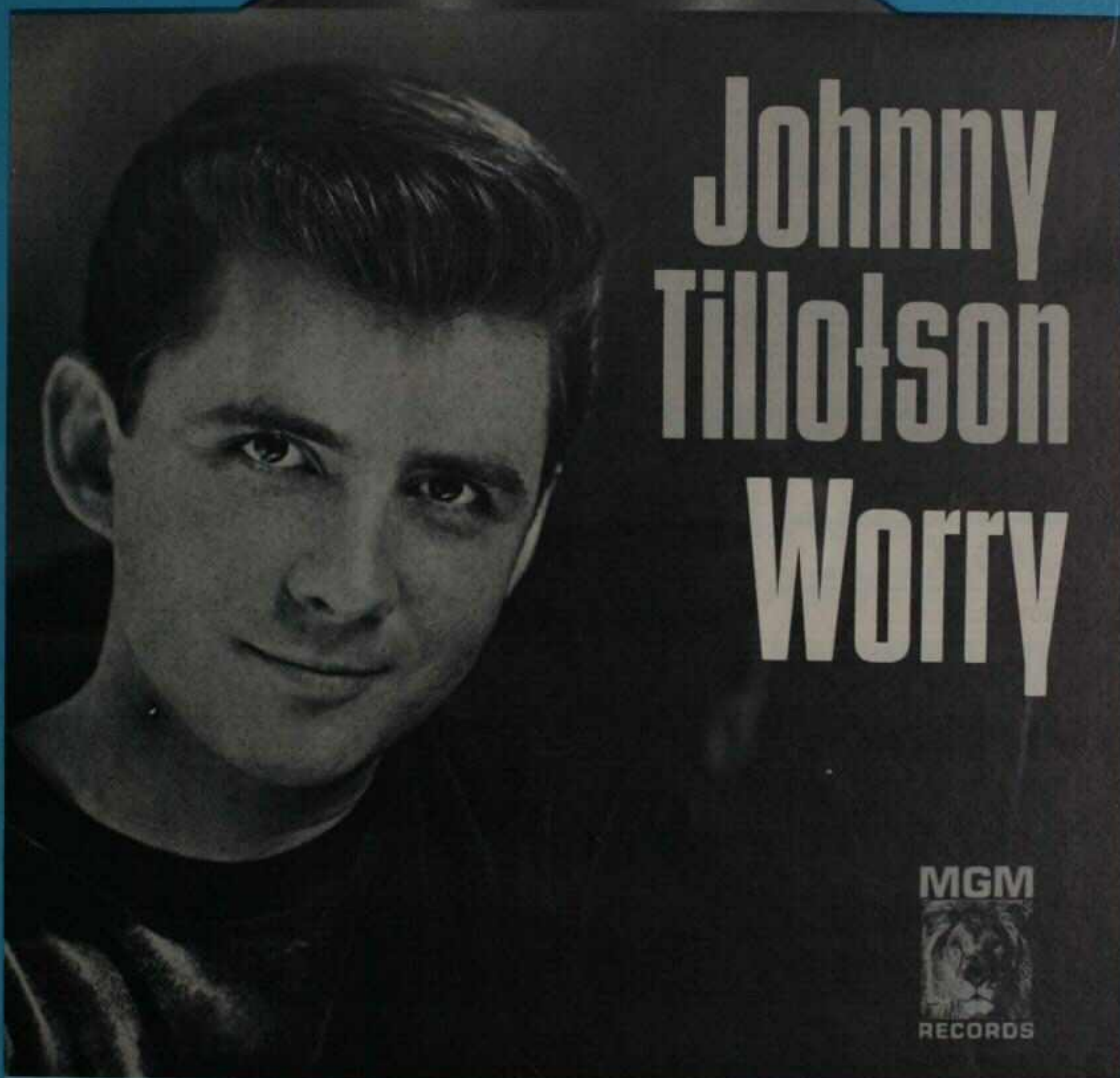
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# WORRY, WORRY, WORRY



## WHY WORRY?

It's A New Johnny Tillotson  
Hit on MGM Records 

**K-13255** A Tanridge Production

## Key to Record Success Is Exposure: Salidor

(This is the first article in a series on national promotion executives.)

Rarely in business today are there two giant industries so dependent on each other, but so far apart ideologically as the record and broadcasting industries.

The need for more intelligent liaison between the two industries has long been an established fact. However, today, with an increasing amount of diversified number of radio stations, the liaison factor has taken on greater — even vital — importance.

For the promotion people the problem is how to get exposure for their product. For the station it's how to get as many listeners as possible and hold on to them as long as possible.

Facing the problem is Decca, Coral and Brunswick Records' national director of publicity and promotion, Leonard Salidor.

Salidor, since 1959 and his transfer to Decca's home office in New York, has had the responsibility of supervising the company's 28 full-time and supplemental promotion force spread across the continent and Hawaii. He is the hub of communications to the promotional field force that is constantly engaged in the process of getting



"WHEN I TELL YOU it's going to be a smash you can rely on it!"

exposure for the company's three labels.

Also included in Salidor's responsibilities are artists' relations — a sometimes thankless task that has resulted in ulcers for many a promo domo; trade advertising, consumer publicity and subscription services.

### Solid Background

The myriad duties were not just thrust upon Salidor. He came up through the ranks, since his start in the record business in 1946 as a retail record

*(Continued on page 20)*

## BEATLEMANIA GOES TO WCCO

MINNEAPOLIS — It seems even the stately and conservative 50,000-watt WCCO has given in to the Beatlemania. The station has sent out an elaborate promotion piece featuring a large color photo of the Beatles, under the photos are photos of WCCO air personalities Charlie Boone, Roger Erickson and Howard Viken with the headline: "We enjoy them too ... listen."

## WMAQ Is Outlet for Pop Singles

CHICAGO — WMAQ's new programming is still creating quite a stir in the Windy City. The 50,000-watt NBC-owned station, long associated with the subdued, conservative approach to music and personalities, made the big switch to a pop standard music format the beginning of May.

As reported in *Billboard* (May 8-16), the station kicked off its new programming with a blast of swinging records and pop sounds never heard on the station before. WMAQ listeners howled in protest, wrote irate letters and threatened to picket the FCC.

With nearly two months of the new programming run up the flagpole, the station is eagerly awaiting to see how many salutes it will amass versus the so-far plentiful brickbats.

An aircheck several weeks ago of the new Chuck Benson Show (3-4 p.m.) revealed the station in that time period, to be adhering to its promises to program "current singles and LP's leaning toward the most modern pop standard sounds."

Benson, who is also program director, recently joined WMAQ from WGR, Buffalo, played current singles by Peter and Gordon, Nat King Cole, Pete King Chorale, Al Hirt, Louis Armstrong, New Christy Minstrels, Trini Lopez and Stan Getz, to mention a few. Two selections from current pop LP's by Andy Williams and Jack Jones were played during the hour.

### Disgruntled Listeners

Chicago Sun-Times broadcast columnist Paul Molloy in his "It's the Molloy" has already devoted the lion's share of five columns to reporting on the big switch at "Q."

Molloy reported that the station has been getting a good deal of protest from its old clientele and proceeded to reprint excerpts from breast-beating protesters.

In rebuttal, John M. Keyes, station manager, pointed out in a Molloy column that the station's ratings had been drifting downward gradually. "We looked at the graphs, and the graphs told us the audience was leaving us to go elsewhere. We want to get those listeners back," he emphasized.

Benson has taken the written barbs in stride, stating: "Any time you make a change, one way or the other, you upset people who don't like their habits changed. We're an up-tempo station now, we need a change of pace, and sometimes

*(Continued on page 44)*

# Radio-TV PROGRAMMING

• READY-TO-GO PROGRAMMING • VOX JOX  
• PROGRAMMING NEWSLETTER

## WABC's 'Schoolscope' Is Blackboard Haven for Kids

NEW YORK — WABC last year introduced a public service project that has brought the station much acclaim, good will and, above all, healthy ratings.

The project, entitled "Schoolscope," invites schools of the New York Board of Education to select their own candidates to write, produce and announce a newscast about school activities. These newscasts are aired each week night at 9:25 on the 50,000-watt ABC-owned outlet.

Each candidate broadcaster was eligible to win a \$1,000 scholarship based on participation in "Schoolscope." Each broadcast and broadcaster was judged on script content, delivery, professional attitude, voice quality and potential as a professional broadcaster by competition judges Elmer Lower, president of ABC News; Jesse Zousmer, ABC-TV news director, and Tom O'Brien, ABC radio news director.



LEONARD GOLDENSON, president of American Broadcasting-Paramount Theaters, Inc., congratulates Peter Heller on being the winner of WABC's "Schoolscope" \$1,000 scholarship. Looking on is Walter A. Schwartz, vice-president and general manager of WABC radio.

On Monday, June 22, Peter Heller, a 17-year-old student from Manhattan's High School of Art and Design, was presented the \$1,000 check by Walter A. Schwartz, vice-president and general manager of WABC, at a special luncheon attended by Leonard Goldenson, president of American Broadcasting - Paramount Theaters; Rick Sklar, WABC program manager; deejay Scott Muni; the boy's parents, Mr. and Mrs. Milton Heller; Dr. Bernard Donovan of the Board of Education; John Kenny, principal of the school; competition judges, Lower, Zousmer, Hill; WABC-TV vice-president and general manager, John O. Gilbert; ABC sportscaster Howard Cosell, and Dick Hutchinson, WABC operations manager, producer of "Schoolscope."

In making the presentation to Heller, Schwartz said: "We look upon "Schoolscope" as just a first step toward continuing activity in developing interest in broadcasting careers among bright, young students. Only by attracting and encouraging these leaders of tomorrow can we insure the future of our industry. We hope to bring you back into our industry when your education is completed—particularly to WABC."

Schwartz topped off the presentation, while Goldenson beamed approval, with the announcement that the "Schoolscope" scholarship competition would be an annual event.

## Quits Mars, Opens Firm

STAMFORD, Conn.—Robert V. Whitney, executive vice-president and director of Mars Broadcasting, Inc., resigned last week to open his own radio programming and management consulting firm in New York July 1. Whitney announced he had sold his holdings in the Stamford-based radio syndication firm to Pepper Sound Studios of Memphis, Tenn.

Whitney, 34, began his career at WCRD, Boston, in 1949, and has spent 15 years in station management and programming. A cum laude graduate of Syracuse University, he was news editor of WSYR Syracuse, program director of KALL, Salt Lake City, and KBOX, Dallas. He was national program director of the Balaban stations operating out of WIL, St. Louis.

Mars, under Whitney's aegis, produces such air promotions as "Funtest," "Startest," "Newtest," and "Promotion of the Month." "Demand Radio," a 24-hour programming service, and "The Dick Clark Radio Show," which at its peak was programmed on 42 stations, are the firm's syndicated programs.

Whitney, who will announce the associates in his company at a later date, said that Pepper plans to continue syndication of the Mars products under production leadership to be announced.

# VOX JOX

By GIL FAGGEN



CHUM Chicks and deejay Bob McAdorey are first in line as thousands of kids await their turn to purchase tickets for the Sept. 7 Beatles concert at Toronto's Maple Leaf Gardens. The station offered two free tickets to the first person in line when the box office opened at 10 a.m. The line began to form 73 hours before, reports CHUM.

WSAI (Cincinnati) deejay Dusty Rhoades has adopted the moniker "Chief Beetle Bug," and has established the "Dusty Rhodes Beatles Boosters." July 1 will be "Beatle Club Night" at a Cincinnati Reds ball game at Crosley Field, with members of the Boosters able to purchase special reserve seat tickets at reduced rates. The Beatles will make an in-person appearance on Aug. 27 in Cincinnati promoted by WSAI-ers Bob Harper, Mark Edwards, Steve Kirk, Paul Purtan and Rhodes.

## SEGUE

Leigh Kamman, formerly program director KSTP (Minneapolis) to KUXL, that city, for 4-9 p.m. jazz show, M-F and Sat. 5-9 p.m. ... Bill Adams now doing WAEB (Allentown, Pa.), evening show. ... Mort (Doc) Downey Jr., KDEO deejay, joins WCPO (Cincinnati) as deejay. ... Ken Vogt, Milwaukee PR man, joins WEMP that city as DJ for "All-Night Showcase." ... Jim Youngblood, WASK (La Fayette, Ind.) DJ, joins deejay staff of KQUE (Houston). "Mr. D" (The Mojo Man) began new show 12-5 p.m. on Wheeling, W. Va.'s WHLL. "Mrs. D" is also sponsoring the 1964 Dick Clark Caravan of Stars at the Steubenville, Ohio, Arena July 16.

No wonder  
they're only #8  
in sales

**SELLING AN E.P.  
ON THE BEATLES  
AT THE SINGLE  
RECORD PRICE**

■ **THEY MUST BE CRAZY!** ■

**ASK ME WHY  
ANNA  
TASTE OF HONEY  
MISERY**

**VJEP #1903**

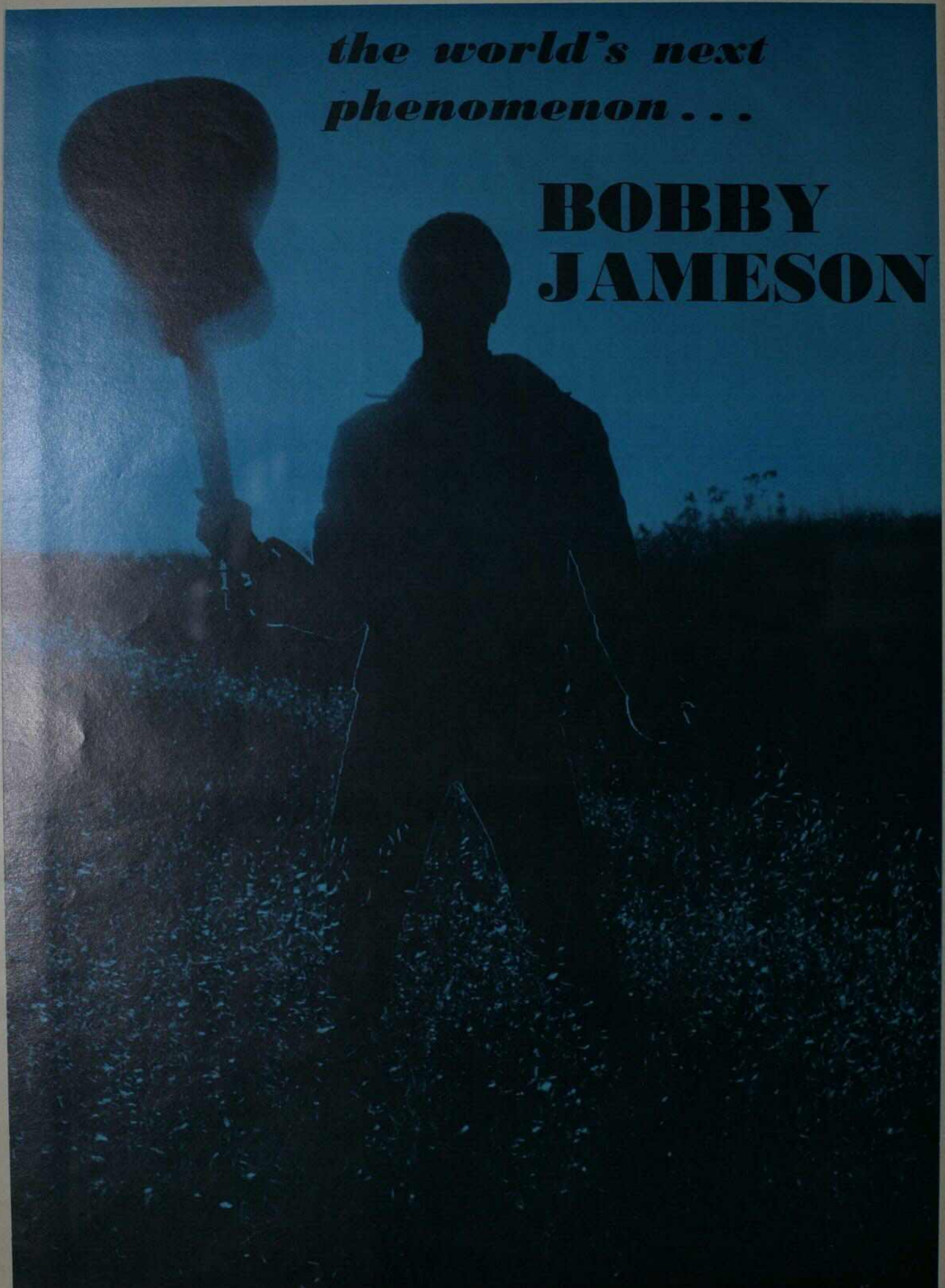
**"ASK ME WHY" BEING PLAYED  
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**SURE WE'RE CRAZY!!**



*the world's next  
phenomenon . . .*

**BOBBY  
JAMIESON**





# RADIO RESPONSE RATING

## MINNEAPOLIS-ST. PAUL

### TOP STATIONS

Rank	Call Letters	% of Total Points
<b>★ POP Singles</b>		
1.	KDWB	67%
2.	WDGY	33%
<b>★ POP LP's</b>		
1.	WCCO	42%
2.	WLOL	30%
3.	KSTP (Tie)	9%
3.	WTCN (Tie)	9%
Others (KRSI, KUXL)		10%
<b>★ SINGLES</b> (Middle of the Road)		
1.	WCCO	35%
2.	WLOL	27%
3.	WTCN	17%
4.	KRSI	13%
Others (KUXL, KSTP)		8%
<b>★ JAZZ</b>		
1.	WCCO	46%
2.	KUXL	27%
3.	KRSI-FM	14%
Others (WAYL-FM, KSTP)		13%
<b>★ C&amp;W</b>		
1.	KTCR	74%
2.	WMIN	26%
<b>★ FOLK</b>		
1.	WCCO	36%
2.	WLOL	34%
3.	KRSI-FM	13%
Others (KSTP, WAYL-FM, KEVE)		17%
<b>★ COMEDY</b>		
1.	WCCO-AM	57%
2.	KRSI-FM	21%
3.	WLOL-FM	18%
4.	WTCN-AM	4%
<b>★ CLASSICAL</b>		
1.	KWFM-FM	31%
2.	KEVE-AM (Tie)	24%
2.	WLOL-FM (Tie)	24%
4.	WTCN-AM	21%
No Rhythm & Blues formatted stations in market.		

### TOP DISK JOCKEYS

Rank	Disk Jockey	Call Letters	% of Total Points
<b>★ POP Singles</b>			
1.	Lou Reigert	KDWB	39%
2.	Johnny Dollar		
	(Bob Dean)	WDGY	25%
3.	Bill Diehl	WDGY	23%
Others			13%
(Randy Cook—KDWB Wally Beethoven—WDGY)			
<b>★ POP LP's</b>			
1.	Howard Viken	WCCO	46%
2.	Charlie Boone	WCCO	18%
3.	Franklin Hobbs	WCCO	16%
4.	Jerry Telser	WLLOL	9%
Others			11%
(Jergen Nash—WCCO Mort Garren—KUXL Roger Erickson—WCCO)			
<b>★ JAZZ</b>			
1.	Franklin Hobbs	WCCO	43%
2.	Mort Garren	KUXL	31%
3.	Herb Schoenbohm	KUXL	26%
4.	Leigh Kamman		
(Began show June 22) KUXL			
<b>★ C&amp;W</b>			
1.	"T"		
1.	Strength	KTCR	68%
Others			32%
(Ralph Bebeau—KTCR Johnny West—WMIN)			

noon, M-F. Syndicated "Grand Ole Opry," 6:05-7 p.m., M-F. Live country music remotes 5-6 p.m., Sun. from Park Plaza Club and Frontier One Club. Polish polka live music show, 1-3 Sun. Gen'l mgr., Edward C. Farni. Program director, Ralph Bebeau (also does daily air show).

**KUXL:** 1,000 watts day. Independent. **Music format: Standard-Jazz.** Station recently inaugurated policy of featuring "big band" music. Features, 2 to 5 min., aired at 20 minutes to each hour throughout day. 12 different featurettes used. New jazz show with Leigh Kamman, 4-9 p.m., M-F. & Sat., 5-9 p.m. "Sunday Spectacular," noon-9 p.m. featuring 1 hr. segments of specialized music from big band to jazz 6-9 p.m. with Herb Schoenbohm. Station and sales mgr., Tom Morris. Program director, Mort Garren (also does daily air show).

**WCCO:** 50,000 watts. Independent. CBS affiliate. **Music format: Standard-Pop.** Highly identifiable air personalities. Editorials aired. Minn. Twins baseball, Viking pro football, Minn. Gopher college football and basketball and local high school football and basketball games carried. Special programming: "Boone-Erickson Show," 2:30-3:30, M-F, comedy, repartee, personality show. "Party Line," 3-3:30 p.m., M-F, audience phone call-in. "Open Mike," 8-9 p.m. special aired only when topic of controversial importance locally arises. Audience questions via telephone civic leaders. "Honest to Goodness," 9-9:30 a.m., M-F, quiz show with Randy Merriman, Dick Chapman. Farm Show, 5:30-7 a.m. & 12-1 p.m. daily. Special documentaries aired on regular basis. News: 7-7:30 a.m., news, sports, weather CBS & local. 15-min. newscast and market report 12:30 p.m. 15 min. newscasts 1:55, 2:55, 3:55, 4:55 p.m. News, 5:10-5:35, M-F, news and sports 6:15-6:30 p.m. & 10-10:30 p.m., M-F. Independent radio news department—11 men under supervision of Jim Bormann. Gen'l mgr., Larry Haeg. Program director, Val Linder.

**WDGY:** 50,000 watts. Storz owned. **Music format: Contemporary.** Highly identifiable air personalities. Heavy on and off the air promotion. Viking football carried. Special programs: "Your Opinion Please," audience phone call-in Sun., 10:15-noon with Bill Diehl. Locally produced education program, 9-9:30 p.m., M-F. Information of school activities and other general educational information. Gen'l mgr., Richard H. Harris. Program director, Hal Raymond.

**WLLOL:** 5,000 watts. Independent. Mutual affiliate. **Music format: Standard-Pop.** Editorials aired. Complete U. of Minn. football and basketball schedule carried, as well as Int'l Hockey League and St. Paul Open Golf. Featurettes: "On the Docket," and "Garden Topics." Station-owned airplane for traffic reports, VP and gen'l mgr., Wayne "Red" Williams.

**WMIN:** 1,000 watts day. 500 watts night. Independent. **Music format: Country-Western-Ethnic.** Editorials aired. St. Paul High School football games and other sports events carried. Special programming: "News in Prophecy," 5-min., syndicated religious commentary on news, 8 a.m., M-F. "Farm Topics," 5 min., 6:20

a.m., M-F. "Dr. Tell Me," 5 min., 12:15 p.m. Sports with Bob McNamara, 7:40 a.m., 5:15, 6:15 p.m. 15 min. Jewish program, 3:34 p.m. Sat. "Library Show," 10:05-10:30 a.m., Sat. "The Law and You," 5:15 p.m., Sat. Sun: "Polish Hour," 2-3 p.m.; "German Hour," 3-4 p.m.; Georgetown Forum," 4:30-5 p.m.; "St. Paul Jaycees," 5-5:30 p.m.; "College Hour," 7-8 p.m. Station mgr., M. O. Simundson. Program director, Joyce Bosak.

**WPBC:** 1,000 watts day. Independent. **Music format: Standard.** Permit granted for increase in power to 5,000 watts. Editorials aired. Station programs on inspirational concept. Special programming: "Earl Knightingale," 7 a.m. and 5 p.m. R. Lofton Hudson, (5 min.) family psychologist, 8 a.m.-4 p.m.; Dr. George Crane, psychologist, author, counselor, (5 min.) 9 a.m. and 6 p.m. "Lighter Side of the News," 5 min., 10 a.m., M-F. Beauty Tips with Becky Stewart, 5 min, 11 a.m., M-F. "Scrap Book," Inspirational music and philosophy, 1-1:30 p.m., M-F. "What's Your Project," 2-2:30 p.m., M-F, information on civic projects. Pres. and gen'l mgr., William V.

Stewart. Program director, Mrs. Becky Stewart (also does daily air show).

**WTCN:** 5,000 watts. Owned by Time-Life Broadcast, Inc. **Music format: Standard.** Editorials aired on regular basis. 5 times daily. Special sports events carried. Special programming: Women's Vignettes with Jan Werner (90 sec.) aired throughout day, M-F. "Weather Drop-Ins," background and educational information on weather aired 10 times daily, M-F. One-minute documentaries aired on a regular basis. Spotlights 10 times throughout day. "Exotic Commercials," highly produced tongue-in-cheek spots sale of unusual and improbable objects. "Sunday Spectacular," Jack Huston recalls a Broadway play with original cast album, 5-6 p.m. Frank Buetel sports, 4:45, 5:10, 6:10, 10:10 p.m., all 3 min. News: 15 min. 7:45 a.m.; 10 min., noon, 5 p.m., 6 p.m., 10 p.m., M-S. Combo news operation under direction of Sheldon Peterson. VP, Gordon R. Ritz. Program director, James E. Uglum. Music director, Fred King.

THE RADIO RESPONSE RATINGS of stations and individual air personalities have been determined by survey of local and national record promotion personnel, distributors and record manufacturers. Not a popularity poll, the ratings are based strictly on the comparative ability of the stations and air personalities to influence their listeners to purchase the singles and albums played on the air. The ratings likewise point up the importance of music of all types in building audiences and creating the framework conducive to influencing the listener to purchase other products and services advertised on radio stations.

**FORMAT GLOSSARY:** "Contemporary"—Stations that play primarily singles and LP's of a "rock-n-roll" and rhythm and blues nature. "Pop Contemporary"—Stations that feature rock-n-roll and rhythm and blues music, as well as current singles and LP's of a non-rock nature. "Pop-Standard"—Stations programming current and stock singles and LP's, excluding rock-n-roll and rhythm and blues. "Standard-Pop"—Same as "Pop-Standard" with stations emphasizing standards to current pop singles. "Standard"—Stations programming current or stock versions of the old standards culled primarily from LP's. Rock-n-roll and "teen sound" excluded. "Conservative"—Stations featuring primarily LP music of a subdued nature in tone and performance. Background instrument music. "Classical," "Country & Western," "Jazz," "Rhythm & Blues," "Ethnic"—Stations programming more than 50 per cent of their music in the above mentioned particular categories.

### RADIO REVIEW

## 'W' Stations Reschedule Series on WW II History

NEW YORK — The Group W (Westinghouse Broadcasting Company) stations have been airing a series of 18 half-hour programs on the history of World War II.

The series, first aired a year ago, is being rescheduled by several of the Group W stations. KYW in Cleveland recently programmed the series and WIND in Chicago has scheduled the programs for an early August rerun.

Produced by the Group W radio stations, written and produced by Bud Greenspan, the series runs the gamut from Munich and Chamberlain to the Nuremberg trials and the end of the Nazi regime.

The project is called "The Voices and Sounds of World War II." Included are several historic speeches rarely heard in their entirety (Chamberlain's solemn declaration-of-war speech on radio). Also included are many of the immortal words of Sir Winston Churchill, Franklin D. Roosevelt and other world figures.

History in the making was captured in audio by eyewitness reports as France and Germany signed the surrender terms; by actual broadcasts on the day of the Pearl Harbor attack; by the eyewitness account of a dogfight between German and British aircraft, and by the actual courtroom proceeding of the Nuremberg trials.

David Perry's narration and the interlacing of documentary

music ties event with event. Greenspan's methodical and accurate research provides the important verbal linkage needed to make the outstanding audio sequences spell out the war's incredible history.

As Group W's President Don McGannon aptly puts it: "Even in the TV era, radio has found a rightful and effective role in bringing events of importance to the public. Over a long series of projects, Group W has realized the inherent power of this medium as a prime means of communicating ideas.

"In addition, we have entered upon an era in which history is being recorded and related through its aural and visual libraries. It is these facts that have been captured in the history of World War II."

Historians, students and the American listening public should praise Group W for a noble and most worthy undertaking, well-conceived and expertly delivered.

GIL FAGGEN

### WJHL-TV Bought

ITHACA, N.Y.—Park Broadcasting, Inc., owner of WGTC-AM, WNCT-TV-FM, Greenville, N. C.; WDEF-AM-TV Chattanooga; and 30 per cent owner in WECT-TV, Wilmington, N. C., assumed control of WJHL-TV, Johnson City, Tenn., last week. The CBS-ABC affiliate was purchased by Roy H. Parks for \$2,717,000.

## STATIONS BY FORMAT

**MINNEAPOLIS-ST. PAUL:** 14th radio market. 12 AM; 5 FM. 2 contemporary; 4 standard; 2 standard-pop; 2 c&w; 1 standard-jazz.

**KDWB:** 5,000 watts day. 500 watts night. Crowell-Collier owned. **Music format: Contemporary.** Highly identifiable air personalities. Heavy on and off the air promotion. Special programs: 2-3 a.m., M-S, audience telephone call-in segment on "Paul J. Anthony Show," 5-6 a.m., M-F, farm news program. Public service: "Schools Out Hop," annual benefit hop sponsored by station. Raised \$1,900 last year for Ramsey County Sheriff's fund. United Cerebral Palsy Hop conducted annually—raised \$3,000 this year. 5 min. each hour immediately following newscasts devoted strictly to public service announcements. Station creates and produces all public service spots. News aired 5 min. to hr. (5:00); 3-min. local headlines at 27 past hr.; 3-min. sports 12 min. past hr. 5-man news department with transmitter-equipped news units under direction of Henry Marcotte. Gen'l mgr., Don K. French. Program director, Sam Sherwood.

**KEVE:** 5,000 watts day. 500 watts night. Independent. **Music format: Standard-Classical.** Special programming: "Tonka Land" community calendar with Mary Woodley, 5 min. at 10 a.m., M-F. Area-wide community calendar, 3 min., M-F, once per day. "News in Depth," 5-min. syndicated international news show, 4:30 p.m. daily. 42 hrs. of classical music on AM weekly, 6-midnight, 7 nights. VP & gen'l mgr., Robert J. Rock. Program director, Jerry Cuning.

**KRSI:** 1,000 watts. Independent. ABC affiliate. **Music format: Standard.** Lake Conference sports, high school league football and basketball, hockey and other sports events carried. Special programming: "KRSI Reports," series of 90-second news featurettes air 6 times daily, M-Sun. "Kitchen Korner," series of 5-min. shorts on household hints, prizes awarded to listeners, aired 5 times daily. "KRSI Congratulates," salutes to local citizens in business and industry receiving promotions. "Newport Golf Reports," waiting times at area golf courses aired 20 times during weekend. Gen'l mgr., J. Warren Burke. Program director, Brad Johnson.

**KSTP:** 50,000 watts. Independent. NBC affiliate. **Music format: Standard.** Amateur collegiate baseball and other special sports events carried. Special programming: "Feature 15," Jane Johnston and Brooks Henderson, interviews and conversation, 10-noon, M-F. "Open Line," with Lee Vogel, audience participation telephone call-in, 12:30-2:30 p.m., M-F. Show was recipient of 1963 Peabody Award for Public Service. Syndicated drama shows aired 10:30-11 p.m., M-F. Sports, 6:15-6:30, M-F. 30-min. newscast, noon, M-F. Bill McGiven, news director. Radio-equipped news units, single engine and twin engine airplanes. VP & gen'l mgr., Stanley S. Hubbard. Public relations and promotion director, Robert E. Kost.

**KTCR:** 500 watts day. Independent. **Music format: Country-Western-Polka.** Highly identifiable air personalities. Special programming: "Chuckwagon Roundup," live music remote, noon-2 p.m., M-S, from Flame Cafe; Radio bingo, 11 a.m.-



# SINGLES

# REVIEWS



## ACROSS-THE-BOARD SPOTLIGHTS

**BILLY COSTA & HIS ORK — YOGI BEAR MARCH** (Colegems, ASCAP) (1:57)—A great rouser reminiscent of "The March on the River Kwai." Dixieland interlude with real grabber arrangement. Tops for programming. Flip: "Whistle Your Way Back Home" (Colgems, ASCAP) (2:13). **Colpic 736**

**RAY CHARLES SINGERS—AL DI LA** (Witmark, ASCAP) (2:05)—Strong follow-up to their current hit. The side is done in the same groove featuring smooth choral vocalizing to effective back-beat. Flip: "Till the End of Time" (Joy, ASCAP) (2:19). **Command 4049**

**AL HIRT—SUGAR LIPS** (Tree, BMI) (2:00)—Calliope organ gets things off to a good start and Al, trumpet to lips, jumps in with a solo a la "Java." Chorus enters from wings for support on the great shuffle beat side. This one could top "Java." Flip: "Poupee Brisee (Broken Doll)" (Hill & Range, BMI) (2:03). **RCA Victor 8391**



### HOT POP SPOTLIGHTS

**GERRY & THE PACEMAKERS—HOW DO YOU DO IT** (Just, BMI) (1:55)—Top-rated teen ballad. Beat is great for dancing and Gerry's delivery of the ditty should make it big this time around with the younger set. Flip: "You'll Never Walk Alone" (Harma, ASCAP) (2:39). **Laurie 3261**

**THE SUPREMES—WHERE DID OUR LOVE GO** (Jobete BMI) (2:32)—Music to hand-clap and foot stomp to. Plenty of jump in this one. Beat is unbeatable and lead is in a true rockin'-blues groove. Flip: "He Means the World to Me" (Jobete, BMI) (1:52). **Motown 1060**

**CRYSTALS—ALL GROWN UP** (Mother Bertha-Trio, BMI) (2:20)—Egads, a really big Spector sound. Blasting brass, reverb galore, and more, make up this wild side. Flip: "Irving (Jaggedged Sixteenths)." **Philles 122**

**DONNA LYNN—THERE GOES THE BOY I LOVE WITH MARY** (Integrity-Nancy, ASCAP) (2:10)—Teen-oriented rocker ballad sung appealingly by Donna. Fine dance beat. Youngsters should identify with lyrics and title. Flip: "Silly Girl" (Integrity-Nancy, ASCAP) (1:42). **Capitol 5213**

**THE CHIFFONS — SAILOR BOY** (Screen Gems-Columbia, BMI) (2:55)—Soft romantic ballad lamentingly sung by group. Mellow sax is given solo bit part way through record. Flip: "When Summer's Through" (Bright Tunes, BMI) (2:35). **Laurie 3262**

**JOHNNY TILLOTSON—WORRY** (Ridge, BMI) (2:13)—Soft pop-country sound on ballad backing features chorus, strings and country piano playing. Flip: "Sufferin' From a Heartache" (Ridge, BMI) (2:35). **MGM 13255**

### REVIEWED THIS WEEK, 168—LAST WEEK, 164

#### GUEST PANELIST OF THE WEEK

#### BUD BALLOU

WOLF, Syracuse,  
8-Midnight

"HOW DO YOU DO IT"  
GERRY AND THE PACEMAKERS

Laurie 3261



Each week a program director and/or deejay is invited to sit-in and help Billboard's Review Panel select Spotlights. When unable to come to the New York office, guest panelists listen and vote via special WATS long-distance speaker-telephone hook-up. An opportunity is also given the guest to publicize his own or station "Pick of the Week."

**JOHNNY RIVERS—OH WHAT A KISS** (Rambled, BMI, (2:00)—One of the most exciting performers on pop records today. Genuine rockaboogie side. Guitar, simmering strings and groove beat. There's still a career for American artists. Flip: "Knock Three Times" (Cigma, BMI) (2:55). **United Artists 741**

**JOHNNY THUNDER — MORE, MORE, MORE LOVE, LOVE, LOVE** (Keetch, Caesar Dino, BMI) (1:55)—Blaring trumpets, dramatic vocal delivery and pronounced beat could crash this one into the charts. Best offering since "Loop De Loop." Flip: "Shout It to the World" (Picturetone, BMI) (2:15). **Diamond 169**



### POP STANDARD SPOTLIGHTS

**GLENN YARBROUGH — THE HONEY WIND BLOWS** (Applesseed, ASCAP) (2:28)—The former tenor singer of the Limelites offers a warmly tender reading of a pop-folk tune. Bright tempo and easy-listening arrangement make it a fine programming item. Flip: "San Francisco Bay Blues" (Hollis, BMI) (2:26). **RCA Victor 8366**

**JOHN CACAVAS—WHEN I'LL BE HAPPY** (Bourne, ASCAP) (2:32)—**SAN ANTONIO ROSE** (Bourne, ASCAP) (2:34)—Two great standards done in up-to-date fashion. Unbeatable programming fare for pop standard programming. **Murbo 400**

**ERNEST TUBB AND LORETTA LYNN — LOVE WAS RIGHT HERE ALL THE TIME** (Window, BMI) (2:30)—**MR. AND MRS. USED TO BE** (Sure Fire, BMI) (2:41)—Two of the country music's top artists get together to relate stories of heartbreak. **Decca 31643**

**GEORGE JONES AND MELBA MONTGOMERY—WILL THERE EVER BE ANOTHER** (Glad, BMI) (2:22)—**PLEASE BE MY LOVE** (Glad, BMI) (2:29)—First side is a buckboard trotter with country fiddle, guitar and the great vocalizing of the duo. Flip is a country rocker with duo pleading for more love, more often. Side could register pop. **United Artists 73**

### Album Reviews on Page 60



### TRACK RECORDS

A selection of the best tracks not released as singles from the hottest LP Spotlights.

#### HOT POP

##### DUANE EDDY

**SLALOM** (1:59)—From LP: "Water Skiing" (RCA Victor LPM 2918).

#### POP STANDARD

##### NAT KING COLE

**YOU'RE MY EVERYTHING** (ASCAP) (2:45)—From LP: "I Don't Want to Be Hurt Any More" (Capitol T 2118).

##### JACK LA FORGE

**BLUE BUTTERFLY** (ASCAP) (1:23) — From LP: "Comin' Home Baby" (Regina R309)

#### COMEDY

##### HENDRA AND ULLETT

**THE NEWS** (Uncut) (5:30)—From LP: "The Art of Tony Hendra and Nick Ullett (London LL 3372).

## PROGRAMMING SPECIALS

#### HOT POP

**LEE STONE—Wait For Me** (Sfaz, BMI) (2:14)—**Little Girl You Win** (Safz, BMI) (2:08). **SANDRU 712-713**

**DICKEY LEE—Me and My Friends** (Screen Gems-Columbia, BMI) (2:05)—**Only Trust In Me** (Screen Gems-Columbia, BMI) (2:37). **SMASH 1913**

**CHORALETTES—Won't You Call On Me** (Instant-Anfred, BMI) (2:15). **FARGO 1063**

**LOU COURTNEY—Professional Lover** (Grand Canyon, BMI) (2:32). **IMPERIAL 66043**

**H. B. BARNUM—Skaklaan** (Skoklaan) (Shapiro-Bernstein, ASCAP) (2:00). **IMPERIAL 66046**

**DENNY & JAY—H-U-R-T** (Patrel, ASCAP) (2:06). **CAPITOL 5216**

#### SINGLES REVIEW POLICY

Every single sent to Billboard for review is heard by Billboard's Review Panel, and its programming and sales potential is rated within its category of music. Reviews are presented for Spotlight picks only.



#### SPOTLIGHT WINNERS OF THE WEEK

Pop singles Spotlights are those singles with sufficient programming and sales potential to achieve a listing in the top 50 of Billboard's Hot 100. For the benefit of broadcasters, Spotlights are broken down into specific programming categories. Across-the-Board Spotlights are records applicable for all program formats. Hot Pop Spotlights are records picked for the contemporary and pop contemporary radio play. Pop Standards Spotlights are geared for pop standard and pop contemporary air play. Programming specials are other records applicable for programming in their specific categories.

**KERRI DOWNS—When You Come Back to School** (Wood, ASCAP) (2:23). **EPIC 9698**

**ANDY ROSE & THE THORNS—Hey Scooter** (Wolf, ASCAP) (1:37). **GOLDEN CREST 590**

**THE CONCORDS—Should I Cry** (Metric, BMI) (2:06). **EPIC 9697**

**SONNETS—I Can't Get Sentimental** (Screen Gems-Columbia, BMI) (1:50). **GUYDEN 2112**

**KING CURTIS—Summer Dream** (Kilynn, BMI) (2:37). **CAPITOL 5212**

**THE O'JAYS—You're on Top** (Screen Gems-Columbia, BMI) (2:30). **IMPERIAL 66037**

**THE SURFARIS—Dune Buggy** (Champion, BMI) (2:24). **DECCA 31641**

**DEL MARINO—A Girl Named Sue** (2:15). **K-LINE 111**

**BARBARA ENGLISH—Shoo Fly** (Sea-Lark, BMI) (1:50). **REPRISE 0290**

**THE TAMS—Hey Girl Don't Bother Me** (Low-Twi, BMI) (2:25). **ABC-PARAMOUNT 10573**

**RAMBLETTES—Girls Cry Faster Than Boys** (Gallico, BMI) (2:23). **4 CORNERS OF THE WORLD 104**

**ESCORTS—Dizzy Miss Lizzy** (Venice, BMI) (2:07). **FONTANA 1912**

**THE SHIRELLES—Thank You Baby** (Girl's, BMI) (2:33)—**Dooms Day** (Flomarlu-Ludis, BMI) (2:40). **SCEPTER 1278**

**LESLEY MILLER—Just Another Fresh Boy** (Felix, BMI) (2:09)—**Once a Fool** (Monsapac, BMI) (2:07). **RCA VICTOR 8387**

**RAY CHARLES—Talkin' 'Bout You** (Progressive, BMI) (2:14). **ATLANTIC 2239**

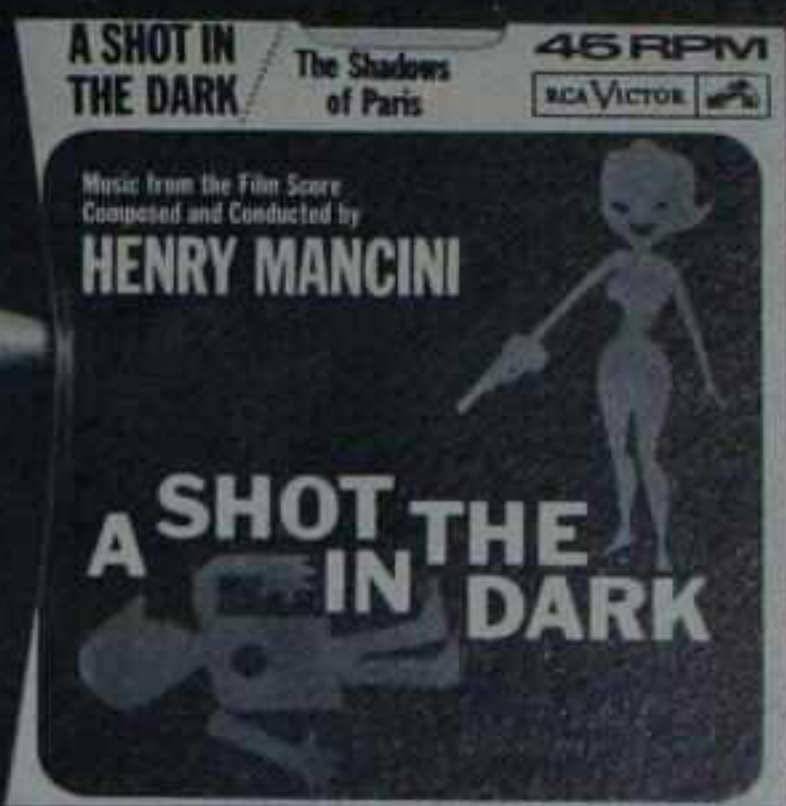
**DUPREES—It Isn't Fair** (Words & Music, ASCAP) (2:35). **COED 595**

(Continued on page 49)

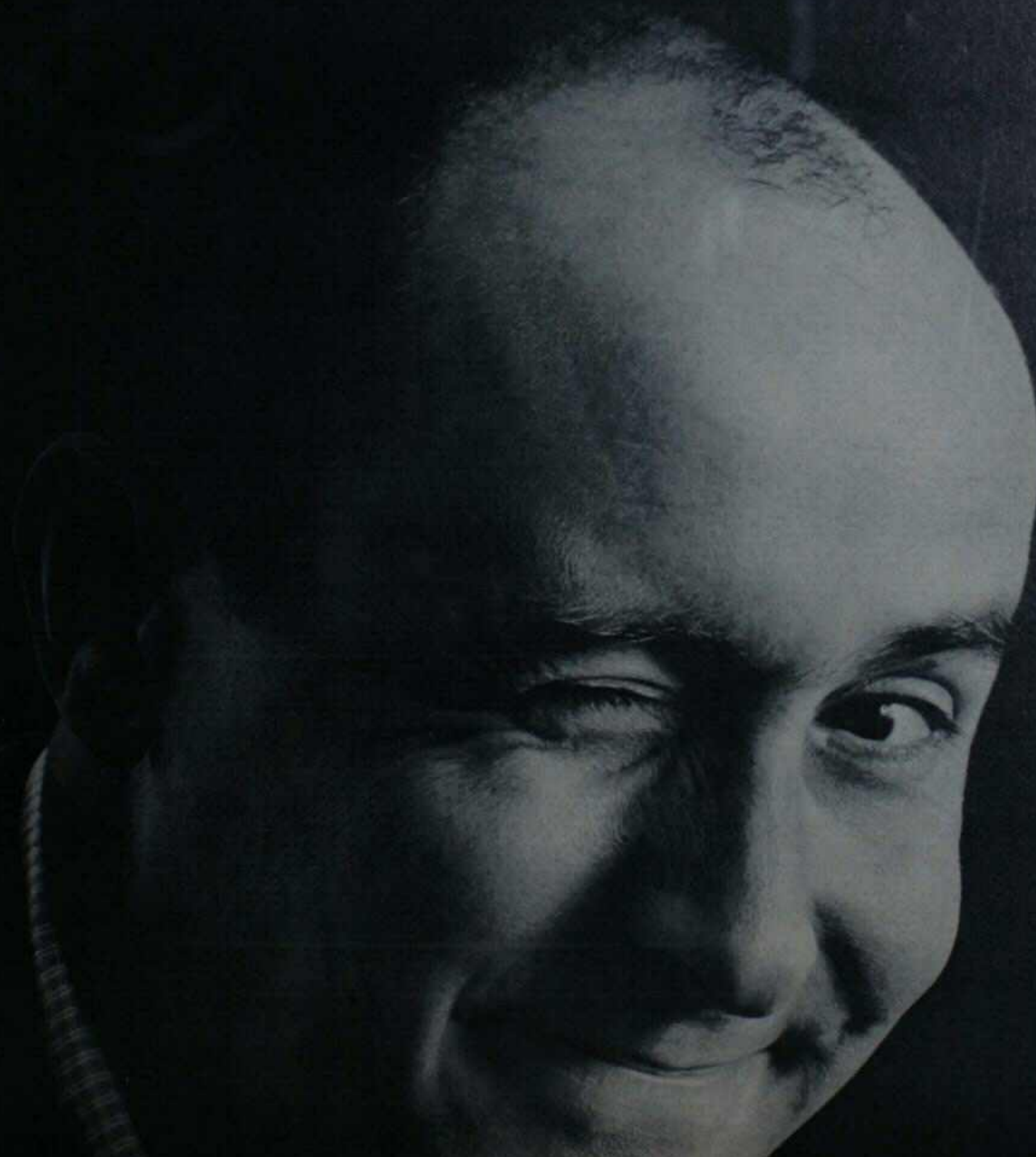
# "A SHOT IN THE DARK"

## means another Mancini Hit!

### c/w THE SHADOWS OF PARIS #8381



**RCA VICTOR**  
The most trusted name in sound



# Music Policy Not Just Labels

By BILL GAVIN  
Contributing Editor

AS SOME of our readers have already surmised, I am not a columnist by profession. Nor, if I may point up the obvious, am I even a writer. Aside from this weekly excursion, I devote most of my time advising and consulting with a number of radio stations in the U. S. and Canada, trying to assist them toward higher ratings and bigger profits.

It is necessary to present this personal preamble to explain that in the course of my work I am constantly faced with the problem of adapting program policies and plans to meet competitive situations in various cities. In no two cities are the problems the same. A policy or formula that will work in one place usually falls short in another.

Broadcasters are notoriously label-prone. They want to put a name tag on every policy. They use such names as "top 40," "chicken 40," "rhythm and blues," "all-talk," "good music," "town and country," and so on. Unfortunately, none of these tags accurately describes a specific program operation any more. Modern radio has brought unlimited variations to each classification.

THIS IS WHY so often we find the manager of a good music station (for example) that is not making the grade, thinking in terms of a switch to a top 40 policy. The same kind of confused thinking often prevails when the lagging top 40 operation switches to good music, or to some completely different program approach. Such abrupt policy reversals may prove highly successful; others may compound disaster. It is entirely possible that key adjustments within a general program policy may bring the desired improvements.

Top 40 programming for instance, is no longer a projection of local record sales plus a few picks. Recent developments have attracted attention to such variations as the all-request survey, the tight playlist, controlled frequency of plays, distributor sales surveys, etc. Upgrading of production, promotion and/or program personnel may provide the key to a brighter future.

In the field of good music (an inaccurate term which I use with some reluctance), there is usually a great deal of room for improvement. A program director, in his determination to avoid a "top 40" sound, often turns his back on many pop hits that fit perfectly into his established

pattern. Or, if they are on his playlist, they are played too infrequently to be of any great value. In selecting his music, he consults his own ear rather than relying on the proven audience appeal of certain singles and LP's. Commercial standards for music selection work just as successfully for good music stations as for top 40's.

TRENDS IN C&W radio, and also in r&b, show that many successful stations in these fields have adopted the bright pacing and crisp production characteristics of top 40 operations. In their music, the disk jockey's choice is being replaced by the people's choice.

A small but growing number of stations are using the phone as a program tool. Some invite their listeners to phone for their favorite music. Others solicit phone votes on new records. A few stations have experimented successfully with putting their phone callers on the air with their comments and questions concerning subjects of common interest. Some phone interviews are taped and edited for special feature programming, not only as a part of the news, but more broadly as a matter of human interest. While there is no central formula for using the phone in broadcasting, the persistent success of this technique in various cities makes us conclude that by involving listeners directly in our programming, we are attracting and entertaining a larger audience.

With all the newer devices and techniques of modern radio, its great common denominator continues to be recorded music. The infinite variety of musical sounds and styles available on records defies rigid classification. This makes communication difficult at times when it is necessary to discuss music policy. Even among professional radio people, one encounters differences in interpreting such terms as jazz, good music and (of all things) rock 'n' roll.

EACH MUSICAL selection that goes on the air is somewhat like a beam of light, illuminating a certain segment of the audience according to its breadth and intensity. The general type of music determines the breadth of appeal; the depth with which it penetrates is determined by its popular appeal—often referred to as "hit potential."

Communication becomes somewhat easier when we discuss music in terms of listener reaction. Given a specific segment of musical tastes on which to focus our musical beams of light, it is then up to the programmer to achieve the depth of penetration necessary to build good ratings.

—whether it means featuring Decca, Coral and Brunswick records or any other label."

Salidor further said that: "We are interested in learning what a station's problems are. Likewise, we would hope they would be interested in what our problems are."

"Problems are as varied as markets and release problems are different, but yet there is a certain sameness about them," he observed.

"No longer is acceptance automatic for a record act coming off a hit—although it is quite a bit easier if that is the case," said Salidor. "The success of any single nowadays is predicated strictly on radio exposure."

### Criticizes Stations

Salidor, in criticizing some station operations, indicated that he feels that there is not enough panel voting for new releases. "In far too many instances one man can prevent by controlled screening any record from ever reaching the ears of a panel," charged Salidor.

This same frankness has won him more friends than enemies. Salidor also never sidesteps the sometimes sticky problem of free promotion records and albums for stations.

"No request for records or albums from radio stations ever goes ignored or unanswered at this office," he said. "However, with 4,000 radio stations operating in this country it would be economically impossible to service them all without charge."

"Economic necessity demands that any record company, whether it be large or small, concentrate its promotional rec-

## POP-STANDARD SINGLES

Not too far out in either direction, the following singles, selected from the current Hot 100, are the most popular middle-road records of the week. Rank order here is based on relative standing in the Hot 100.

This Week	Last Week	From this week's Hot 100	Weeks on Hot 100
Week	Week	TITLE, ARTIST, LABEL	
1	1	PEOPLE, Barbra Streisand, Columbia 42965	13
2	6	THE GIRL FROM IPANEMA, Getz-Gilberto, Verve 10323	5
3	2	LOVE ME WITH ALL YOUR HEART, Ray Charles Singers, Command 4046	12
4	8	I'LL TOUCH A STAR, Terry Stafford, Crusader 105	6
5	3	TELL ME WHY, Bobby Vinton, Epic 9687	6
6	4	DIANE, Bachelors, London 9639	11
7	7	TODAY, New Christy Minstrels, Columbia 43000	12
8	10	BEANS IN MY EARS, Serendipity Singers, Philips 40198	6
9	5	HELLO, DOLLY!, Louis Armstrong, Kapp 573	20
10	9	TEARS AND ROSES, Al Martino, Capitol 5183	7
11	14	MILORD, Bobby Darin, Atco 6297	7
12	—	EVERYBODY LOVES SOMEBODY, Dean Martin, Reprise 0281	2
13	17	ALONE WITH YOU, Brenda Lee, Decca 31628	3
14	19	I STILL GET JEALOUS, Louis Armstrong, Kapp 597	3
15	15	THE FRENCH SONG, Lucille Starr, Almo 204	7
16	—	(YOU DON'T KNOW) HOW GLAD I AM, Nancy Wilson, Capitol 5198	2
17	20	THE WORLD I USED TO KNOW, Jimmie Rodgers, Dot 16595	5
18	—	THE FIRST NIGHT OF THE FULL MOON, Jack Jones, Kapp 589	6
19	—	I BELIEVE, Bachelors, London 9672	2
20	18	THE WORLD OF LONELY PEOPLE, Anita Bryant, Columbia 43037	7

## YESTERYEAR'S HITS

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

### POP—5 Years Ago July 6, 1959

1. The Battle of New Orleans, J. Horton, Columbia
2. Lonely Boy, P. Anka, ABC-Paramount
3. Personality, L. Price, ABC-Paramount
4. Dream Lover, B. Darin, Atco
5. Lipstick on Your Collar, C. Francis, MGM
6. Waterloo, S. Jackson, Columbia
7. Tallahassee Lassie, F. Cannon, Swan
8. Bobby Sox to Stockings, F. Avalon, Chancellor
9. Frankie, C. Francis, MGM
10. Tiger, Fabian, Chancellor

### POP—10 Years Ago July 3, 1954

1. Little Things Mean a Lot, K. Kallen, Decca
2. Three Coins in the Fountain, Four Aces, Decca
3. Hernando's Hideaway, A. Bleyer, Cadence
4. Happy Wanderer, F. Weir, London
5. Wanted, P. Como, RCA Victor
6. If You Love Me (Really Love Me), K. Starr, Capitol
7. Three Coins in the Fountain, F. Sinatra, Capitol
8. Crazy 'Bout You, Baby, Crew Cuts, Mercury
9. Man Upstairs, K. Starr, Capitol
10. Happy Wanderer, H. Rene, RCA Victor

### RHYTHM & BLUES—Five Years Ago—July 6, 1959

- Personality, L. Price, ABC-Paramount  
You're So Fine, Falcons, Unart  
I Only Have Eyes for You, Flamingos, End  
Kansas City, W. Harrison, Fury  
The Battle of New Orleans, J. Horton, Columbia

- Lonely Boy, P. Anka, ABC-Paramount  
I Waited Too Long, L. Baker, Atlantic  
What a Difference a Day Makes, D. Washington, Mercury  
Endlessly, B. Benton, Mercury  
There Is Something on Your Mind, J. McNeely, Swingin'

## PROMOTION EXECUTIVES

# Key to Record Success Is Exposure: Salidor

Continued from page 14

clerk in a Philadelphia store and after being discharged from the service.

In 1948 Lenny left the retail end to sell records for indie Philadelphia distributor Elliott Wexler. From there he joined Pakbee Distributors, operated by Ed Barsky.

After a short stint handling MGM for Barsky, Salidor joined Danny Kessler in establishing an independent record promotion firm covering the Philadelphia, Southern New Jersey and Pennsylvania area. June Christy, Rosemary Clooney, the Four Keys and Tommy Tucker were among their clients.

Salidor's career with Decca began in 1950 as a resident salesman, also doing promotion in Baltimore. In 1953 he was transferred back to his home town of Philadelphia as area promotion manager. The next move was to Buffalo in 1955 as sales promotion manager for the Western New York area. Next stop was Los Angeles and the director of promotion and publicity post, encompassing Seattle, San Francisco, Salt Lake City, Phoenix and Los Angeles.

Although well established in New York City, Salidor travels extensively to cement relations, help solve problems, make friends and influence people. He estimates that at least four



"WHAT DO YOU MEAN you don't play rock 'n' roll artists like Guy Lombardo!

months each year are spent in travel.

A strong advocate of closer ties between broadcasting and the record industry, Salidor is outspoken in his desire for a meeting of the minds on an "equivalent level" to iron out mutual problems.

"The national promotion and local promotion people can be an ally and friend," stressed Salidor. "We are ready to assist stations and disk jockeys in solving their programming problems

## ARTISTS' BIOGRAPHIES

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



### THE DIXIE CUPS (Red Bird) PM: Joe Jones

Barbara Ann Hawkins (21), Joan Marie Johnson (19), Rosa Lee Hawkins (18). All three girls did their singing first in the school chorus while still in the elementary grades. They formed the trio a little over a year before they came into prominence with their present hit single. Joe Jones ("You Talk Too Much") discovered them at a talent show in New Orleans.

He decided to manage them and rehearsed them for four months before bringing them to New York.

The girls feel that the guidance of their parents and the church has been their greatest help, so far. Their interests are reading, sports, and travel.

Barbara and Rosa Lee attend Southern University in New Orleans; Joan is still in high school.

LATEST SINGLE: "Chapel of Love" is No. 3 on Billboard's Hot 100.

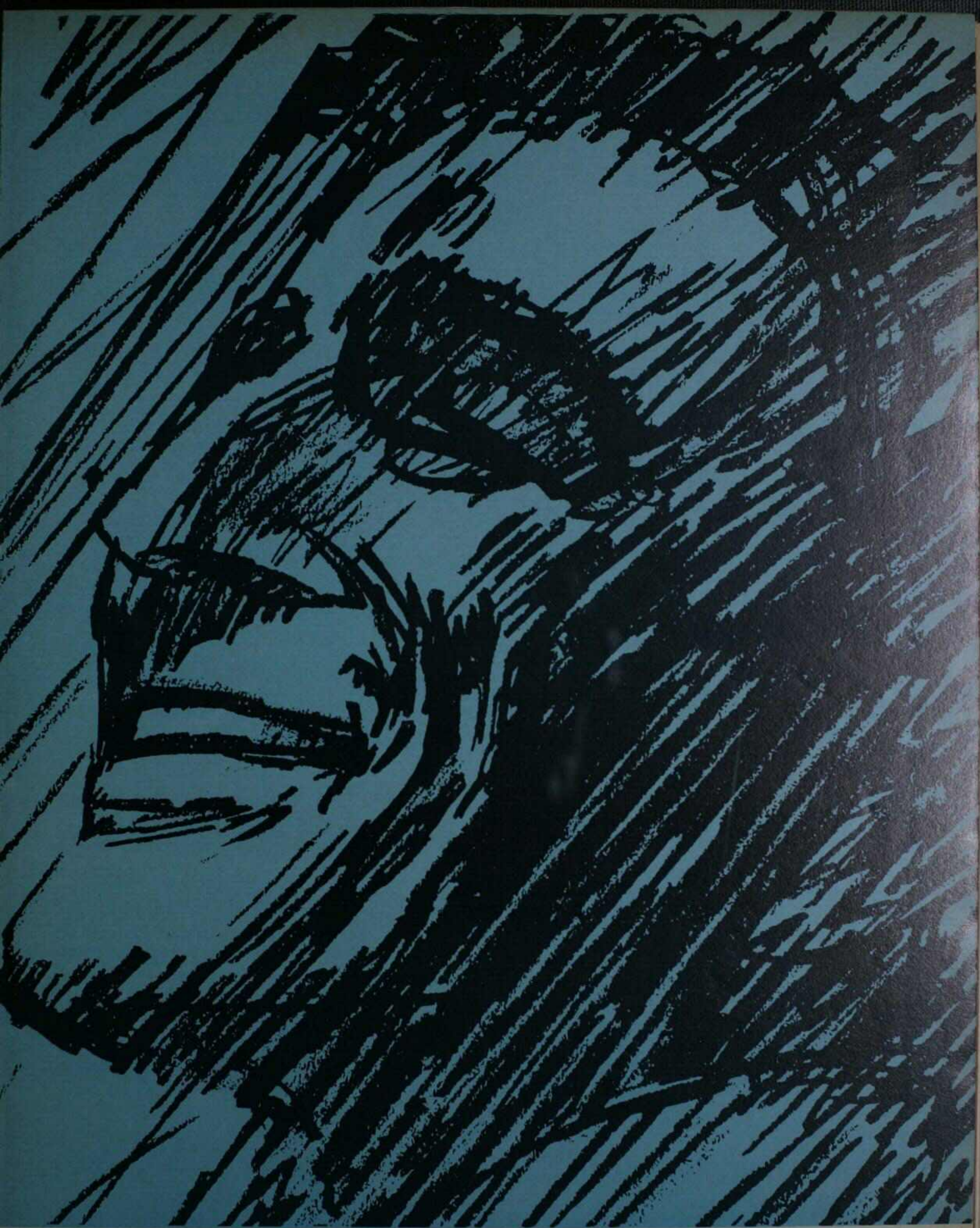
ords and albums on the stations and deejays that have proved themselves highly influential with their audiences in interesting them to buy the records played on the station," he said.

He pointed out that Decca, as does most of the larger record companies, maintains special subscription singles and album services for radio stations. At Decca it is a nonprofit operation designed to augment any promotional disks sent out by the local distributors.

### Music-News Show

BABYLON, N. Y. — WBAB AM-FM has begun a music-news show, 7-9 p.m., Monday through Friday, sponsored by Prudential Theaters to promote feature movies showing at its Nassau-Suffolk Theaters.

FM tuners have been installed in the six selected Prudential drive-in movies, and the show is heard on all field speakers, as well as on local PA systems.



My sincere thanks to the NAMM.

*Tony*



**COUNTRY MUSIC**



**DEL REEVES**  
**"TALKING TO THE NIGHT LIGHTS"**

Columbia 4-43044



**OTT STEPHENS**  
**"BE QUIET MIND"**

Reprise 0272



**JIM NESBITT**  
**"LOOKING FOR MORE IN '64"**

Chart 1065

*Plus!*

Two New Hits  
**"WALK TALL"**

**TOM TALL**  
 Chart 1090

**"HAPPY ANNIVERSARY"**

**GINNY WRIGHT**  
 Chart 1085

DJ Copies Available

**Peach Music**  
 Box 425, Louisville, Ga.

**RCA Victor Bldg. for Nashville**

NASHVILLE—A three-story combination office building and studio will be built here by Radio Corporation of America adjacent to its present facilities at 800 17th Avenue South. Alan Stevens, chief engineer for RCA, was in Nashville Friday (19) to complete arrangements. New building, it is estimated, will cost in the neighborhood of \$300,000.

Stevens said the building will house a studio, 75 by 50 feet, with a ceiling 25 feet high. In addition, a control room and tape mastering room will be provided. The latest electronic equipment, including RCA Victor's Dynagroove process, will be incorporated in the new operation. New offices will be provided for Chet Atkins, Nashville head of Victor's operation, and his staff. The building is expected to be completed by the first of the year.

The second and third floors of the building will be office space to be leased to related businesses in the music industry. It will be the first general office building in the immediate Music Row area.

The present RCA Victor studio and offices will be retained by the company to be used for smaller recording sessions and custom work.

**Alton Delmore Dies at Age 56**

HUNTSVILLE, Ala. — Alton Delmore, 56, who with his brother, the late Rebon Delmore, formed the well-known country music team known as the Delmore Brothers, popular on "Grand Ole Opry" in the 1930's and early 1940's, died at his home here June 8. Rebon died in 1952.

Alton was also well known in the country music field as a songwriter, and had to his credit such hits as "Brown's Ferry Blues," "Beautiful, Beautiful Brown Eyes" and "Blues Stay Away From Me."



**JOHNNY MAULDIN**, Franz Schubert Music recording artist, has a winner with "Mississippi River Man" b/w "Solid Trouble." Already picked in five Southern markets. For extra D.J. copies and personal appearance dates contact: Franz Schubert Records, 425 W. Broadway, Fort Worth, Tex., or Carl Friend Enterprises, P. O. Box 645, Nashville, Tenn.

(Advertisement)

**Hubbs & Barlow Have New Label**

EAST MOLINE, Ill.—Lonnie Hubbs and Jack Barlow, promoters of country music shows in the Midwest area for a number of years, have formed a new publishing and recording firm to be known as Hit-Tone Recording Company, with headquarters at 2120 Fifth Street, this city.

In addition to his promotion work, Hubbs has worked Midwestern radio stations with his own band for many years. Barlow has been in radio as a deejay and artist the last 14 years. The latter is also a BMI writer and has had several of his tunes published by Sure-Fire Music, Nashville. He is presently engaged in booking country talent through Illinois.

The new firm is slated to release its first record on the Hit-Tone label in July, with Barlow handling the lyrics on both sides.

**Fred Carter on Monument**

GOODLETTSVILLE, Tenn. —Fred Carter, writer with J. Hal Smith's Pamper Music, Inc., here, has been signed to a recording pact by Fred Foster, president of Monument Records. Carter cut his first session under Foster's direction at the Foster Sound Studios in Nashville last week, with his initial release due out about July 1.



GOING OVER PLANS for an upcoming Hank Snow special on Canada's CBC Television Network are, from left: W. E. (Lucky) Moeller, president of Denny-Moeller Talent, Inc.; Snow; Les Pouliot, writer for CBC, and Stan Jacobson, producer of the show. The hour-long show will be the first country music special ever for the network. Guesting with Snow and His Rainbow Ranch Boys will be his longtime friend Wilf Carter.

**HOT COUNTRY SINGLES**

**Billboard SPECIAL SURVEY**

FOR WEEK ENDING 7/4/64

This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart
1	1	MY HEART SKIPS A BEAT Buck Owens, Capitol 5136	15
2	3	TOGETHER AGAIN Buck Owens, Capitol 5136	14
3	2	BURNING MEMORIES Ray Price, Columbia 42971	17
4	5	MEMORY #1 Webb Pierce, Decca 31617	7
5	4	WINE, WOMAN AND SONG Loretta Lynn, Decca 31608	10
6	14	DANG ME Roger Miller, Smash 1891	5
7	7	CIRCUMSTANCES Billy Walker, Columbia 43010	11
8	8	KEEPING UP WITH THE JONESES Margie Singleton & Faron Young, Mercury 72237	17
9	11	GONNA GET ALONG WITHOUT YOU NOW Skeeter Davis, RCA Victor 8347	8
10	12	LOOKING FOR MORE IN '64 Jim Nesbitt, Chart 1065	16
11	18	SECOND FIDDLE (To an Old Guitar) Jean Shepard, Capitol 5169	6
12	6	SORROW ON THE ROCKS Porter Wagoner, RCA Victor 8338	11
13	13	INVISIBLE TEARS Ned Miller, Fabor 128	11
14	10	LOVE IS NO EXCUSE Jim Reeves & Dottie West, RCA Victor 8324	15
15	16	THEN I'LL STOP LOVING YOU Browns, RCA Victor 8348	8
16	17	THIS WHITE CIRCLE ON MY FINGER Kitty Wells, Decca 31580	23
17	9	UNDERSTAND YOUR MAN Johnny Cash, Columbia 42964	20
18	19	THE COWBOY IN THE CONTINENTAL SUIT Marty Robbins, Columbia 43049	3
19	15	WELCOME TO MY WORLD Jim Reeves, RCA Victor 8289	24
20	20	TAKE MY RING OFF YOUR FINGER Carl Smith, Columbia 43033	3
21	22	PICK OF THE WEEK Roy Drusky, Mercury 72265	9
22	31	I DON'T LIKE YOU ANYMORE Charlie Louvin, Capitol 5173	3
23	23	I'M HANGING UP THE PHONE Carl Butler & Pearl, Columbia 43030	5
24	26	WHERE DOES A LITTLE TEAR COME FROM George Jones, United Artists 724	3
25	32	PASSWORD Kitty Wells, Decca 31622	6
26	21	BALTIMORE Sonny James, Capitol 5129	15
27	30	SLIPPING AROUND Marion Worth & George Morgan, Columbia 43020	9
28	24	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART Johnny Wright & the Tennessee Mountain Boys, Decca 31593	10
29	27	MY BABY WALKS ALL OVER ME Johnny Sea, Phillips 40164	7
30	33	I LOVE TO DANCE WITH ANNIE Ernest Ashworth, Hickory 1265	3
31	28	BREAKFAST WITH THE BLUES Hank Snow, RCA Victor 8334	13
32	25	KEEP THOSE CARDS AND LETTERS COMING IN Johnny & Janie Mosby, Columbia 43005	9
33	34	PUT YOUR ARMS AROUND HER Norma Jean, RCA Victor 8328	3
34	38	I'VE THOUGHT OF LEAVING YOU Kitty Wells, Decca 31622	3
35	35	BE BETTER TO YOUR BABY Ernest Tubbs, Decca 31614	6
36	40	THE VIOLET AND A ROSE Wanda Jackson, Capitol 5142	10
37	29	FOLLOWED CLOSELY BY MY TEARDROPS Hank Locklin, RCA Victor 8318	14
38	36	UNDERSTAND YOUR GAL Margie Bowes, Decca 31606	7
39	37	TIMBER I'M FALLING Ferlin Husky, Capitol 5111	20
40	43	I'M A WALKIN' ADVERTISEMENT (For the Blues) Norma Jean, RCA Victor 8328	4
41	—	I STEPPED OVER THE LINE Hank Snow, RCA Victor 8334	1
42	49	BE QUIET MIND Ott Stephens, Reprise 0272	4
43	50	YOU TOOK HIM OFF MY HANDS Marion Worth, Columbia 42992	12
44	41	THE FIRST STEP DOWN Bob Jennings, Sims 161	9
45	44	I CAN STAND IT (As Long as She Can) Bill Phillips, Decca 31584	17
46	46	WHEN THE WORLD'S ON FIRE Tillman Franks Singers, Starday 670	10
47	45	SAGINAW MICHIGAN Lefly Frizzell, Columbia 42924	26
48	47	NOT MY KIND OF PEOPLE Stonewall Jackson, Columbia 43011	11
49	42	CHICKASHAY David Houston, Epic 9658	15
50	48	SAM HILL Merle Haggard, Tally 178	5

Many thanks to the **NAMM**

# Bobby Bland

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b/w  
"After It's Too Late"  
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JACK MORRIS (left), country D.J. at KIEV, Glendale, Calif., receives congratulations from Roy Rogers (right) and Freddie Hart following his selection by listeners as Champion Disk Jockey of the KIEV Staff. Over 2,100 letters poured in to give him top rating last month. Morris won himself a custom-tailored outfit from Nudie's of North Hollywood, Calif.

## NASHVILLE SCENE

By PAUL CARDEN

Columbia Records took over the Christian Science Church on Hillsboro Road here last Monday and Tuesday (22-23) to record an album of standard hymns by Mark Stewart Simpson. The main reason was to get the sound of the church's huge pipe organ.

Hubert Long reports that contracts are signed for Skeeter Davis, RCA Victor artist, to make a 10-day tour of England and Ireland, beginning September 15. It will be Skeeter's first overseas trip.

The Acuff-Rose booking agency has an April tour through England lined up for Roy Orbison, now the No. 1 artist on the record charts over there.

Decca this week releases a single recording by Ernest Tubb and Loretta Lynn. The side is supposed to be "Mr. and Mrs. Used to Be." . . . Dave Dudley is in town for single and album sessions for Mercury. . . . Harry Carlson, of Fraternity Records, rented the RCA Victor studios here Monday (22) for sessions by Lonnie Mack.

Gina Martin has been named president of the International Hank Williams Jr. Fan Club. The club's home office address

when answering ads . . .  
Say You Saw It in  
Billboard

is 812 16th Avenue, South. . . . Jo Walker, executive-director of the Country Music Association, reports that Pacific Stars and Stripes, serving some 64,000 servicemen and government employes in the Far East, is starting a country and western music column. Jo received a letter from Hal Drake, the paper's feature editor, asking help in gathering material.

Buzz Benson, for four years morning disk jockey at WSIX radio here, moves to the morning slot at WMAK radio, effective July 4. Benson came to Nashville via Indianapolis and Evansville, Ind. He is a native of New York.

## WTID Ups Thomas; Other Staff Changes

NEWPORT NEWS, Va. — Gus Thomas, operations manager and air personality at WTID, local country music station, for the past year, has assumed the additional duties of general manager. Thomas, however, will continue his daily 3-6 p.m. air stint.

Bob Koolage, formerly with WCAO and WITH, Baltimore, has rejoined WTID as early-morning deejay and production manager, while John Eustace, music and promotion direction, also assumes the job of program director. Bruce Wright joins the announcing staff.

## HOT COUNTRY ALBUMS

### Billboard SPECIAL SURVEY

FOR WEEK ENDING 7/4/64

This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart
1	3	MOONLIGHT AND ROSES Jim Reeves, RCA Victor LPM 2854 (M); LSP 2854 (S)	5
2	2	GUITAR COUNTRY Chet Atkins, RCA Victor LPM 2783 (M); LSP 2783 (S)	22
3	1	MORE HANK SNOW SOUVENIRS RCA Victor LPM 2812 (M); LSP 2812 (S)	11
4	4	ON THE BANDSTAND Buck Owens, Capitol T 1879 (M); ST 1879 (S)	26
5	5	RING OF FIRE—THE BEST OF JOHNNY CASH Columbia CL 2053 (M); CS 8853 (S)	26
6	6	NIGHT LIFE Ray Price, Columbia CL 1971 (M); CS 8771 (S)	26
7	8	BUCK OWENS SINGS TOMMY COLLINS Capitol T 1989 (M); ST 1989 (S)	26
8	7	STORY SONGS FOR COUNTRY FOLKS Faron Young, Mercury MG 20896 (M); SR 60896 (S)	21
9	13	FOLK SONG BOOK Eddy Arnold, RCA Victor LPM 2811 (M); LSP 2811 (S)	17
10	10	THE BEST OF GEORGE JONES United Artists UAL 3291 (M); UAS 6291 (S)	26
11	9	SAGINAW MICHIGAN Lefty Frizzell, Columbia CL 2169 (M); CS 8969 (S)	12
12	11	LORETTA LYNN SINGS Decca DL 4457 (M); DL 74457 (S)	25
13	15	KITTY WELLS STORY Decca DXB 174 (M); DXSB 7174 (S)	14
14	14	RAILROAD MAN Hank Snow, RCA Victor LPM 2705 (M); LSP 2705 (S)	25
15	—	BLUE AND LONESOME George Jones, Mercury MG 20906 (M); SR 60906 (S)	1
16	17	PORTER WAGONER—IN PERSON RCA Victor LPM 2840 (M); LSP 2840 (S)	3
17	20	FLATT & SCRUGGS RECORDED LIVE AT VANDERBILT UNIVERSITY Lester Flatt & Earl Scruggs, Columbia CL 2134 (M); CS 8934 (S)	14
18	12	BLUEGRASS HOOTENANNY George Jones & Melba Montgomery, United Artists UAL 3352 (M); UAS 6352 (S)	10
19	—	BILL ANDERSON SINGS Decca DL 4499 (M); DL 74499 (S)	12
20	19	LOVING ARMS Carl Butler & Pearl, Columbia CL 2125 (M); CS 8925 (S)	15

## COUNTRY MUSIC CORNER

By BILL SACHS

George Jones was in Nashville last week for another recording session under the direction of H. W. (Pappy) Daily. . . . Jim Nesbitt is now working out of the Bob Neal office, Nashville. . . . Sonny James, now sojourning in Nashville while doing his weekly stint on "Grand Ole Opry," is being considered for an upcoming TV series, with Bob Neal, Nashville booker, and Ken Nelson, Capitol's country music expert, handling negotiations on the latter. . . . Charlie Moore and Bill Napier, who operate Whispering Pines, country music park at Clayton, Ga., each Sunday, have a new release on King, "Lonesome Truck Driver" b.w. "Georgia Bound." In addition to handling the bookings at the park, Moore and Napier appear there each week with their Dixie Partners. They make their headquarters at WSPA-TV, Spartanburg, S. C.

Clyde Beavers and the Eager Beavers last Monday (22) joined Gov. Frank Clement of Tennessee to help round up votes for the latter's Senate campaign. . . . Howard Vokes and His Country Boys are regular Saturday night features at the Gritz Lounge, East Railroad Street, Verona, Pa. . . . Quentin (Reed) Welty, boss man of B-W Music, Inc., Wooster, Ohio, made a flying trip to New York last week to huddle with United Artists brass regarding B-W artist Kathy Dee, who records for the label. Welty was recently granted a life membership in the Nashville Chapter of the National Academy Recording Artists & Sciences. Welty has been a member of the New York

Chapter since the formation of NARAS some years ago.

Neal Merritt, who for years has deejayed in the Texas territory, has shifted to the artist category and is now located at Box 270, Lubbock, Tex., while working out of the Buster Doss Agency, Nashville. Merritt is currently sporting a new release on Capitol, "Your Name's Become a Household Word" b.w. "A Wet Bird Never Flies." Neal has also signed as an exclusive writer with Central Songs. Hank Snow is slated to do two of his tunes in the near future, and Jean Shepard and Texas Bill Strength already have cut two each. The Merritts continue to maintain their home in Nashville.

Warren Smith has been booked by Talent Unlimited, Waco, Tex., for a week's stand at the Golden Nugget, Las Vegas, starting Aug. 20. Smith's latest release on the Liberty label is "Blue Smoke." . . . Jim Hadley pushes off from Pekin, Ill., this week to promote his new Buddy Records release, "Out of a Clear Blue Sky" b.w. "Night Bird," among deejays in Tennessee, Arkansas, Missouri and Louisiana. In Shreveport, La., he'll visit with Tommy Blake at KCIJ and Frank Page at KWKH. He'll wind up the trek with a visit with A. T. Young at Buddy Records headquarters in Marshall, Tex. . . . George Hamilton IV is routed for Lawton, Okla., July 2; Paris, Tenn., 4; Angola, Ind., 5; Wisconsin Dells, Wis., 11-12; Newton, Ill., 13; Jerseyville, Ill., 17; Devil's Lake, Mich., 19; Milwaukee, 22-24; Richland, Pa., 24, and Proctorville, Ohio, 28.

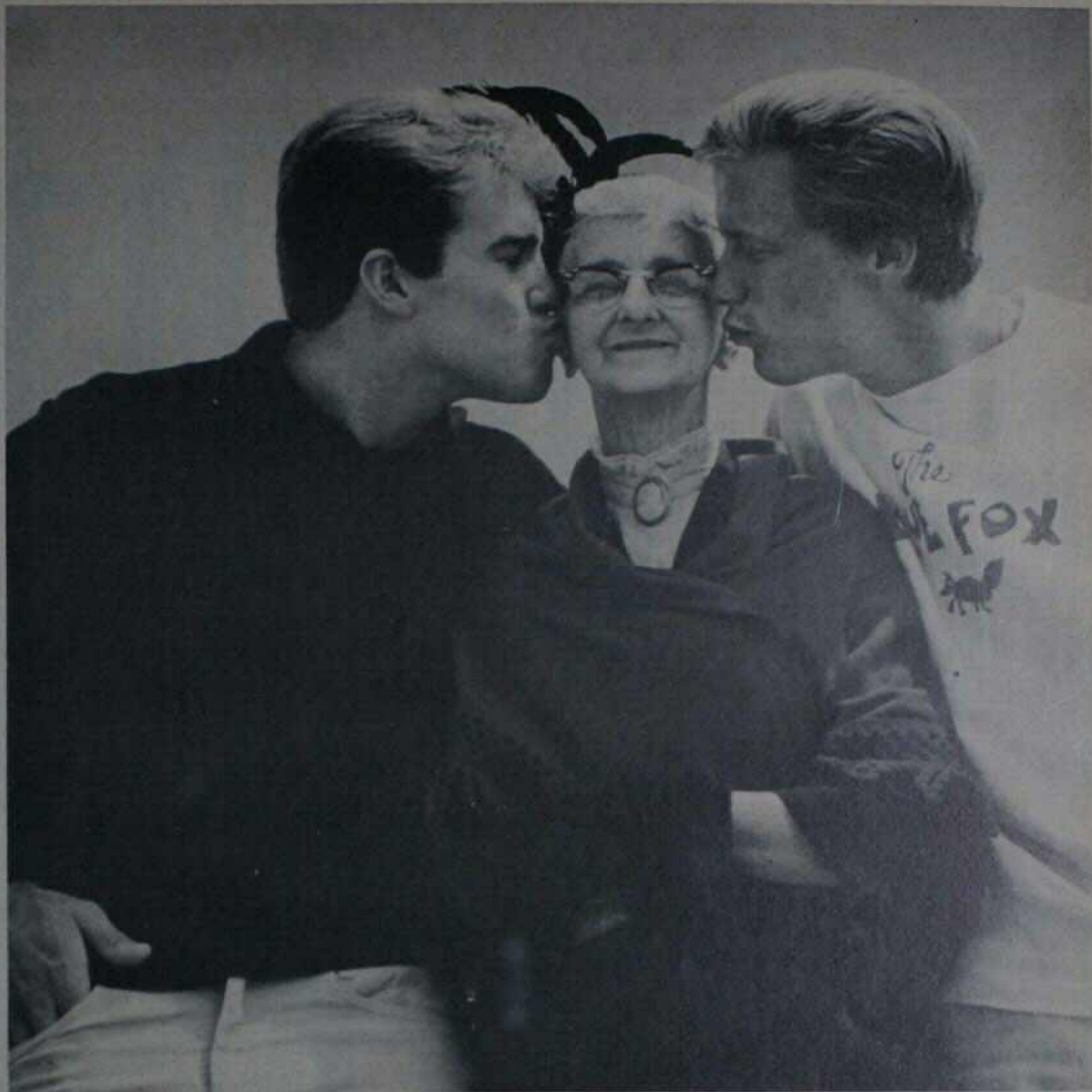
The international music-record industry's most important and most referred to reference publication will be on the newsstands July 27.

# BILLBOARD'S 1964-'65 INTERNATIONAL BUYERS GUIDE

(ADVERTISING DEADLINE: JUNE 29)



# GREETINGS FROM JAN & DEAN AND "THE LITTLE OLD LADY FROM PASADENA" TO THE NAMM AND ARMADA MEMBERS



You boys  
really swing,  
honey!



"Little Old Lady" courtesy of Dodge Dealers  
PRODUCED BY JAN BERRY FOR SCREEN GEMS, INC.



## LIBERTY RECORDS

## THE LITTLE OLD LADY FROM PASADENA

# JAN & DEAN

#55704

### THE LITTLE OLD LADY FROM PASADENA

The Little old lady from Pasadena  
(Go Granny, Go Granny, Go Granny, Go)  
Has a pretty little flower bed of white gardenias  
(Go Granny, Go Granny, Go Granny, Go)  
But parked in a rickety old garage  
There's a brand new shiny superstocked Dodge

(Chorus)

Everybody's saying that there's nobody meaner  
Than the Little old lady from Pasadena  
She drives real fast and she drives real hard  
She's the terror of Colorado Boulevard  
It's the Little old lady from Pasadena

If you see her on the strip don't try to choose her  
(Go Granny, Go Granny, Go Granny, Go)  
You might have a goer but you'll never lose her  
(Go Granny, Go Granny, Go Granny, Go)  
She's gonna get a ticket now sooner or later  
Cause she can't keep her foot off the accelerator

(Chorus)

You'll see her all the time just gettin' her kicks now  
(Go Granny, Go Granny, Go Granny, Go)  
With her 4-speed stick and a 426 now  
(Go Granny, Go Granny, Go Granny, Go)  
The guys come to race her from miles around  
But she'll give 'em a length, then she'll shut 'em down.

(Chorus)

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## AUSTRALIA

(Courtesy Music Maker, Sydney)  
\*Denotes local origin

This Week	Last Week	Title	Artist
1	8	YOU'RE MY WORLD	Cilla Black (Parlophone)—Belinda
2	1	POISON IVY	Billy Thorpe & the Astecs (Linda-Lee)—Aberbach
3	5	RISE AND FALL OF FLINGLE BUNT	Shadows (Columbia)—Belinda
4	3	TELL IT ON THE MOUNTAIN	Peter, Paul & Mary (Warner Bros.)—Allans
5	7	CAN'T BUY ME LOVE	Beatles (Parlophone)—Leeds
6	6	I WOULDN'T HAVE IT ANY OTHER WAY	Jamie Mahar (Leddon)—Leeds
7	—	MY GUY	Mary Wells (Stateside)
8	4	MEMORIES ARE MADE OF THIS	Kathy McCormac (RCA)—Alberta
9	—	COURT OF KING CARACTACUS	Rolf Harris (Columbia)
10	2	ROCK AROUND THE CLOCK	Bill Haley & His Comets (Festival)—Southern
11	9	A WORLD WITHOUT LOVE	Peter and Gordon (Columbia)—Leeds
12	—	YESTERDAY'S HERO	Gene Pitney (United Artists)
13	—	LOVE POTION NO. 9	Searchers (Astor)
14	12	BOYS	Beatles (Parlophone)—Castle
15	10	ALL MY LOVING	Beatles (Parlophone)—Leeds

## BRITAIN

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

This Week	Last Week	Title	Artist
1	2	IT'S OVER	Roy Orbison (London)—Acuff-Rose
2	1	YOU'RE MY WORLD	Cilla Black (Parlophone)—Aberbach
3	7	SOMEONE	Brian Poole and the Tremeloes (Decca)—Burlington Music
4	5	MY GUY	Mary Wells (Stateside)—Belinda Music
5	10	HELLO DOLLY	Louis Armstrong (London)—Chappell
6	4	HERE I GO AGAIN	Hollies (Parlophone)—Belinda Music
7	3	NO PARTICULAR PLACE TO GO	Chuck Berry (Pye Int.)—Jewel Music
8	13	SHOU!	Lulu and the Luvvers (Decca)—George Winner
9	12	RAMONA	Bachelors (Decca)—Francis Day & Hunter
10	8	THE RISE AND FALL OF FLINGEL BUNT	Shadows (Columbia)—Belinda
11	22	CAN'T YOU SEE THAT SHE'S MINE	Dave Clark Five (Columbia)—Ardmore & Beechwood

12	8	CONSTANTLY	Cliff Richard (Columbia)—World Wide-Biem
13	5	JULIET	Four Pennies (Philips)—Flamingo Music
14	21	NOBODY I KNOW	Peter and Gordon (Columbia)—Northern Songs Ltd.
15	—	HOLD ME	P. J. Proby (Decca)—Campbell Connolly
16	17	YOU'RE NO GOOD	Swinging Blue Jeans (HMV)—E. H. Morris
17	11	MY BOY LOLLIPOP	Millie (Fontana)—Chappell
18	19	I LOVE YOU BECAUSE	Jim Reeves (RCA)—Bourne Music
19	13	A LITTLE LOVING	Fourmost (Parlophone)—Jaep Music
20	20	HELLO DOLLY	Frankie Vaughan (Philips)—Chappell
21	15	WALK ON BY	Dionne Warwick (Pye Int.)—17 Savile Row
22	16	NON HO L'ETA AMARTI	Gigliola Cinquetti (Decca)—Chappell
23	—	BAMALAMA BAMALOO	Little Richard (London)—Little Richard Music
24	24	I LOVE YOU BABY	Freddie and the Dreamers (Columbia)—Sherwin Music
25	—	HELLO DOLLY	Kenny Ball (Pye)—Chappell
26	18	I WILL	Billy Fury (Decca)—Bens Music
27	—	DIMPLES	John Lee Hooker (Stateside)—Conrad Music
28	—	I WISH YOU WOULD	Yardbirds (Columbia)—Burlington Music
29	26	YOU'RE THE ONE	Kathy Kirby (Decca)—Latin America Music
30	25	AIN'T SHE SWEET	Beatles (Polydor)—Lawrence Wright

## FRENCH (WALLOON) BELGIUM

(Courtesy Juke Box Magazine)  
\*Denotes local origin

This Week	Last Week	Title	Artist
1	1	QUAND LES ROSES	Adamo (Pathe)—Ardmore & Beechwood
2	2	NON HO L'ETA PER AMARTI	Gigliola Cinquetti (Show)—Italmusic
3	3	PRES DE MA RIVIERE	Robert Cogol (Philips)—World
4	—	RIEN QUE TOI	Richard Anthony (Columbia)
5	5	CAN'T BUY ME LOVE	Beatles (Parlophone)
6	6	VOUS PERMETTEZ, MONSIEUR	Adamo (Pathe)—Ardmore & Beechwood
7	7	MARIA ELENA	Los Indios Tabajaras (RCA)—World
8	8	LA PLUS BELLE POUR ALLER DANSER	Sylvie Vartan (RCA)—French Music

9	9	A TOI DE CHOISIR	Richard Anthony (Columbia)
10	10	DES QUE LE PRINTEMPS REVIENT	Hugues Aufray (Barclay)

## HOLLAND

(Courtesy Platennleuws)

This Week	Last Week	Title	Artist
1	5	CAN'T BUY ME LOVE	Beatles (Parlophone)—Basart
2	3	CONSTANTLY	Cliff Richard (Columbia)—World Music
3	2	VOUS PERMETTEZ, MONSIEUR	Adamo (Pathe)—Anagon Music
4	1	DE WINTER WAS LANG	Willeke Alberti (Philips)—Basart
5	6	QUAND LES ROSES	Adamo (His Master's Voice)—Anagon Music
6	4	LA MAMMA	Corry Brokken (Philips)—Editions Altona
7	—	ALL MY LOVING	Beatles (Parlophone)—Basart
8	7	NON HO L'ETA	Gigliola Cinquetti (Show)—World Music
9	9	SUSPICION	Elvis Presley (RCA)
10	—	MOCKIN' BIRD HILL	Miguel Five (Pye)

## HONG KONG

(Courtesy Juke Box Magazine)

This Week	Last Week	Title	Artist
1	6	LITTLE PEANUT SHELL	The Fabulous Echoes (Diamond)—Daywin Music, Inc.
2	9	NON HO L'ETA	Gigliola Cinquetti (Diamond)
3	1	ROSE MARIE	Pat Boone (Dot)—Spoon Music Co.
4	2	I SAW HER STANDING THERE	The Beatles (Parlophone)—Northern Sounds, Ltd.
5	8	KISSIN' COUSINS	Elvis Presley (RCA)—Gladys Music Co., Inc.
6	4	WRONG FOR EACH OTHER	Andy Williams (CBS)—Valley Pub, Inc.
7	5	VIVA LAS VEGAS	Elvis Presley (RCA)
8	—	LOVE ME WITH ALL YOUR HEART	Ray Charles Singers (Command)—Peer Int'l Corp.
9	—	HICKORY, DICK AND DOC	Bobby Vee (Liberty)—Fred Rose Music, Inc.

## ITALY

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

This Week	Last Week	Title	Artist
1	1	E' L'UOMO PER ME	Mina (Ri Fi)
2	2	CIN CIN	Richard Anthony (Columbia)
3	4	ANGELITA DI ANZIO	Marcellos Ferial (Durium)

4	6	IL PROBLEMA PIU' IMPORTANTE	Adriano Celentano (Cian)
5	8	IN GINOCCHIO DA TE	Gianni Morandi (RCA)
6	10	AMORE SCUSAMI	John Foster (Style)
7	3	EH GIA'	La Ragazza del Cian (Cian)
8	5	CITTA' VUOTA	Mina (Ri Fi)
9	9	LA NOTTE E' FATTA PER AMARE	Neil Sedaka (RCA)
10	7	SHE LOVES YOU	Beatles (Parlophone)
11	14	CREDI A ME	Bobby Solo
12	11	CON TE SULLA SPIAGGIA	Nico Fidenco (RCA)
13	12	UNA LACRIMA SUL VISO	Bobby Solo (Ricordi)
14	13	RITORNA	Gene Pitney (UA)
15	—	TI VORREI PARLARE	Rita Pavone (RCA)

## JAPAN

(Courtesy Utamatic, Tokyo)  
\*Denotes local origin

This Week	Last Week	Title	Artist
1	1	TOKYO BLUES	Nishida Sachiko (Polydor)—JASRAC
2	2	KIMIDAKE O	Saigo Teruhiko (Crown)—JASRAC
3	3	SASURAI	Katsumi Shigeru (Toshiba)—JASRAC
4	5	VIVA LAS VEGAS	Elvis Presley (Victor)—Aberbach
5	7	SAVE THE LAST DANCE FOR ME	Koshiji Fubuki (Toshiba)—Aberbach
6	6	I WANT TO HOLD YOUR HAND	Beatles (Odeon)—Toshiba
7	4	SUGATA SANSHIRO	Murata Hideo (Columbia)—JASRAC
8	8	SHORT ON LOVE	Gus Buckus (Polydor); Aoyama Michi (Polydor)—Folster
9	10	WHERE HAVE ALL THE FLOWERS GONE	Kingston Trio (Capitol); Peter, Paul & Mary (Warner Bros.)—Toshiba
10	9	LA NOVIA	Peggy Hayama (King); Tony Dallara (Seven Seas)—Suiseisha

## MEXICO

(Courtesy Audiomusica)  
\*Denotes local origin

This Week	Last Week	Title	Artist
1	1	TIJUANA	Persuaders (Gamma)—Drive-In Music
2	—	AVE DE PASO	Sonia Lopez (CBS)
3	4	I WANT TO HOLD YOUR HAND	Beatles (Musart)
4	3	HERMOSISIMO	Alegres de Teran (CBS)—Emmi
5	7	PERDONAME MI VIDA	Alberto Vazquez (Musart)—Pham
6	8	GUARDA COME DONDOLE	Edoardo Vianello (RCA)—Pham
7	5	PIENSALO	Sonora Santanera (CBS)—Emmi
8	—	MUEVANSE TODOS	Vianey Valdez (Peerless)—Grever
9	2	ENTREGA TOTAL	Javier Solis (CBS)—Mundo Musical
10	10	ATRAS DE LA RAYA	Apson (Peerless)—Grever

## NORWAY

(Courtesy Verdens Gang)  
\*Denotes local origin

This Week	Last Week	Title	Artist
1	1	I LOVE YOU BECAUSE	Jim Reeves (RCA)—Moerk
2	2	MY BOY LOLLIPOP	Millie (Fontana)—Moerk
3	3	NON HO L'ETA	Gigliola Cinquetti (Triola)—Stockholms Musikproduktion
4	4	CONSTANTLY	Cliff Richard (Columbia)—Stockholms Musikproduktion
5	6	SUSPICION	Terry Stafford (London)—Belinda
6	—	ROLL OVER BEETHOVEN	Beatles (Parlophone)—No publisher
7	5	CAN'T BUY ME LOVE	Beatles (Parlophone)—Edition Lyche
8	7	LA MEG VARE UNG	Wenche Myhre (Triola)—Arne Bendiksen
9	8	YOU'RE MY WORLD	Cilla Black (Parlophone)—Belinda
10	9	JULIET	Four Pennies (Philips)—Edition Lyche
11	—	HELLO, DOLLY!	Louis Armstrong (Kapp)—Thore Ehrling

## PERU

(Courtesy Juke Box Magazine)

This Week	Last Week	Title	Artist
1	1	ESTA NOCHE	Silvio (Philips); Los Morunos (Sono Radio); Cesar Altamirano (MAG); Fernando Bald (Sol)

2	2	COMO TE EXTRANO MI AMOR	Leo Dan (Columbia)
3	4	LITA	Leo Dan (Columbia)
4	3	BEATRIZ	Koko Montana (Sono Radio)
5	5	CRISTINA	Pepe Miranda (Virrey)
6	6	AMOR MISTERIOSO	Duo Dinamico (Odeon)
7	8	CORAZON	Cesar Altamirano (MAG); Manola Munoz (Muzart); Juan Ramon (Disk-Jockey)
8	7	TE PIDO QUE ME QUIERAS	Leo Dan (Columbia); Carolos Pickling (MAG)
9	9	AY CARINO	Pedrito y su Ritmo (Odeon); Javier Solis (Columbia); Lucho Galina (Musart); M. A. Muniz (RCA)
10	—	I SAW HER STANDING THERE	Beatles (Odeon)

## PHILIPPINES

(Courtesy Juke Box Magazine)

This Week	Last Week	Title	Artist
1	1	LOSING YOU	Doris Day (Columbia)—Mareco, Inc.
2	3	I WISH YOU LOVE	Robert Goulet (Columbia)—Mareco, Inc.
3	2	WHAT'D I SAY	Elvis Presley (RCA)—Filipinas Record Corp.
4	5	SUSPICION	Elvis Presley (RCA)—Filipinas Record Corp.
5	10	FROM RUSSIA WITH LOVE	Jack Jones (Kapp)—Mareco, Inc.
6	—	COMON EVERYBODY	Elvis Presley (RCA)—Filipinas Record Corp.
7	4	MONEY	The Astronauts (RCA)—Filipinas Record Corp.
8	6	ROLL OVER BEETHOVEN	Beatles (Parlophone)—Dyna Inc.
9	—	HAVA NAGEELA	Ronnie Villar & the Firedons (Mabuhay)—Mareco, Inc.
10	9	BOYS	Ronnie Villar & the Firedons (Mabuhay)—Mareco, Inc.

## SOUTH AFRICA

(Courtesy Juke Box Magazine)

This Week	Last Week	Title	Artist
1	1	I'M THE LONELY ONE	Cliff Richard (Columbia)
2	2	LITTLE CHILDREN	Billy J. Kramer (Parlophone)
3	3	NEEDLES AND PINS	Searchers (Parlophone)
4	4	I THINK I'M GONNA LIKE IT HERE	Elvis Presley (RCA)
5	5	HOOKA TOOKA	Chubby Checker (Continental)
6	6	MY BOY LOLLIPOP	Millie (Fontana)
7	7	THE FOUR PENNIES	Juliet (Philips)
8	8	YOU'RE MY WORLD	Ray Walter (RCA)

## SPAIN

(Courtesy Discomania)

This Week	Last Week	Title	Artist
1	1	LA MAMMA	Charles Aznavour (Barclay)—Quiroga
2	2	LO NUESTRO TERMINO	Duo Dinamico (Voz Amo)—Musica Sur
3	4	MAS (MORE)	Enrique Guzman (CBS)
4	7	SI JE CHANT	Sylvie Vartan (RCA)
5	3	FANNY	Luis Aguile (Voz Amo)—Hispanavox
6	6	SHE LOVES YOU	The Beatles (Voz Amo)—Aberbach
7	5	AMERICA	Trini Lopez (Reprise)—Canciones Mund
8	10	OGNI VOLTA	Paul Anka (RCA)—Musica Sur
9	8	CAN'T GET USED TO LOSING YOU	Duo Dinamico (Voz Amo)—Aberbach
10	12	SAPORE DI SALE	Gino Paoli (RCA)—Aberbach

## YUGOSLAVIA

(All records on Jugoton label)

This Week	Last Week	Title	Artist
1	1	CRVENE RUZE	Ivica Serferic and the Crveni Korajli Ensemble
2	2	VE CERAS PLACAM JA	Vice Vukov
3	3	SUKIYAKI	Stjepan-Jimmy Stamic
4	4	MAKEDO	The 4-M Quartet and the Crveni Korajli Ensemble
5	5	KRALJ PAJACA	Zdenka Vuckovic
6	6	PESMA MAJCI	Slavko Petovic and the Tenori Trio
7	7	GOLUBOVI	Ivo Robic
8	8	ESPERANZA	Miodrag Jevremovic
9	9	BALADA	Ana Stefak
10	10	VELAJ	G. Novak and M. Novosel

# BREAKOUT SINGLES

### ★ NATIONAL BREAKOUTS

### NO NATIONAL BREAKOUTS THIS WEEK

### ★ REGIONAL BREAKOUTS

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

### SOLE SOLE SOLE . . .

Siw Malkmkvist-Umberto Marcato, Jubilee 5479 (MRC, BMI) (Los Angeles-San Francisco)

### SPANISH BOY . . .

Rubies, Vee Jay 596 (T.M., BMI) (New York)

### C'MON AND SWIM . . .

Bobby Freeman, Autumn 2 (Tarcresst, BMI) (San Francisco-Seattle)

### IN THE MISTY MOONLIGHT . . .

Jerry Wallace, Challenge 59246 (Four Star, BMI) (Memphis-Nashville)

### JUST BE TRUE . . .

Gene Chandler, Constellation 130 (Curtom-Camad, BMI) (Chicago)

### FRANKIE AND JOHNNY . . .

Greenwood County Singers, Kapp 591 (Cavalcade, ASCAP) (Los Angeles)

### SHOUT . . .

Lulu & the Luvvers, Parrot 9678 (Wemar-Nom, BMI) (Boston)

### CLOSE YOUR EYES . . .

Arthur Prysock, Old Town 1163 (Miller, ASCAP) (Chicago)

### THREAD YOUR NEEDLE . . .

Dean & Jean, Rust 5081 (Just, BMI) (Los Angeles)

### I'M THE ONE . . .

Gerry and the Pacemakers, Laurie 3233 (Pacer, BMI) (San Francisco)

### JAMAICA SKA . . .

Ska Kings, Atlantic 2232 (Benders, BMI) (New York)

### ANGELITO . . .

Rene & Rene, Columbia 43045 (Gil-Epp's, BMI) (Seattle)

### MORE . . .

Danny Williams, United Artists 601 (Marks, BMI) (Minneapolis-St. Paul)

### SUMMER MEANS FUN . . .

Bruce & Terry, Columbia 43055 (Trousdale, BMI) (Los Angeles)

# BRENDA,

# YES



YES,  
 MUSIC  
 MERCHANTS,  
 BRENDA  
 LEE  
 MEANS  
 SALES

↑ ↑ ↑ ↑ ↑ ↑ ↑  
 DON'T MISS BRENDA'S  
 NEWEST ALBUM  
 "BY REQUEST  
 BRENDA LEE"

& WATCH HER LATEST  
 SINGLE

"ALONE WITH YOU"

Decca 31628

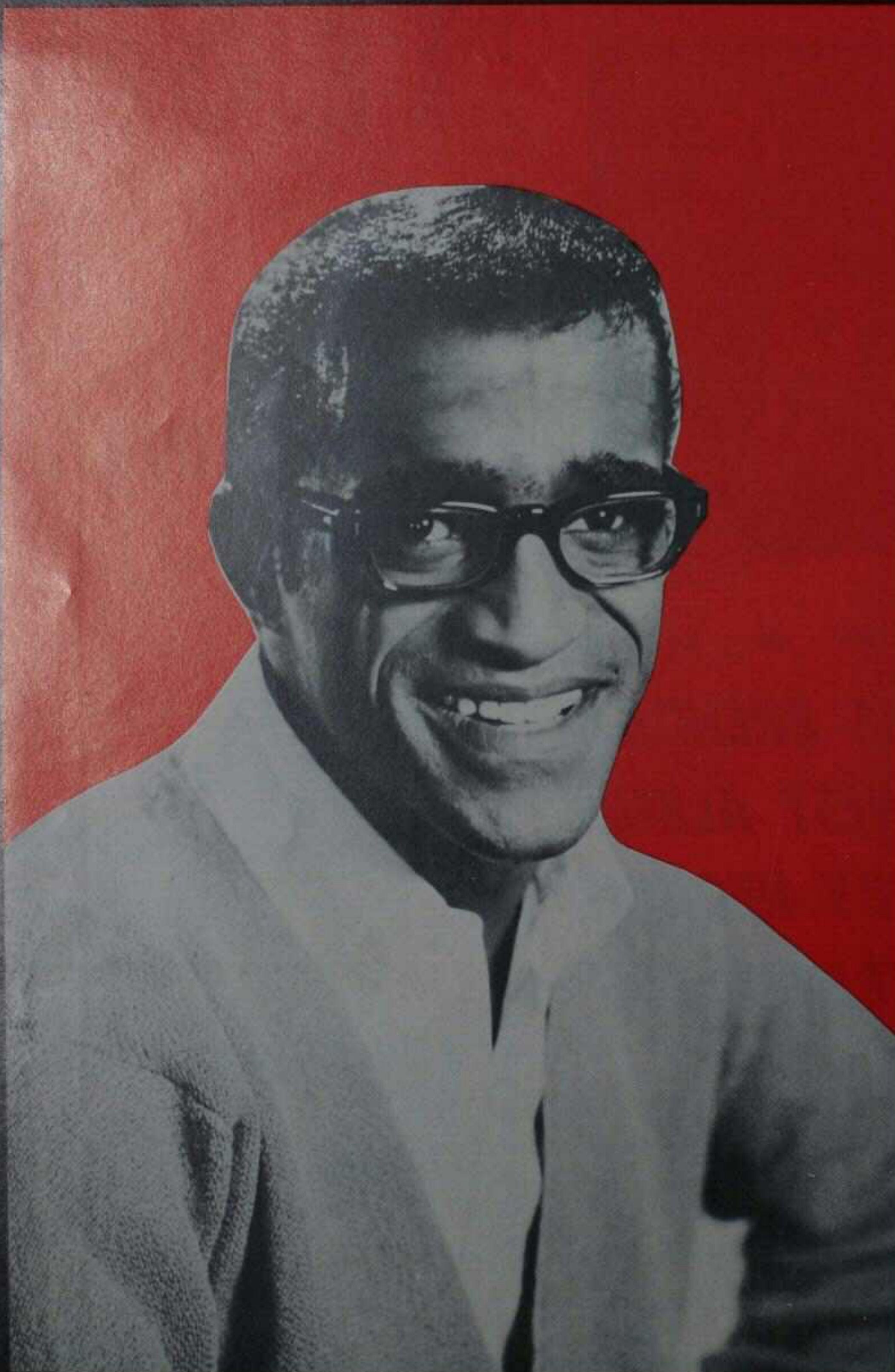


DIRECTION:  
 XXX  
 WILLIAM MORRIS AGENCY

PENTHOUSE  
 1808 WEST END BLDG.  
 NASHVILLE, TENN.  
 dub allbritten

# SAMMY DAVIS, JR.

My thanks  
to the  
**NAMM**



Watch for Original  
Cast Album of

**"GOLDEN BOY"**

on Capitol Records

Just Out—

First Release From

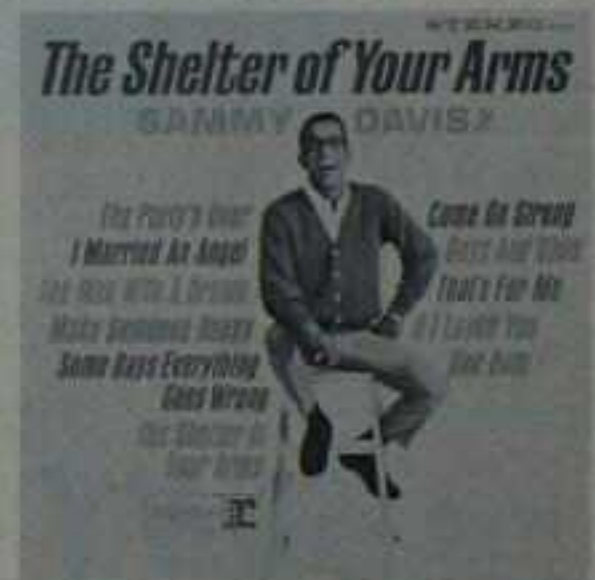
**"GOLDEN BOY"**

on Reprise

**"NIGHT SONG"**

•

Big Seller



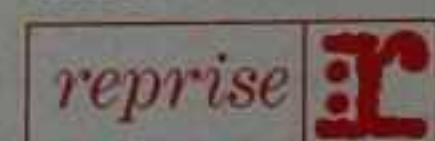
R9-6114 ST.

New Album



R9-6126 ST.

RECORDING:



Personal Mgt.:

**JIM WATERS**

8721 Sunset Blvd.  
Los Angeles 69, Calif.

# ALBUM REVIEWS (continued)



**POP SPOTLIGHT**  
**JIMMIE RODGERS 12 GREAT HITS**  
 Dot DLP 3579 (M); DLP 25579 (S)

Jimmie's single "World I Use to Know" is heading for BB's top 50. In this album his delivery is smooth, unhurried and with a slight twinge of country-western. The 12 tunes are all top standards—Rodgers gives 'em their just due. Included are: "Crying in the Chapel," "Old Cape Cod," "Cool Water," and "Danny Boy."



**COUNTRY SPOTLIGHT**  
**SONGS FOR MOM AND DAD**  
 Leroy Van Dyke. Mercury MG 20922 (M); SR 60922 (S)

Tender and tear-jerking readings of sentimental songs about dad and mom. Van Dyke delivers all with emotion-packed feeling, offering several narrative bits as well. Chorus backs him up all the way. Selections include: "Mama Sang a Song," "That Silver-Haired Daddy of Mine," "Rockin' Alone (in an Old Rocking Chair)" and "Mom and Dad's Waltz."



**POP SPOTLIGHT**  
**SHAKESPEARE'S GREATEST HITS**  
 Earl Wrightson. Columbia CL 2180 (M); CS 8980 (S)

A most unusual album. Dick Hyman has taken the words of Shakespeare and set them to original music. The music of Hyman blends admirably with The Great Bard's words. Equally eloquent is Earl Wrightson's interpretations. An ambitious undertaking, well done. A complete text, with sources, is given in a sheet inside the album.



**CHILDREN'S LOW PRICE SPOTLIGHT OR SPECIAL MERIT**  
**THE PIED PIPER**  
 Dick Whittington. Simon Says M 23

It's all in the presentation and Dick Whittington tells a fine tale in words and music. The story is enacted in easy to follow dialog and bright, pleasant musical arrangements. Colorful cover design should also interest four to seven-year-old set.



**POP SPOTLIGHT**  
**THE FABULOUS VENTURES**  
 Dolton BLP 2029 (M); BST 8029 (S)

The Ventures have been very successful in the past with their albums and singles. Their sound is an exciting one, three electric and drums—plus an organ in support make plenty of groovy sounds. The group can dish up a wild drag sound or a smooth, easy listener with equal aplomb.

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

## SPECIAL MERIT PICKS

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

**POP SPECIAL MERIT**  
**MUSIC MAKES ME WANT TO DANCE!**  
 David Carroll & His Ork. Mercury MG 20926 (M); SR 60926 (S)

Swingin' big band instrumentals arranged and performed with imagination by Carroll. The approach is up-tempo, bright and hip. Chorus blends with brass for that touch of extra class. Great fare for dancing or listening. Tunes included: "Tender Trap," "Cry of the Wild Goose" and "For You."

**POP SPECIAL MERIT**  
**INTIMATELY YOURS: EDDY HOWARD**  
 Mercury MG 20910 (M); SR 60910 (S)

Ah, sweet nostalgia. When the late Eddy Howard sang, it usually evoked a twinge of reminiscence to the listener. Now that Eddy is gone his performances of some great old favorites should conjure up memories for many. Selections include: "I'm in the Mood for Love," "Charmaine," "Lilacs in the Rain."

## BREAKOUT ALBUMS

### ★ NATIONAL BREAKOUTS

#### A WORLD WITHOUT LOVE

Peter and Gordon, Capitol T 2115 (M); ST. 2115 (S)

### ★ NEW ACTION LP's

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

#### BOYS, BOYS, BOYS . . .

Lesley Gore, Mercury MG 20901 (M); SR 60901 (S)

#### OLD GOLD AND IVORY . . .

George Shearing, Capitol T 2048 (M); ST 2048 (S)

#### BILL BLACK'S COMBO PLAYS TUNES BY CHUCK BERRY . . .

Hi HL 12017 (M); SHL 32017 (S)

#### A NEW PERSPECTIVE . . .

Donald Byrd Band & Voices, Blue Note LP 4124 (M); BST 84124 (S)

#### SAN REMO FESTIVAL 1964 . . .

Various Artists, Epic LF 18030 (M); BF 19030 (S)

#### READY OR NOT . . . HERE'S GODFREY CAMBRIDGE . . .

Epic FLM 13101 (M); (No Stereo)

#### JUST FOR A THRILL . . .

Earl Grant, Decca DL 4506 (M); DL 74506 (S)

### SPECIAL MERIT POP SPECIAL MERIT

#### ROCK ME BABY

B. B. King. Kent KST 512 (S)

Although B. B. King is now recording for ABC-Paramount, the Kent label should get plenty of mileage from this wrap-up of King's earlier blues renditions. The 14 songs in the package are belted with unusual power and understanding and will bring much joy to the King connoisseurs.

### SPECIAL MERIT POP CLASSICAL SPECIAL MERIT

#### CONCERTS COLONNE

Grand Symphony Series (Dervaux). Swan CC 1001-CC 1005 (M); CC 1001-S-CC 1005-S (S)

A highly commercial offering of five widely known and popular symphonies. Dervaux and the Concerts Colonne perform well, offering a full, rich sound. "Symphony Pastoral," "Symphony No. 5," by Beethoven; "Symphony Fantastic," by Berlioz; Dvorak's "New World Symphony," "The Unfinished Symphony," by Schubert, and Tchaikovsky's "Symphony Pathétique" are those represented in this five-LP stereo package.

### SPECIAL MERIT POP CLASSICAL SPECIAL MERIT

#### MOZART: EINE KLEINE NACHTMUSIK K. 525

Vienna Philharmonic Orchestra (Kertesz). London CM 9383 (M); CS 6383 (S)

Two of Mozart's most popular works, "Eine Kleine Nachtmusik," and "The Linz" are presented along with the seldom recorded "March in C" (K. 408 No. 1). Kertesz obtains an authoritative and sensitive performance from the fine Vienna Philharmonic. Very good Mozart.

### SPECIAL MERIT POP CLASSICAL SPECIAL MERIT

#### CONCERTOS FOR TRUMPETS

Walter Holy, Trumpet; Wurtemberg Chamber Orchestra (Faerber). Mercury MG 50385 (M); SR 90385 (S)

Two splendid Telemann concerti for trumpet and orchestra comprise one side of this recording. The other is devoted to Stoezel's concerto grosso in D major and the D major concerto of Leopold Mozart, father to Wolfgang Amadeus. This is the only recording in catalog of the Stoezel work; the other pieces have not been overdone. Walter Holy is the fine trumpet and clarinet soloist heard here.

### SPECIAL MERIT POP CLASSICAL SPECIAL MERIT

#### HAYDN QUARTETS

Janacek Quartet, London CM 9385 (M); CS 6385 (S)

In this interesting comparative album the excellent Janacek Quartet takes survey of Haydn's massive quartet outpouring in three compositions spanning the composer's early, middle and late periods. Included are the Quartets in F op. 3/5 "Serenade," in E flat op. 33/2 "Joke" and the grand Quartet in D minor op. 76/2 "Fifths."

### SPECIAL MERIT POP COUNTRY SPECIAL MERIT

#### BEFORE I'M OVER YOU

Loretta Lynn. Decca DL 4541 (M); DL 74541 (S)

Loretta Lynn is a fine country artist. She sings with genuine feeling and honesty of approach. She lends her pleasant voice to 12 tunes. A few titles included are: "Singin' the Blues," "Where Where You," "Wine, Women & Song," "Fool No. 1."

### SPECIAL MERIT POP SACRED SPECIAL MERIT

#### THE LORD'S PRAYER AND OTHER GREAT HYMNS

Pat Boone. Dot DLP 3582 (M); DLP 25582 (S)

Pat has made several other albums of hymns and sacred music which have been well received by record buyers. His natural warmth, sincerity, and soft, pleasant voice combine to make his performances of "How Great Thou Art," "Ave Maria," and "The Lord's Prayer" inspirational.

### SPECIAL MERIT POP LOW PRICE POP SPECIAL MERIT

#### HELLO, DOLLY!/FUNNY GIRL

Rudolph Statler, Ork & Chorus. Wyncote W 9019 (M); SW 9019 (S)

Both "Hello, Dolly!" and "Funny Girl" are enjoying great box offices on Broadway. Music from both is well represented on our singles and LP charts. Statler, orchestra and chorus provide an entertaining 40 minutes.

### SPECIAL MERIT POP CLASSICAL SPECIAL MERIT

#### VIVALDI: CONCERTO FOR TWO HORNS; TWO GUITAR CONCERTI; IL PASTOR FIDO

Various Artists. Nonesuch H 1018

Everything about this recording is first-rate. The Vivaldi selections are lovely, the strings of the Collegium Musicum of Paris are full and bright, the soloists (Christian Aubin—guitar, Xavier Delwade and Roger Guerin—horns, and Sylvie Spickett—harpsichord) are excellent and the sound is exceptional. An altogether rewarding performance.

### SPECIAL MERIT POP CLASSICAL SPECIAL MERIT

#### MUSIC FROM THE CHAPEL OF PHILIPS II OF SPAIN

Roger Blanchard Ensemble. Nonesuch H 1016 (M); H 71016 (S)

Sixteenth century Spanish music for chorus and organ by Morales, Victoria, Cabezon and Mudarra stunningly performed by the Roger Blanchard Ensemble, featured soloists and Pierre Froidebise at the organ. The vocal articulation and the clarity of reproduction make this a highly distinguished recording.



### 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 FABULOUS SOUTH PHILADELPHIA STRING BAND

Sure SS-Vol. 17 (S)

#### WILD ORCHIDS

Rex Kona & His Mandarins. Columbia CL 2174 (M); CS 8974 (S)

#### SHE'S A BAD MOTORCYCLE

The Risers. Imperial LP 9269 (M); LP 12269 (S)

#### SIL AUSTIN PLAYS PRETTY MELODIES OF THE WORLD

Mercury MG 20925 (M); SR 60925 (S)

### CLASSICAL

#### FOUR CONCERTOS FOR TWO GUITARS BY VIVALDI, HAYDN AND MARCELLO

Ida Presti and Alexander Lagoya. Mercury MG 50380 (M); ST 90380 (S)

#### PASTORALES

Philadelphia Woodwind Quintet. Columbia ML 5984 (M); MS 6584 (S)

#### BEETHOVEN: SYMPHONIES NOS. 1 AND 8

L'Orchestre De La Suisse Romande (Ansermet). London CM 9388 (M); CS 6388 (S)

#### SHUBERT SYMPHONIES NOS. 4 & 5

Vienna Philharmonic Orchestra (Munchinger). London CM 9378 (M); CS 6378 (S)

### LOW PRICE CLASSICAL

#### STOLZEL: CONCERTO GROSSO; TELEMANN: CONCERTO, SUITE IN A MINOR

Chamber Orchestra of Versailles (Whal). Nonesuch H 1017

#### FRENCH ORGAN MASTERPIECES OF THE 17TH & 18TH CENTURIES

Pierre Froidebise. Nonesuch H 1020 (M); H 71020 (S)

#### BACH: FOUR CONCERTOS FOR HARPSICHORD AND ORCHESTRA

Various Artists. Nonesuch H 1019 (M); H 71019 (S)



### THREE-STAR ALBUMS

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

### POPULAR

#### THE SWINGINGEST SOUNDS IN TOWN

Al Myers & Bob Tyo. Shenandoah SH 100 (M)

#### LOVE ECHOES

Katherine Kovar. Accent AC 5007

#### I WANT A GIRL & OTHER FAMOUS GIRL SONGS

Lenny Herman Ork. Pat LP 100

### FOLK

#### GULLA STORIES & SONGS OF THE SOUTH CAROLINA COAST

Carolina Echoes. Factor LPB 33105

### POLKA

#### FRANKIE KRAMER'S TV POLKA PARTY

Delta International D1-5001-LPM

### INTERNATIONAL

#### SOUL OF THE EAST

Buddy Sarkisian & His Mecca Four. Wyncote W 9020 (M); SW 9020 (S)

SEE ALBUM REVIEWS ON BACK COVER

HOT 100

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

Table with columns: THIS WEEK, Wk. Ago, TITLE, Artist, Label & Number, Weeks On Chart. Includes songs like 'I GET AROUND', 'MY BOY LOLLIPOP', 'MEMPHIS', etc.

Table with columns: Rank, Wk. Ago, TITLE, Artist, Label & Number, Weeks On Chart. Includes songs like 'I'LL BE IN TROUBLE', 'HELLO, DOLLY!', 'TENNESSEE WALTZ', etc.

Table with columns: Rank, Wk. Ago, TITLE, Artist, Label & Number, Weeks On Chart. Includes songs like 'I LIKE IT LIKE THAT', 'IT AIN'T NO USE', 'THE FIRST NIGHT OF THE FULL MOON', etc.

HOT 100—A TO Z—(Publisher-Licensee)

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

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

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

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

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

BUBBLING UNDER THE HOT 100

Table listing songs that are bubbling under the Hot 100, including 'ANGELITO', 'C'MON AND SWIN', etc.

Billboard Award

LEIBER  STOLLER  GOLDNER

Present  
THE

BEANS

I WANNA LOVE  
HIM SO BAD\*

10-003

Written By Jeff Barry & Ellie Greenwich  
Trio Music Co., Inc.



**RED BIRD**

1619 B'WAY  
NEW YORK, N. Y.  
212 LT 1-3420

\*Record Went #1 First  
In Detroit.

TOP LP's

★ STAR performer—LP's on chart 9 weeks or less registering greatest proportionate upward progress this week.

Table with columns: This Week, Last Week, Title, Artist, Label, Wks. on Chart. Contains top 50 LPs including 'HELLO, DOLLY!', 'FUNNY GIRL', 'THE BEATLES' SECOND ALBUM', 'BARBRA STREISAND/THE THIRD ALBUM', 'COTTON CANDY', 'GETZ/GILBERTO', 'CALL ME IRRESPONSIBLE AND OTHER HIT SONGS', 'GLAD ALL OVER', 'TODAY, TOMORROW, FOREVER', 'THE DAVE CLARK FIVE RETURN!', 'HONEY IN THE HORN', 'SOMETHING SPECIAL FOR YOUNG LOVERS', 'MEET THE BEATLES', 'THE PINK PANTHER', 'THE BARBRA STREISAND ALBUM', 'INTRODUCING THE BEATLES', 'SHUT DOWN, VOL. 2', 'THE SECOND BARBRA STREISAND ALBUM', 'TODAY', 'WHO'S AFRAID OF VIRGINIA WOLF?', 'MEET THE SEARCHERS/NEEDLES AND PINS', 'IT MUST HAVE BEEN SOMETHING I SAID!', 'BACK IN TOWN', 'LOUIE LOUIE', 'SHANGRI-LA', 'THE SERENDIPITY SINGERS', 'JACK JONES' WIVES AND LOVERS', 'THE BEATLES AMERICAN TOUR WITH ED RUDY', 'WEST SIDE STORY', 'CATCH A RISING STAR', 'DAYS OF WINE AND ROSES, MOON RIVER AND OTHER ACADEMY AWARD WINNERS', 'KISSIN' COUSINS', 'MANHATTAN TOWER', 'I'LL SEARCH MY HEART', 'MOON RIVER & OTHER GREAT MOVIE THEMES', 'AIN'T THAT GOOD NEWS', 'REFLECTIONS', 'IN THE WIND', 'DAYS OF WINE AND ROSES', 'YESTERDAY'S LOVE SONGS—TODAY'S BLUES', 'EARLY HITS OF 1964', 'PURE DYNAMITE', 'TOM JONES', 'BACH'S GREATEST HITS', 'THE SHELTER OF YOUR ARMS', 'I LEFT MY HEART IN SAN FRANCISCO', 'TRINI LOPEZ ON THE MOVE', 'ENCORE'.

Table with columns: This Week, Last Week, Title, Artist, Label, Wks. on Chart. Contains LPs 51-100 including 'BELAFONTE AT THE CREEK THEATRE', 'TENDER IS THE NIGHT', 'DAWN (Go Away) AND 11 OTHER GREAT SONGS', 'PETER, PAUL & MARY', 'JOAN BAEZ IN CONCERT', 'TRINI LOPEZ AT PJ's', 'CAMELOT', 'MARY WELLS AND MARVIN GAYE TOGETHER', 'FROM RUSSIA WITH LOVE', 'JOHNNY RIVERS AT THE WHISKEY A GO GO', 'MARY WELLS GREATEST HITS', 'I WISH YOU LOVE', 'ALLAN IN WONDERLAND', 'SWEET & SOUR TEARS', 'SPEAK TO ME OF LOVE', 'LIVING A LIE', 'GLORIA, MARTY & STRINGS', 'MONDO CANE', 'RING OF FIRE—THE BEST OF JOHNNY CASH', 'WE SHALL OVERCOME', 'THE ITALIAN VOICE OF AL MARTINO', 'SHOWTIME', 'CHARADE', 'LAWRENCE OF ARABIA', 'THE MANY MOODS OF TONY', 'GREAT VOICES OF THE CENTURY', 'HIGH SPIRITS', 'THE SWINGLE SINGERS GOING BAROQUE', 'DIMENSION '3'', 'PETE FOUNTAIN'S NEW ORLEANS AT MIDNIGHT', 'THE SINGING NUN', 'CHUCK BERRY'S GREATEST HITS', 'JOHNNY'S GREATEST HITS', 'TODAY'S ROMANTIC HITS/FOR LOVERS ONLY, VOL. 2', 'THERE! I'VE SAID IT AGAIN', 'FOREVER', 'THE ROLLING STONES', 'MOONLIGHT AND ROSES', 'RAMBLIN'', 'HOLLYWOOD—MY WAY', 'BY REQUEST', 'SINATRA'S SINATRA', 'ROY ORBISON'S GREATEST HITS', 'HIPPI HIPPI SHAKE', 'BOOTS RANDOLPH'S YAKETY SAX', 'THE NEVER ENDING IMPRESSIONS', 'WHEN LIGHTS ARE LOW', 'ALWAYS IN MY HEART', 'COME DANCE TO THE HITS', 'LITTLE CHILDREN', 'MARVIN GAYE GREATEST HITS'.

Table with columns: This Week, Last Week, Title, Artist, Label, Wks. on Chart. Contains LPs 101-150 including 'SUSPICION!', 'DEAD MAN'S CURVE/THE NEW GIRL IN SCHOOL', 'MOVING', 'OLIVER', 'THE NEW CHRISTY MINSTRELS', 'THE BEATLES' SONG BOOK', 'JOAN BAEZ IN CONCERT, PART 2', 'THE JAMES BROWN SHOW', 'RITA PAVONE', 'THE MANY SIDES OF THE SERENDIPITY SINGERS', 'MEET THE TEMPTATIONS', 'REFLECTING', 'DANCE DISCOTHEQUE', 'A WORLD WITHOUT LOVE', 'LET'S HAVE A PARTY', 'LILIES OF THE FIELD', 'BEWITCHED', 'AMERICA, I HEAR YOU SINGING', 'I LOVE YOU MORE AND MORE EVERY DAY/TEARS AND ROSES', 'HER JOY, HER SONGS', 'STAY', 'THE LETTERMEN LOOK AT LOVE', 'JOAN BAEZ, VOL. I', 'PAINTED, TAINTED ROSE', 'MY FAIR LADY', 'I LOVE YOU BECAUSE', 'NEW YORK WONDERLAND', 'SOUL SERENADE', 'HOW THE WEST WAS WON', 'TALL COOL ONE', 'WISH SOMEONE WOULD CARE', 'CALL ME IRRESPONSIBLE AND THE JACK JONES HITS', 'THE TIMES THEY ARE A-CHANGIN'', 'A LETTERMEN KIND OF LOVE', 'THE DUSTY SPRINGFIELD ALBUM', 'MORE THEMES FOR YOUNG LOVERS', 'HEAR! HEAR!', 'PRESENTING: THE BACHELORS', 'BILL COSBY IS A VERY FUNNY FELLOW, RIGHT', 'WHITE ON WHITE', 'CURB YOUR TONGUE, KNAVE!', 'COMMAND PERFORMANCES', 'MOMS MABLEY OUT ON A LIMB', 'THE WONDERFUL WORLD OF ANDY WILLIAMS', 'FOREVER', 'THE NEW SOUND FROM ENGLAND', 'WHAT MAKES SAMMY RUN?', 'PORTRAIT OF ARTHUR PRYSOCK', 'ROGER AND OUT', 'BACH TO THE BLUES'.

Record Industry Association of America seal of certification as million dollar LP's.



A Hot 4th Of July For...

# "IN THE MISTY MOONLIGHT"

Challenge 59246

Already #1 in Nashville, Louisville & Birmingham!

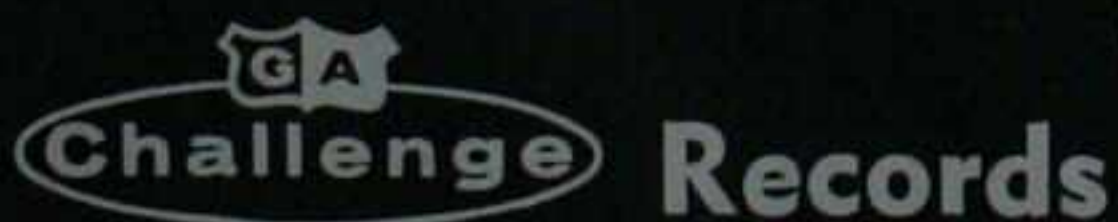
Howard Allison says: "Looks like  
this year's BIGGEST SINGLE"

By

**Jerry  
WALLACE**

My  
Thanks  
NAMM



**Challenge Records**

1313 NO. VINE STREET  
HOLLYWOOD 28, CALIF.

# \$51,000,000 a day in gift sales!



All-transistorized battery-operated portable! Weighs only 4¾ lbs. . . . plays all speeds, all record sizes. Model AG-4000, only

**\$39<sup>95</sup>**  
LIST

## and this new **Mercury** Phonograph Gift Promotion is the answer to sales every day, every gift occasion!

- \$18,600,000,000 YEARLY IN GIFT SALES! MORE THAN ALL ANNUAL DEPARTMENT STORE SALES!
- XMAS? MOTHERS DAY? FATHERS DAY? THEY ACCOUNT FOR ONLY HALF THE GIFT VOLUME. \$9 BILLION YEARLY IS SPENT FOR OTHER GIFT OCCASIONS, 365 DAYS A YEAR!

MADE IN HOLLAND BY PHILIPS

A complete gift promotion for use all through the year, for every gift event—yours now—ready for back-to-school selling! Mercury's Personal Portable Phonographs make great gift items . . . particularly great for young people—and there are more youngsters than ever . . . more gift giving events (15,000,000 birthdays every month!)

### COMPLETE IN-STORE PROMOTIONAL PROGRAM!

Window streamers . . . new gift display . . . full color stuffers . . . ad mats . . . radio commercials!

### NEW 10-YEAR CARTRIDGE GUARANTEE!

Cartridge, including diamond sapphire needle, replaced for \$3.00, anytime within 10 years!

### NEW SLIP-ON GIFT CARTON!

Slips over regular phonograph carton—beautifully designed to say "gift" to customers.

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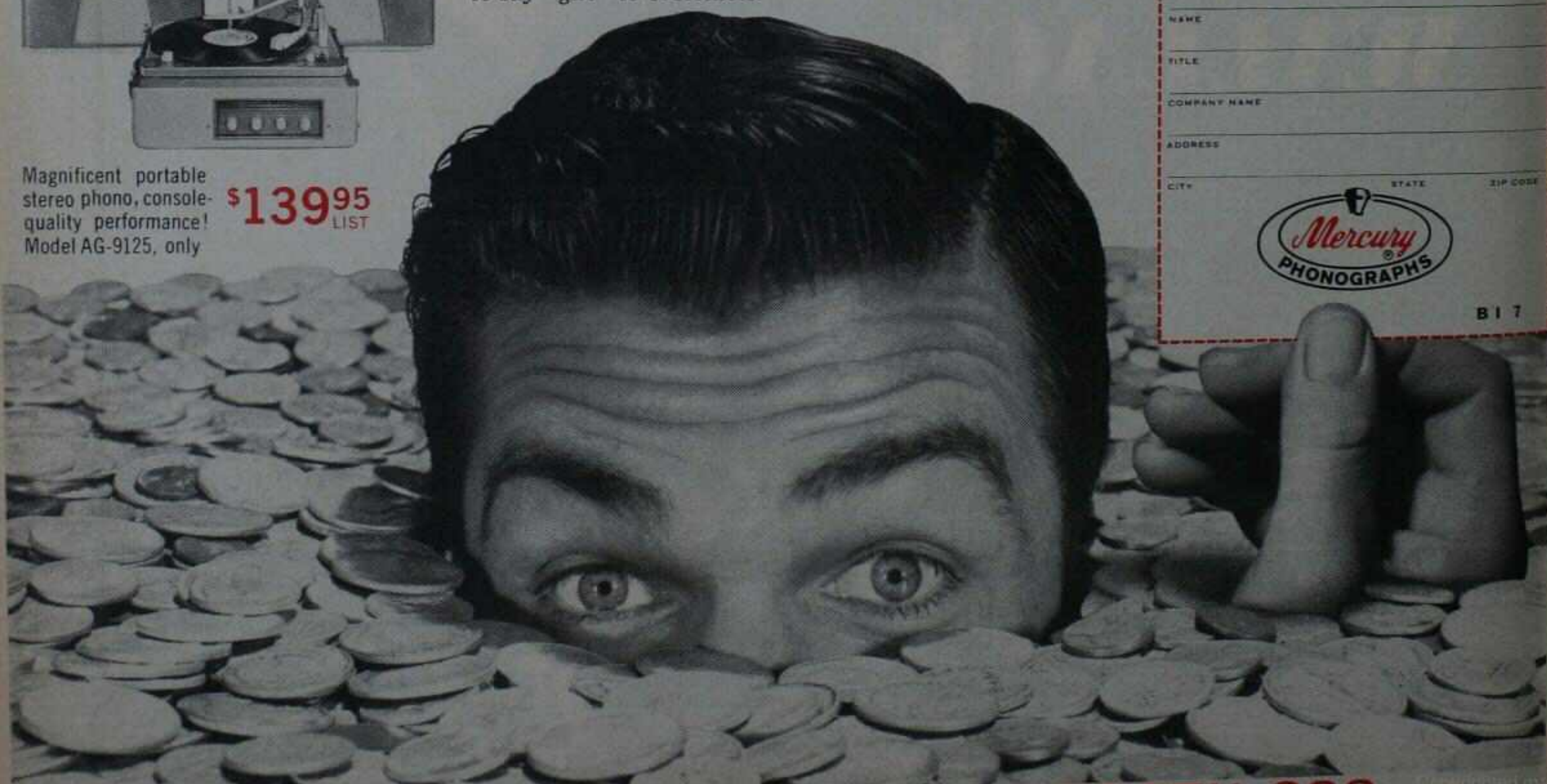
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LIST

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LIST



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**PROFIT OPPORTUNITIES FOR  
RECORD DEALERS**

PHONOGRAPHS • RADIO • TELEVISION • TAPE  
HI-FI COMPONENTS • ACCESSORIES

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## ALL-TIME RECORD ATTENDANCE FORECAST

### Major Space to Home Entertainment Line

An all-time record attendance of more than 13,000 is expected at this year's Music Merchants' Trade Show June 28 to July 2 at the Conrad Hilton Hotel here.

Known familiarly as the Music Show, sponsored by the National Association of Music Merchants, it will also draw 320 exhibitors.

Although the traditional Music Store merchandise is still prominently displayed, the major amount of space is now devoted to home entertainment instruments of the electronic age—TV, phonographs, radios, tape recorders, high-fidelity components, records, and such accessories as phonograph needles, recording tape, TV antennas and record and TV cabinets.

A quick scan of the advance list of exhibitors shows that the number of electronic and related displays this year will reach 100 for the first time in the show's history. Some 55 of these ex-

hibitors will be showing console or portable phonographs, 57 will display radios, some 38 will show tape recorders and about 27 will have TV sets, plus another eight to 10 with audiophile high-fidelity components.

This year's Music Show marks the culmination of a long transitional period in which the home entertainment electronics industry sought an all-industry showcase for its new products. For many years some manufacturers exhibited at the International Home Furnishings Show in Chicago's Merchandise Mart, others at the furniture show, or at the various houseware shows. This very disunity kept large numbers of prospective buyers away—for there was no single home entertainment product show under one roof.

First attracting a few phonograph manufacturers, then some makers of TV, the Music Show gradually became the all-indus-

try show, not only for music dealers but for record stores, appliance and department stores—and an increasing number of manufacturers. Today, virtually all major manufacturers—and many minor ones—are represented.

In recognition of the growing importance of electronic equipment, the space for their display has been drastically enlarged this year, coincident with the move of the show from the Palmer House to the Conrad Hilton. In former shows at the Palmer House, about 62,000 square feet was devoted to electronics. At this year's show, the space has been increased about 20 per cent to more than 74,000 square feet.

"The wide open space available for the 1964 show will assure the free flow of traffic and provide for the best possible display of electronic products, said NAMM Executive Secretary

William R. Gard. "The Conrad Hilton has the largest amount of exhibition space on one level of any hotel and this will allow for dramatic displays in keeping with the exciting expansion of the electronics industry in the past several years. Even in cases where exhibition areas are on separate levels, these are easily reached by connecting escalators."

Electronics exhibitors will occupy the three exhibition halls on the lower level, as well as the Continental Room on street level and the International Ballroom on the second floor—comprising the Conrad Hilton's new convention center. "The open space," said Gard, "will allow for more effective use of display area and give greater mobility to the thousands who attend."

The fifth through ninth floors will be devoted largely to displays of musical instruments and merchandise, in the traditional

"sample room" pattern of previous Music Shows.

Another innovation which starts with this year's Music Show is a new permanent date—the end of June. Previously, the shows had often been held late in July. A vote of NAMM members and exhibitors selected the late-June time as the ideal period—after the selling season has slackened and buyers have an opportunity to assess future sales prospects.

The timing is excellent from the standpoint of the home electronics industry. It climaxes the new model introduction period—the start of the 1965 model year. Thus the show is studded with brand-new merchandise, much of it being given its first trade exposure. Not only domestic manufacturers, but importers, generally plan to unveil something that they hope will cause at least a mild sensation—

*(Continued on page 41)*

## BUSINESS WRAP-UP

Anyway you look at it, the home entertainment industry has had a good year. Witness Federal Excise tax collections for this category up better than 10 per cent. For the record dealer who has chosen the home entertainment field as one in which to diversify the decision has been a happy one.

While home entertainment equipment is still not a major item for all record retailers—it is an item of growing importance for most. Those dealers that have taken the plunge, report home entertainment sales constituting anywhere from 10 to 35 per cent of their gross volume. What's more, it's volume that tends to level out the peaks and valleys of the disk business.

For a camera's-eye view of how record dealers across the country are doing with home entertainment products, Billboard interviewed dealers in some key cities: Chicago, Washington, Los Angeles and Nashville. The surveys had one thing in common—optimism. Whatever the weekly or monthly sales cycles were—the firms generally reported sales ahead of last year.

And even more important, the firms reported increased reliance on phonographs, radios, tape recorders and even TV sets and musical instruments for plus sales. Whatever the future of the home entertainment field—and by all indicators it looks excellent—the record dealer is becoming more and more anxious to tie his wagon to it.

### NEW YORK

Some types of equipment are moving considerably better this year than during 1963, according to some key outlets here. Examples are portable phonographs and tape recorders. At Schirmer's, according to Carl Payne, the movement of portables during 1964 is "bigger than was anticipated, particularly the high end portables." Payne added that tape recorders are "up to par with last year."

*(Continued on page 41)*

### CHICAGO

Record retailers widening their inventories to include other home entertainment stock tell a story of stable dollar returns and sales growth. Those who have diversified report phonographs, radios, tape recorders, TV sets, fretted instruments and accessory goods provide, on the average, about 17 per cent of total sales volume!

Phonographs are the No. 1 money makers even though sales

*(Continued on page 41)*

### NASHVILLE

A recent survey of principal retail outlets in Nashville shows the consumer market moving toward wider diversity and away from the huge all-inclusive units.

The appliance center at Harveys, one of Nashville's largest department stores, reports sales of the "home entertainment center" falling off while the market for portable stereo units is climbing.

The reason given is that the

*(Continued on page 41)*

### LOS ANGELES

While baseball tycoons sadly watch fans eschewing the inept Angel baseballers, the reverse is true with music retailers. They envision healthy summer and fall selling seasons.

In fact, one retailer, the House of Sight & Sound in the San Fernando Valley, is involved with the Angels in a promotion. As a means of selling low to medium priced radios, S&S is running its fourth annual night with the Angels in July. A pair of box seats for the July 28 Angel-Yankee contest will be included with each radio sold. Over 2,000 tickets have been reserved by S&S president Jerry Johnson, who said that sales are perking up after a few weeks of so-so business. However, sales thus far are up 35 per cent, he noted.

Despite the recent short drop, Johnson reports sales during the first half of this year are way ahead of the corresponding period last year. Sales picked up during the weekend of June 6

*(Continued on page 41)*

### WASHINGTON

Steady upward trend in home entertainment sales—radios, TV's, phonographs, tape recorders, components and accessories—is both the local and national report here. Federal excise tax collections reported for this category keep mounting steadily, \$55,400,000 for first quarter 1964, up \$6,500,000 from last year's figure. Local dealers expect this year's sales to do better than last, in spite of a slight lag in portable phonograph sales in May.

Phonograph record dealers in the area do not go in for the high-priced stereo consoles and hi fi equipment, but most do a thriving segment of their business in portables, transistors, small tape recorders and record accessories in the lower price field. Individually, dealers branch out more in one line than another, depending on location, competition and their own facilities. Collectively, they all advise dealers in disks not to overlook this "plus" business.

*(Continued on page 41)*

# Product Spotlights

The following products are spotlighted by Billboard for the diversification-minded record dealer. They range from small transistor radios to phonographs, tape recorders, consoles, TV's, and even an economy-priced electronic organ.



Sony's model TFM-825 cigaret-sized radio has built-in telescopic antenna and built-in ferrite bar antenna, plays AM/FM, and has accessories that include battery, earphone and carrying case. Black or bone white. Priced to sell at \$39.95.



A new model of Revere-Wollensak's automatic tape recorder was one of five new products displayed by 3M at the NAMM show. The units automatically thread, play, rewind and eject cartridges for as much as 15 hours of stereo music.



Webcor's compact high fidelity tape recorder (Model 2500) has a frequency response of 200-10,000 cycles at 7½ ips. Unit functions at two speeds, has a full fidelity recording head, dual track recording, plays three, five and seven-inch reels, has speed change control, volume control, record safety lock and detachable wide-range mike. Unit has one four-inch permanent magnet wide-range speaker and weighs 15 pounds.



Unveiled by Pilot Radio Corporation at the music show was its 60-inch contemporary stereophonic high fidelity console in oiled walnut and featuring two roll-up tambour doors. The unit features Pilot's advanced solid-state music system, 30-watt stereo amp, AM/FM-FM stereo tuner, six speakers and optional tape deck. Available in a variety of furniture styles.



RCA Victor's solid state Portable Mark I (VFP 65) stereo phonograph has an optional full-range stereo headphone set (also RCA Victor). Most powerful portable in RCA Victor history, the unit hits 32 watts (16 EIA rating) peak power. It features tilt-down "Sturomatic" changer with swing-out speakers. Suggested retail price is \$179.95.



Arvin stereo console with FM-AM-FM stereo radio features precision-crafted 40-inch walnut-grained cabinet, automatic FM stereo radio circuits, six speakers, diamond and sapphire needle, five audio controls, stereo beacon light, frequency response from 80 to 12,000 CPS, nine-tube and five-diode amp. Weight 67 pounds. Priced to sell at \$179.95.



Phonola's Solar System has six-speaker operation, pre-tuned speaker cabinets, Garrard AT5 changer, 10-transistor amp or AM/FM-FM stereo tuner, diamond needle, 45 r.p.m. spindle, short spindle for manual operation, tape inputs, headphone jacks and extra speaker terminals and fully veneered walnut cabinets. Suggested list price is \$399.95 with AM/FM-FM stereo tuner, \$339.95 without radio but with all-transistor amp.



Zenith's Fashionaire transistor alarm clock-radio has a line-operated receiver, plays AM, wakes or lulls you to sleep with music, has all controls front-mounted, single switch for manual On-Off, automatic On of radio, time set, alarm set. Sleep switch, luminous hands, polystyrene cabinet, three color combinations and finished back.



Tandberg of America, Inc.'s portable, battery-operated transistor radio has AM/FM, short wave and long wave reception. Features include: hand-rubbed teakwood cabinet with teakwood carry handle, nine-inch by five-inch hi-fi speaker, treble and bass controls, tape and phono jacks, antennas for AM and short wave, retractable antenna for FM, receptacle for car antenna, printed circuitry, accepts five type-D batteries, weight 5½-pounds, priced at \$159.50 retail.



The KLH Model 11 Portable Stereophonic Phonograph is housed in a luggage-styled vinyl case, has a Garrard AT-6 four-speed record changer with automatic shutoff, Pickering 380C magnetic pickup, diamond stylus, two newly designed KLH speaker systems (supplied with 40 feet of cable) and an all-transistor amplifier of 15 watts music power, 30 watts peak. Retail price is \$199.95.



Sylvania's recently introduced black and white, 19-inch TV has illuminated channel window, preset fine tuning, transistorized UHF tuner, Sylvania's exclusive cross-over network permitting VHF-UHF reception on a single antenna. A plug-in clock timer is optional. Sets are available in combinations of beige, sand and brown. Suggested list price is \$171.60.



V-M's model 370 Voyager is a cordless, solid state, stereo, hi-fi portable phonograph with self-contained record storage compartments and swing-down changer. Platinum gold finish. Priced to sell at \$159.95.



Mercury's hi-fi, battery-powered portable phonograph has a seven-inch ticonal speaker, operates on six ordinary flashlight batteries, weighs eight pounds, comes in one color, one model at \$59.95. A small, fully transistorized unit at \$39.95 is also available in one model and color. Firm offers attractive display cartons and merchandising and sales promo material.

## A SHOPPING HAVEN FOR DEALERS

### Highlights of New Model Trends

An unusually wide variety of home entertainment products—from an unprecedented number of exhibitors—will make shopping the 1964 NAMM Music Show unusually rewarding for dealers.

Here are some of the highlights of new-model trends which can be anticipated at the show:

#### PHONOGRAPHS

In domestically made products, the emphasis is on the middle and high end of the line, although there have been some price reductions—particularly by manufacturers specializing in portables.

The bywords in the new 1965 lines are "component styling" and "component quality." Portables have a machined, electronic look about them. Consoles have acquired additional knobs and controls, borrowed from component systems.

The improvement in sound quality of portables is particularly noticeable at the high end, where transistorization has made possible more electronic circuitry in a tighter space. The high end has moved up higher, too, with portables now carrying list prices as massive as \$279.95.

In consoles, there's a transistor race and a power race. Every console manufacturer is using transistorized amplifiers, and in many cases, transistor FM-AM tuners, in all high-end models. Some use solid-state circuitry across the board. Console cabinets are trending toward wider and lower form. Auxiliary loudspeakers are more generally available as add-on sales. Furniture styling is accenting Italian and French Provincial, with Spanish and Moorish styles just beginning to make an appearance. Lower-priced consoles and stereo benches, coffee tables and the like will be fewer.

About 70 per cent of all radio-phonograph combinations now contain FM stereo. Models displayed at the show are likely to have a higher percentage, in anticipation of greater public acceptance of the new medium.

#### TELEVISION

In color TV, the industry-wide price break to a starting list of \$399.95 has been well publicized. Indications at press time are that some of the remaining manufacturers which have resisted this trend will join up by introducing new low-end models at or near this price.

Several Japanese-made 16-inch color models will be on view, but mainly to test "dealer reactions." It may well be difficult to get firm delivery dates or price schedules on these.

Average prices of black-and-white sets in sizes from 16 to 23 inches are up from \$10 to \$30, reflecting the additional cost of the UHF tuner now required by federal law, but the increases have been cleverly disguised, and many starting list prices for 19-inch portables will remain at around \$139.95, for 23-inch consoles at \$199.95, about the same as last year's starters for VHF-only sets. At these prices, margins will tend to be somewhat tighter.

You'll observe a greater va-

riety of television models with gimmicks and attachments, such as timers, clocks, earphones and pillow speakers, in a concerted attempt to get more step-up business and divert customer attention from the leader models.

Everywhere you look, you'll see tinyvision—with some surprises. Many more American manufacturers are entering this field, and the 11-inch domestic sets continue to start at \$99.95, despite the fact that they now contain all-channel tuners. Some U. S.-brand 12-inch sets should show up for the first time.

The first transistorized TV's by major American set makers may make their appearance at the show, with September delivery dates quoted. These use nine-inch picture tubes.

From importers, you'll see a wide proliferation of tinyvision sizes, and a trend to substantially reduced prices—particularly in the category of battery-operated transistor portables. In these transistor sets, screen sizes will dip as small as four inches in a new radio-sized set with built-in battery. There'll be "specials" on VHF-only line-cord tinyvision sets, some designed to be promoted as low as \$79.95 or \$89.95.

#### RADIO

In table and clock merchandise, there are many more wood-cabinet units, with FM getting heavy emphasis. A far greater number of line-cord radios feature all-transistor circuits, setting the style for a more diminutive version of the clock radio.

There may well be fewer models of FM stereo table radios this year, and prices should be down somewhat—in recognition of the fact that this is still a very limited market.

Transistor radios are rushing off in all directions at once. In some cases prices will be down sharply, while there may be rises in others. There'll be slightly more emphasis on short-wave sets, and considerably more variety of FM-AM units, particularly in miniature sizes (with prices dropping in this latter category).

Performance of high-quality imported FM-AM radios is up sharply. There's a far greater variety of such specialty items as micro-miniature sets, portable FM stereo pairs, battery-operated radio-phono combinations.

#### RECORDERS

Manufacturers of audiophile-type units will reach down into more popular price ranges with longer lines. Medium-priced mass-market recorders will feature more simple operation, eliminating confusing controls and gadgets wherever possible.

There'll be an increase in offerings of small battery-operated units in the middle and high-price range, several of them using miniature tape cartridge magazines. Size and weight of these carry-about units are coming down.

More attention is being focused on improved quality at slow speeds, and a feature of many more recorders will be a selector lever which includes speeds of 17½ and even 15.16 inches per second.

# 1964 MUSIC INDUSTRY TRADE SHOW

## ROSTER OF EXHIBITORS

### CONRAD HILTON HOTEL—CHICAGO

Room	Exhibitor	Room	Exhibitor
963	Accordion Teacher's Guild, Inc.	833, 834, 835, 836	Framus-Philadelphia Music Co.
756	Ace Piano Company	28, 29	Freeman Electronic Corp. (North Hall)
120	Adler Manufacturing Co. (East Hall)	215	Fujiya Corp., Ltd. (West Hall)
129, 130	Admiral Corp. (East Hall)	925A	Functional Products (East Hall)
700, 701, 702A	Aeolian Corporation	102	Folkways Records (East Hall)
712A	Aeolian Music Roll Co.	530A	Gadsby's "Custom Made Covers"
310	All Channel Products Corp. (Continental Room)	536	Gage Chimes
512A, 513A	Allen Organ Co.	910, 931A	Gar-Zim Musical Instrument Corp. (West Hall)
913	Allied Music Corp.	813A	K. G. Gemeinhardt Co., Inc. (General Electric, Radio & Television Division)
201	Amberg File & Index Co. (West Hall)	419, 420, 421, 422, 424, 425	General Electric Credit Corp. (General Electric Credit Corp.)
661	American Audion Corp.	958A	The Getzen Co., Inc.
613A	American Music Conference	804A, 805A, 806A	Gibson, Inc.
855A	American Plating & Mfg. Co.	826A	Giulietti Accordion Corp.
718A, 719A	American Piano Supply Co.	230	Louis R. Goldman & Co. (West Hall)
856	American Rawhide Mfg. Co.	214	Gotham-Chestmark (West Hall)
966, 966A	The Ampex Co., Inc.	807	Goya Guitars, Inc.
950	AMSCO Music Publishing Co.	852A	Great West Imports, Ltd.
859	Arsley Musical Instrument Corp.	801, 802, 810, 811	The Fred Gretsch Mfg. Co. (West Hall)
914A, 915A	W. T. Armstrong Co., Inc.	955, 956	Grossman Music
901	Artley, Inc.	18, 19, 20, 21, 30, 31, 32, 33	Grundig-Triumph-Adler Sales Corp. (North Hall)
233	Artic Import Co. (Mayfair) (West Hall)	817A	Guild Musical Instrument Corp.
205, 206, 207, 208, 209	Arvin Industries, Inc. (West Hall)	539A, 542A, 544A, 631, 629A	Gulbransen Co.
601	Atlas Piano Co.	401	Gusdorf & Sons, Inc. (International Room)
309	Audiola Corp. (Continental Room)	831	Halifax Distributing Co.
110	B & B Import-Export Co. (East Hall)	504A, 505A, 507A, PDR 15	Hammond Organ Co. (West Hall)
824	B.G.C. Musical Instruments Dists, Inc.	701A	Hardman Duo
423	B.S.R. (USA), Limited (International Room)	710A	Hardman, Peck & Co.
904	Bach Band Instruments	821A, 822A, 823A	The Harmony Co.
657, 659	Baldwin Piano & Organ Co.	714	Heintzman & Co., Ltd.
954	Mel Bay Publications, Inc.	809	Hershman Musical Instrument Co.
236	Beltor Electronic Corp. (West Hall)	235	Hitachi, Ltd. (West Hall)
539	Bergen Laboratories, Inc.	434, 435	Guy Hobbs, Inc. (International Room)
239	The Billboard Publishing Co. (West Hall)	921, 922, 923, 924, 925, 926	M. Hohner, Inc.
850A	Birch Phonographs by Boetsch Bros.	912, 957	Frank Holton & Co.
526A	Bit of Art, Inc.	838	Ideal Musical Merchandise Co.
959A, 960A, 961A, 962A	C. Bruno & Son, Inc.	932, 937	Imperial Accordion Mfg. Co.
907	Buescher Band Instruments	111	Intercontinental Seaway Products Co. (East Hall)
118	Bulova Watch Co., Inc. (East Hall)	212	Inter-Mark Corp. (West Hall)
930	Camco Drum Co.	117	International Telephone & Telegraph Corp. Distributor Products Div. (East Hall)
406	Canadian Marconi Co. (USA), Inc. (International Room)	417	Interstate Photo Supply Corp. (International Room)
803	Carpenter Co.	418	Ionic Industries, Inc. (International Room)
752	Challen Eavestaff Imports (USA)	861, 862	Iorio Instruments, Inc.
561A	Chamberlin Instrument Co., Inc. 524A, 561A	707A	Ivers & Pond Piano Co.
809A	Chicago Musical Instrument Co.	824A	Jackson-Guildon, Inc.
700	Chickering & Son (Aeolian Corp.)	704, 705, 706, 707	Janssen Piano Co., Inc.
303, 304, 305, 306	Clairetone Sound Corp., Ltd. (Continental Room)	910A, 911A	JENCO Musical Products
546A	The Command Co.	228	KLH Research & Development Corp.
22, 23	Commodore Import Corp. (North Hall)	402	Kalo Manufacturing Corp. (International Room)
243	Concertone Div. Astro-Science Corp. (West Hall)	613, 614, 655	Walter Kane & Son, Inc.
900, 901, 902	Conn Corp.	916A	Kappa Guitar Co.
532A, 533A, 534A, 535A, 536A, 537A	Conn Organ Corp.	732, 737	Kawai Piano (America) Corp.
705A	Conover-Cable Piano Co.	436	Keysons International, Ltd. (International Room)
950	Consolidated Music Publishing, Inc.	921A, 922A, 923A, 924A	Kay Musical Instrument Co.
112	Continental Merchandise Co., Inc. (East Hall)	16, 17	Kellon Research & Development (North Hall)
101	Convention Reference Book Co. (East Hall)	560A	Klann, Inc.
800	Cordevox-Accordion	859A	Ralph Kester/Drumland
415	Craig Panorama, Inc. (International Room)	616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 628, 629, 639, 647, 649, 651, 652, 653	W. W. Kimball Co.
234	Crown Radio Corp. (West Hall)	702A	Wm. Knabe & Co.
959	Custom Music Co.	717	Alfred Knight, Ltd.
553A	Damp-Chaser, Inc.	731A, 732A, 733A, 734A, 737A, 738A	Kohler & Campbell, Inc.
856A	The Danelectro Corp.	24, 27	Kouyoh International Corp. (North Hall)
755	W. Danemann & Co., Ltd., London, England	716	Krakauer Bros.
221	Daton Industries, Inc. (West Hall)	709A	Kranich & Bach
931, 938	J. C. Deagan, Inc.	825A	Wm. Kraft Co.
14, 15	Dean Electronics Corp. (North Hall)	828A	La Playa Distributing Co.
854	De Jacques & Sons	753	Gordon Laughhead Co.
528A	Doucette Products Corp.	831A, 832A, 833A, 834A, 835A, 836A, 837A, 838A	G. Leblanc Corp.
938A	Down Beat	814A, 815A	Leedy Drum Co.
831	Dynacord of America	248	Lesia of America (North Hall)
756A	Dynavoce, Inc.	855A	Leshner Woodwind Co., Inc.
223	Dynavox Electronics Corp. (West Hall)	248	Hal Leonard Music, Inc. (West Hall)
860A	Echord Dynamic Radio, Ltd.	810A	Wm. Lewis & Son
311, 312, 313, 521	Electrohome (International, Inc.) (Continental Room)	912A, 957A	Linton Mfg. Co., Inc.
556A, 557A	Electro Music	553, 561, 822, 823	Lo Duca Bros.
821	Electronic Research Products	123, 124	Lloyd Trade Co. (East Hall)
545A	Electrophone Organ Corp.	600, 602A, 604A, 605A, 607A, 609A, 611A, 661A, 663A	The Lowrey Co.
515A, 517A, 519A	Electro-Voice, Inc.	904A, 905A, 906A, 907A, 909A	Ludwig Drum Co.
953A	Elger Importing & Manufacturing Co.	964	Lyon-Healy
Elgin Radio Division, Elgin National Watch Co.	246	431	3M Co., Reverse/Wollensak Div. (International Room)
955A	L. A. Elkington Musical Products	509A	Mass-Rowe Carillons
802A	Epiphone, Inc.	758A	Magnasonic Distributors, Inc.
516, 529	Estey Electronics, Inc.	952A	Magnatone Amplifiers, Div. Estey Electronic, Inc.
830	Evans All Weather Drum Heads	217	The Magnavox Co. (West Hall)
548A, 550A, 551A	Everett Organ Co., Div. Hammond Organ Co.	520	Magnus Organ Corp.
226	Booth	231	Major Electronics Corp. (West Hall)
723A, 724A	Everett Piano Co.	610	The Manual Arts Furniture Co.
826	Excelsior Accordions, Inc.	932A, 937A	Marco Polo Music Corp.
121	Fanon Electronic Industries, Inc. (East Hall)	816	E. & O. Mari, Inc.
930A	Favilla Guitars, Inc.	701	Mason & Hamlin Co.
964A	Ferree's Band Instrument Tools & Supplies, Inc.		
713	Field's Piano Co., Inc.		
918, 919, 920	Carl Fischer Musical Instrument Co., Inc.		
301	Fisher Radio Corp. (Continental Room)		
917	Harry Fistell, Manufacturer's Rep.		
230A	Fleetwood Corporation of Canada (West Hall)		

Room	Exhibitor	Room	Exhibitor
432, 433	Matsushita Electric Corp. of America (International Room)	929A	Merlin Manufacturing Corp.
704A	Paul G. Mehlin & Sons	854A	Mexican Traders, Inc.
711A	Melody Grand	115	Midland International Corp. (East Hall)
832	Melody-Plus Music, Inc.	707A	Henry F. Miller Piano Co.
960, 961, 962	C. Meisel Music Co., Inc.	951	Mills Music, Inc.
222	Mercury Record Corp. (West Hall)	10	Mitsubishi Electric Corp. (North Hall)
853A	Mosrite of California	712	Musical Merchandise Review
758	Music Educators National Conference	830A	Music Products, Inc. (Schilke)
633A	Music Teachers National Assn.	657A	The Music Trades
926A	Musser Marimbas, Inc.	935	New Orleans Music Supply
240, 241	New York Transistor Corp. (West Hall)	939, 940	Don Noble & Co., Inc.
407, 408	North American Philips Co., Inc.	953	Oak Publications
237	Oki Electric Industry (West Hall)	807A	F. E. Olds & Son
409, 410, 411, 412	Olympic Radio & Television (International Room)	529	Orcoa Organs, Div. of Estey Electronics, Inc.
326, 327, 330, 331	Peckard Bell Sales Corp. (Continental Room)	757A	PTM Magazine
25	Peerless Talarad, Inc. (North Hall)	416	Petely Enterprises, Inc. (International Room)
247	Pfanstiehl Chemical Corp. (West Hall)	227	Philco Corp. (West Hall)
122	Phillips Audio Sales Co., Inc. (East Hall)	314, 315, 316, 317	Phonola Phonographs (Continental Room)
712A	Pianola, Inc.	757	Piano Technicians Guild, Inc.
127, 128, 131	Pilot Radio Corp. (East Hall)	509, 658A, 659A, 828	Polisi Bassoon Corp.
860	Pratt, Read & Co., Inc. 614A, 615A, 655A	903, 909	Premier Drums
318, 319, 320, 321, 322, 323, 324, 325	Radio & Television Equipment Co.	819, 820	Realtone Electronics Corp. (Continental Room)
307, 308	Record Tree, Inc. (West Hall)	612	REDISCO, Inc.
858	Reed-O-Matic, Inc.	813	REMO, Inc.
11	Reigo Traders, Inc. (North Hall)	204	Roberts Electronics, Inc. (West Hall)
521A, 523A	Rodgers Organ Co.	914, 915	Rogers Drums
213	Ross Electronics Corp. (West Hall)	857	Rowe Industries, Inc.
839A, 840A	St. Louis Music Supply Co.	216	The Sampson Co. (West Hall)
933, 936	Sano Corp.	244, 245	Sansui Electric Co., Ltd. (West Hall)
533	Saville Organ Corp.	714A, 715A	Schaff Piano Supply Co.
902A	Scherl & Roth, Inc.—Roth Violins	534	The Schober Organ Corp.
556	Schulmerich Carillons, Inc.	103, 104	H. H. Scott, Inc. (East Hall)
512, 513, 557, 560	The Seeburg Corp.	512, 513, 557, 560	Selection International Co., Inc. (West Hall)
820A	Don Sellers, Inc.	905, 906	H. & A. Selmer, Inc.
611	Joseph Shale	952	Shapiro, Bernstein & Co., Inc.
249, 250, 251	Sharp Electronics Corp. (West Hall)	829	Shelby Guitar Co.
804, 805, 806	Singerland Drum Co.	725A, 726A	Sohmer & Co., Inc.
238	Solar Textiles Corp. (West Hall)	114	Sonora Corp. of America (East Hall)
328	Sony Corp. of America (Continental Room)	329	Sony/Superscope (Continental Room)
811A, 812A, 857A, 858A	Sorkin Music Co., Inc.	111A	Spico Electronics, Inc. (East Hall)
817	V. C. Squier Co.	229	Standard Radio Corp. (West Hall)
837	The Standel Co.	242	Victor D. Stanley Co., Inc. (West Hall)
632, 633, 634, 635, 636, 637	P. A. Starack Piano Co.	220	Star-Lite Electronics Corp. (West Hall)
120	Sterling Hi-Fidelity, Inc. (East Hall)	704A	Sterling Piano Corp.
26	Lynn Stewart Co. (North Hall)	602, 604, 605, 607	Story & Clark (East Hall)
108, 109, 119	Sylvania Electric Products, Inc. (East Hall)	218, 219, 224, 225	Symphonic Radio & Electronic Corp. (West Hall)

# 1964 MUSIC SHOW

## SCHEDULE OF EVENTS

Day	Time	Event
FRIDAY, June 26	9:00 a.m.	Accordion Teachers Guild Workshop—Lower Tower.
SATURDAY, JUNE 27	9:00 a.m.	Registration Opens (NAMM Members and Exhibitors only).
9:00 a.m.	Winter & Co., Inc., meeting—PDR 1.	
9:00 a.m.	Accordion Teachers Guild Workshop—Lower Tower.	
9:00 a.m.	Electronic Industries Association of Japan Meeting and Luncheon—Astoria Room.	
11:00 a.m.	GAMA Board Luncheon and Meeting—PDR 9.	
4:00 p.m.	NAAW General Membership Dinner and Meeting—PDR 8.	
5:00 p.m.	Registration Closes.	
5:00 p.m.	NAMM Board of Directors Dinner—Beverly Room.	
6:00 p.m.	NABIM Annual Dinner—PDR 2.	
7:00 p.m.	NAMM Board of Directors, Annual Meeting—Bel Air Room.	
SUNDAY, June 28	8:00 a.m.	NAMMW Executive Committee—Breakfast Meeting—PDR 9.
9:00 a.m.	Guy Hobbs, Inc., Breakfast—Beverly Room.	
9:00 a.m.	Registration Opens.	
9:00 a.m. to 4:00 p.m.	NAMM-Clyde Bedell Advertising Clinic, Waldorf Room, "Total-Selling for Music Stores" (NAMM Members only).	
12:00 Noon to 1:00 p.m.	NAMM Ad Clinic Luncheon (NAMM Members only)—Astoria Room, and PDR's 1 and 2.	
1:00 p.m.	Exhibits Open.	
5:00 p.m.	Exhibits—Registration Close.	
5:00 p.m.	National Association of Electronic Organ Manufacturers Meeting—PDR 8.	
5:00 p.m.	Thomas Organ Co. Dealer Reception—Grand Ballroom.	
5:00 p.m.	Seeburg Corp. Dealer Reception—Williford Room.	
5:30 p.m.	NPTA Annual Meeting—PDR 5.	
6:00 p.m.	GAMA Annual Dinner—PDR 2.	
6:00 p.m.	Conn Organ Corp. Dealer Reception (Sunday through Wednesday)—PDR 1.	
6:30 p.m.	NAMMW Annual Dinner—Bel Air Room.	
MONDAY, June 29	7:30 a.m.	Lowrey Organ Dealers Breakfast—Pick-Congress.
8:00 a.m.	NAYMM Annual Breakfast Meeting—PDR 1.	
8:00 a.m.	Registration Opens.	
8:00 to 10:30 a.m.	NAAW Continental Breakfast and Clinic—Waldorf Room.	
8:00 to 10:30 a.m.	NABIM Continental Breakfast and Business Session—Williford Room.	
9:00 a.m. to 5:00 p.m.	Clyde Bedell Consultations (NAMM Members—by appointment) PDR 5.	
9:30 a.m.	Ladies Continental Breakfast and Fashion Show—Boulevard Room.	
10:00 a.m.	NAMM Tellers Committee—NAMM Office.	
10:30 a.m.	Exhibits Open.	
10:30 a.m.	NAMM Piano Committee—PDR 2.	
12:00 Noon	Convention Opening Luncheon—Grand Ballroom—Guest Speaker, Dr. Kenneth McFarland, Educational Consultant, General Motors Corp.	
2:30 p.m.	NAMM Committee Meetings—Band Instrument, PDR 1; Business Ethics, PDR 9.	
6:00 p.m.	Exhibits—Registration Close.	
6:00 p.m.	Harmony Company Reception & Meeting.	
6:00 p.m.	Star-Lite Electronics Corp. Reception—Waldorf Room.	
6:00 p.m.	Radio Corporation of America Reception—Normandie Lounge and Boulevard Room.	
6:30 p.m.	General Electric Co. Reception—Upper & Lower Towers.	
7:00 p.m.	NAMM Band Instrument Business Session—PDR 2.	
7:00 p.m.	NPTA Annual Jamboree—Pick-Congress.	
TUESDAY, June 30	8:00 a.m.	Registration Opens.
8:00 to 10:30 a.m.	NAMM Annual Member Meeting Breakfast—Grand Ballroom.	
8:00 to 10:30 a.m.	EIA Continental Breakfast and Business Session—Waldorf Room.	
9:00 a.m. to 5:00 p.m.	Clyde Bedell Consultations (NAMM Members—by appointment) PDR 5.	
10:30 a.m.	Exhibits Open.	
11:45 a.m.	Scully Luncheon—NAMM & SMRM—PDR 9.	
1:00 p.m.	NAMM Group Insurance Trustees Annual Meeting—PDR 8.	
2:00 p.m.	Scully Meetings—NAMM, PDR 9; SMRM, PDR 10.	
2:30 p.m.	Meeting of former members of National Association of Sheet Music Dealers—PDR 1.	
2:30 p.m.	NAMM Committee Meetings—Organ, PDR 2; Tuner-Technician, PDR 12.	
6:00 p.m.	Exhibits—Registration Close.	
6:00 p.m.	National Association of School Music Dealers Annual Dinner Meeting—Sheraton-Blackstone.	
6:00 p.m.	Kay Musical Instrument Co., open house, 2201 W. Arthur Avenue, Elk Grove Village, Ill. (Buses from Conrad Hilton and Pick Congress Hotels, Michigan Avenue entrances.)	
6:00 p.m.	Electrohome Dealer Reception—Beverly Room.	
6:15 p.m.	Gretsch Concert—Waldorf Room.	
6:30 p.m.	General Electric Co. Reception—Upper & Lower Towers.	
7:00 p.m.	Band Instrument Repair Clinic, Ferrie's Band Instrument Tools and Supplies—PDR 2.	
8:30 p.m.	Sound Spectacular—1964, Ludwig Drum Co., F. Holton & Co., Musser Marimbas, Inc., Avedis Zildjian Co.—Orchestra Hall.	
WEDNESDAY, July 1	8:00 a.m.	Registration Opens.
8:00 a.m.	National Piano Manufacturers Association—Continental Breakfast and Business Session—Grand Ballroom.	
8:00 a.m.	Guitar and Accessory Manufacturers Association Continental Breakfast and Business Session—Waldorf Room.	
8:00 a.m.	NAMM Sheet Music Committee Continental Breakfast and Sales-Management Session—PDR 2.	
9:00 a.m. to 5:00 p.m.	Clyde Bedell Consultations (NAMM Members—by appointment) —PDR 5.	
10:30 a.m.	NAMM Board of Directors Meeting—Bel Air Room.	
10:30 a.m.	Exhibits Open.	
12:30 p.m.	NAMM Board of Directors Luncheon—Beverly Room.	
6:00 p.m.	Exhibits—Registration Close.	
6:00 p.m.	Winter & Associated Companies Reception—Waldorf Room.	
6:00 p.m.	General Reception—Grand Ballroom Foyer.	
7:00 p.m.	Music Industry Banquet—Entertainment Sam Levenson, Dick Contino and Lee Raymond—Grand Ballroom.	
THURSDAY, July 2	9:00 a.m.	Exhibits—Registration open.
9:00 a.m. to 5:00 p.m.	Clyde Bedell Consultations (NAMM Members—by appointment) PDR 5.	
12:00 Noon	Exhibits—Registration Close—(Exhibitors are permitted to remain open as long as necessary to complete business.)	



# Sight & Sound Covers Music World

## Many Departments Are Diversified

By ELIOT TIEGEL

VAN NUYS, Calif. — Close to one million persons live in the sprawling San Fernando Valley and for the past 12 years this burgeoning community has been served by the House of Sight & Sound, a complete music center.

Through an aggressive advertising campaign, Sight & Sound has expanded its influence outside of the Valley and its messages over radio stations, KMPC and KGIL, reach the entire Los Angeles area.

Headquarters of the organization is in Van Nuys on Victory Boulevard. Last November S&S opened an expensive location in Canoga Park in the Valley's Western reaches. Here too, S&S features the customary in-depth representation of merchandise.

This full scope of musical merchandise includes records, component high fidelity equipment, package phonographs, package radio-TV-phonograph combinations, pianos, organs, sheet music and pre-recorded tapes.

When the store debuted in 1952, it offered disks and com-

ponent parts. Three years later it shared a Magnavox franchise and expanded into package goods.

According to Jerry Johnson, president, the main concept behind diversifying with several departments instead of just a few was that in 1952 the words "high fidelity" were just becoming known and it was apparent that a resurgence of good music and sound was on the way. So Johnson and associates decided to offer both the music and equipment on which to play it.

"Gradually we picked up pianos, organs and sheet music to offer full scale musical service," Johnson said. "We are a full-scope home entertainment dealership and our record department is a complete catalog operation. We don't offer traffic items."

According to Johnson, his record inventory is \$60,000; components \$150,00; TV-radio-phonographs \$200,000; pianos-organs \$30,000 and sheet music \$15,000. A total of 70 employees keep the two Sight & Sound stores going.

Among the lines represented, in addition to Magnavox, are Zenith, Pilot, Fisher, Harmon Kardon, Garrard, Weathers, Sony, Empire, JBL, Electro Voice, Wollensak, University and KLH.

While Sight & Sound has pretty much dominated the Valley, it is being challenged for the first time by Music City's new Topanga Canyon store, which is also advertising itself as a complete music center.

In getting its sales message across to Angelinos, S&S has a radio budget in excess of \$100,000. The store uses print media on specific promotions. While KMPC is a Hollywood-based station, KGIL is located in the city of San Fernando in the Valley, but it's signal is strong enough to be heard all around Los Angeles. S&S buys on the average of four hours' time each week on KGIL with Bill Stewart, the store's PR director, handling DJ chores.

Johnson says he will be giving more attention to pre-recorded tapes in the future and is in the process of expanding this department. "The tape end of the music business is currently a relatively small percentage of the total business," he stated.

He estimates the average sale on a piece of equipment falls in the \$400 category. But the wide variety of economic environs which S&S services also allows for a \$15,000 installation (for a movie executive) which includes a complete home TV system.

S&S customers primarily pur-

chase middle of the road LP's but jazz purchases are starting to increase as a result of new people into the Valley, Johnson says. In the singles field, S&S sells the regular amount of teenage rock products.

While the Valley is perpetually adding new residents, Johnson feels his two locations are adequate to handle all traffic rushes. The Western regions are becoming highly residential, he notes, and are handled by the Canoga Park store, while such apartment house areas as Van Nuys, North Hollywood and Studio City are covered by the main location.

Johnson revealed S&S plans opening two additional locations, one in Orange County, South of Los Angeles and another outside of Palm Springs in the Thunderbird Village shopping center. Like the other two locations, these new stores will offer the ultimate in merchandise and service—two big reasons why S&S can afford to have growing pains.

When Johnson and associates—Rudy Brennen, Stan Peabody and Frank Swiskee—opened their Western Valley store in the Fallbrook Shopping Center, they worked closely with a designer in placing the various departments in close association with each other.

"We placed components right across from records," Johnson explained "because we found after many years' experience that people will move between these two departments." The Fallbrook store has listening booths on the main floor at either end

of the record department. The customer selects the product he wants auditioned and sales personnel play disk jockey with turntables outside the booths. Larger audition rooms on the balcony level provide privacy for listening to package phonograph systems and TV's and also to talk price with the salesman.

One feature which Johnson says has worked quite well is the installation of six cash registers along the main counter, allowing clerks to handle sales quickly and doing away with a central cash register and cashier.

Operating a complete music center has one major problem, according to Johnson: finding fully qualified salesmen. Johnson says he gets his personnel from men who have been in the business in other locations and have just moved to California, or from neophytes interested in the music business. "We go through a trial and error period with new salesmen," Johnson explained. "At the end of a month if the new man doesn't know the correct answers to customers' questions, he's not kidding anybody. Good salesmen in the electronic field are at a premium."

Johnson feels audio component salesmen must have knowledge of all the other departments and be able to talk intelligently about the benefits and disadvantages of the products they are selling.

"Going on past experience," Johnson notes, "there is no substitute for the ability to control a customer's conversation. If he wants to boast about his house, the salesman must be able to discuss furniture and drapes with him. Then he must convey the impression he is an intelligent person interested in being of service to the customer in the field he knows best. You absolutely cannot sell anything to a consumer who will not talk to you."

## Billboard 1964 DEALER SURVEY

### RADIO SALES IN RECORD-SELLING OUTLETS

(January to May 1964)

	Per Cent of Dealers Replied			
	BETTER	ABOUT THE SAME	WORSE	DON'T KNOW
Transistors (Portables)	23.8%	44.6%	29.5%	2.1%
Transistors (Shortwave)	14.4%	43.9%	24.3%	17.4%
Standard AM Radios	13.4%	46.5%	33.1%	7.0%
Standard FM Radios	20.1%	39.6%	29.5%	10.8%
AM/FM Radios	44.4%	38.6%	12.9%	4.1%
FM-Stereo Radios	35.2%	27.3%	21.9%	15.6%
Clock-Radios	17.4%	50.6%	26.2%	5.8%

### PHONO SALES IN RECORD-SELLING OUTLETS

(January to May 1964)

Per Cent of Dealers Replies	
Better	25.9%
About the Same	42.7%
Worse	29.4%
Don't Know	2.0%

### TAPE AND TAPE EQUIPMENT SALES

IN RECORD-SELLING OUTLETS

(January to May 1964)

	TAPE EQUIPMENT SALES		PRE-RECORDED TAPE SALES
	Per Cent of Dealers Replies		
	MONO	STEREO	Per Cent of Dealers Replies
BETTER	31.1%	31.3%	33.0%
ABOUT THE SAME	42.5%	38.1%	33.0%
WORSE	23.0%	26.9%	29.1%
DON'T KNOW	3.4%	3.7%	4.9%

### ACCESSORY SALES IN RECORD-SELLING OUTLETS

(January to May 1964)

	Per Cent of Dealers Replies			
	BETTER	ABOUT THE SAME	WORSE	DON'T KNOW
PHONOGRAPH NEEDLES	41.9%	52.2%	5.5%	4%
CARRYING CASES	13.0%	59.0%	25.9%	2.1%
RECORD CLEANERS	22.0%	64.2%	11.4%	2.4%
PHONOGRAPH CARTRIDGES	24.3%	59.7%	9.2%	6.8%
RAW TAPE	44.8%	49.6%	3.9%	1.7%

## TRIO OF STORES HAVE SUCCESSFUL FORMULA

### Equipment, Record Divisions Work Hand in Hand

By ELTON WHISENHUNT

MEMPHIS—One of the most successful TV, phonograph, radio and record retailing operations in the South is conducted in a trio of Memphis department stores.

Two of the three stores are named Dixiemart and the third is Corondolet. They are discount stores in that they sell at prices lower than other stores.

The stores are in various sections of town and draw huge crowds. The two Dixiemart stores are membership stores and Corondolet is public.

But the two membership stores have so many members—almost 100,000—that they are regarded in the category of public stores.

Each TV, phonograph and radio department is located near a large record department and each works closely with the other in promotion and selling.

Each TV, phonograph and radio department handles six major lines—RCA, Admiral, Philco, General Electric, Motorola and Zenith.

Each operation has a large amount of floor space and exhibits about 100 models of various sets for public view.

Louis Siegel, manager of the departments in all three stores, said:

"We lead the sales in certain brands not only in Memphis but in this part of the country."

"On new lines, I make all the original purchases. I handle all arrangements for future purchases by my individual department managers."

"I check all three stores and the floors daily. I know which items are moving best. My managers replace everything that is sold. They don't add new merchandise—I do."

"The reason our sales are so good and the reason we have continued to grow is that Dixiemart and Corondolet make you honest. You can't do business any other way."

"They advertise that they sell everything for less than other stores. If they find anybody sell-

ing anything for less than at our stores, we have to cut the price. There is no way we can be undersold."

"Our stores don't ballyhoo anything. What they say they will do in advertising, they do. And we give real service."

"Our advertising is the most unique I have seen anywhere. It is handled by Don Preuss, president of Dixiemart and Corondolet. We run full page ads on one item. There will be one picture of the merchandise with the statement, 'Buy it for less at Dixiemart.' The price of an item is never given in advertising."

"For example, on a recent ad on color TV sets, we used a green crayon pointed at a color TV set with the phrase 'Color me less,' then the explanation that it could be purchased for less at our stores."

For an idea of how a department operates, one of the managers of the Dixiemart store at 1230 N. Watkins was inter-

(Continued on page 40)

# THIS STORE HAS JUST WHAT YOU WANT

## Innovations of Record Buying Incentive Plans

By JEAN HOLMSTRAND

DES MOINES—Take a man with red hot ideas, give him a store with a good location and you can't help coming up with a successful operation. That pretty well sums up Marshall's Music Room, the Des Moines music store that's noted for "having just what you want," whether what you want is a classical LP, a top pop single, a quality stereo phonograph, or a diamond needle.

Since 1956, when Orville Marshall joined the staff of what was then Frank's Music Room, things have been buzzing at the little music store jammed between two movie theaters in Iowa's capital city. It was Marshall's suggestion to expand the store's inventory and add equipment to the record shop. Marshall had two reasons for wanting to see equipment added. The first, of course, was the additional profit that equipment sales would bring, but secondly, Marshall felt, having equipment in the store would encourage record customers to buy.

In June of 1958 Orville Marshall bought the store and though the name of the business was not changed until almost two years later, it was definitely "Marshall's" Music Room. Marshall's ideas for merchandising and promotion were starting to take hold and make this small, independently owned store, one of the outstanding business operations in Iowa.

Today, Marshall's Music Room is noted throughout the State as having the most complete selection of records available. Old singles or brand-new albums—Marshall's has them. It's a Marshall policy to stock a huge inventory of 45's because they cater to young people. According to Orville Marshall, "These young 45 buyers are our future customers. They're good buyers now in their own right, but when they get out and start working, they're going to buy record players, and by then, we hope they'll be in the habit of coming to our store. After the record player purchase, they'll start buying albums."

Marshall's has instigated another record-buying incentive plan. They carry their own credit on equipment sales and have found that when buyers come into the store to make their equipment payments, they browse in the record section and more often than not, buy records.

Marshall's Music Room has a "quality" image. It's against policy to advertise records at "discount" prices, simply because they feel the word "discount" cheapens the standard of their store. The truth of the matter is that Marshall's prices

are as low as any in town, and in some cases, lower than rack jobbers' in grocery stores. But the psychology of Marshall's quality image is continued by advertising records at "reduced" prices rather than "discount."

With the price cutting of albums have come personnel changes at Marshall's. When straight retail prices were in effect, the store was staffed by three people, one person that ordered records and kept an inventory control of each album. At that time, most major labels had distributors in Des Moines, so records were ordered from a number of houses in the city. About the time the album price cutting started to affect Marshall's, the big distributors pulled out of Des Moines and headed for Minneapolis and Chicago. For a period, business looked a little grim with records costing more to obtain with shipping charges from outside sources and albums bringing less profit at the point of sale. Orville Marshall found that working with a Des Moines one-stop was the only salvation. Now, the store's staff is reduced by one member, the records are picked up each day just blocks from the store, and the inventory control of albums is no longer in effect. The sales recap sheet is turned in to the one-stop and becomes an automatic reorder.

"Reduced" prices at Marshall's are only available on albums. Singles go at straight retail prices, but when a shopper has been looking for a particular hard-to-locate single for some time he's more than happy to pay full price.

The equipment department at Marshall's Music Room is operated on the same "quality" basis as the record division. It's Orville Marshall's aim to bring the best of music equipment and accessories to his customers. That's why he feels it would be suicide to be an exclusive dealer in just one or two lines. Marshall shops the markets and manufacturers' showings each year and hand picks the items he feels are the hottest in the industry and that would appeal most to his sales market. Marshall is a native Iowan and knows his customers. His is not a fly-by-night operation and he knows he'll be here tomorrow to service and resell today's customers, so he has to be quality conscious.

Marshall's stocks radios, phonographs, televisions, tape recorders, raw tape and a complete line of accessories. In addition to advertising bank rate interest on its credit terms, Marshall's offers a 90-day no-carrying charge payment plan.

It also maintains its own service of equipment.

Orville Marshall reports that about 95 per cent of all record players sold in his store are stereo units. In the record department, 60 per cent of the records sold are monaural and 40 per cent stereo. The lead lines in record playing equipment during the past year have been Sylvania and Columbia Masterwork, while Webcor holds the lead in tape recorder sales.

The unique location of Marshall's Music Room has, from time to time, had its effect on business. Orville Marshall reported that at one time the store's position between Des Moines' two largest downtown theaters resulted in a great deal of walk-in traffic from moviegoers. In recent years, though, the movie business has fallen off slightly, and as Marshall's business has picked up, Orville Marshall feels they're drawing their own customers without the help of the neighboring theaters.

Marshall explains, though, that most of his traffic is not of the "walk-in" variety now. People generally come in looking for a specific item. Most of his customers for record players are the workers in surrounding office buildings. Des Moines is an insurance town and many of the downtown offices are staffed with young girls who have moved here from outlying areas. These office girls make up the largest percentage of Marshall's equipment customers.

As far as his Iowa business operation differing from music operations on the East or West coasts, Marshall had this to say, "Trends are slower in getting here than to any other area, so there are less peaks and valleys in my business."

Most of the Marshall's Music Room advertising budget is spent with radio and newspapers, though this past year it's gone into some TV advertising on a co-op basis with a manufacturer. The advertising, like the store's policy, is "quality." Orville Marshall never permits hard sell. He "shows" his record customers his new equipment, hoping to interest them in buying, but he never pressures a sale in either equipment or records. The equipment department is visible from the record racks, so Marshall always sets some of his most tempting pieces of equipment out on display in hopes that his record customers will make it a point to look over the equipment.

It's Orville Marshall's aim to give Iowans "good legitimate values, very competitive prices and the best in equipment." And from the looks of things, his policy is paying off.

## TRIO OF STORES HAVE SUCCESSFUL FORMULA

• Continued from page 39

viewed. He is John Davidson, who also acts as salesman. He has two other salesmen and a cashier.

Davidson stocks some 100 models of all types of TV sets, phonographs and the higher priced radios, ranging from \$50 to \$109, on display.

One of the advantages in handling six major lines of equipment is that they don't have to push one particular line.

"We let the customer be the judge," he said. "We explain the features of the various models. We go with the customer instead of buck his wants. We can stay with his choice better when we have a wide selection instead of just one line."

His department sells by far more console models of phonographs than table models. But they still lead the field in a table model which is "very popular with children and students."

On the other hand, table model TV sets are by far more popular than console models. The reason seems to be the price.

Table models are about \$150 with consoles averaging about \$239.50.

Their radio sales are in the higher range only. The lower priced radios are sold in another department in the store. Davidson's department handles AM and FM multi-tube sets ranging in price from \$50 to \$109. Some have clocks built in, some have twin speakers.

Tape recorders and accessories are sold in the luggage department. They carry various lines, including Revere, Roberts, Webcor and Voice of America.

Davidson said he has to make a purchase order "almost every day." As models are sold, he places an order with the distributor or factory branch to replace what was sold.

Another item which moves rapidly is a very popular combination TV, radio and phonograph in the \$400 to \$500 price range. He sometimes gets some at a special price to sell for \$349.

Besides the unique and effective newspaper advertising done by all three stores, Davidson finds another effective means of advertising "is word of mouth. A customer will show a friend or relative the bargain he got at Dixiemart."

About the only store promotion the department does is with show cards and streamers. A store policy prohibits them from using balloons and such. They sometimes have a featured item in a display in the front of the store.

As to selling technique Davidson says:

"Ours is the same as in other stores except that we have a wider inventory and can give the customer a much broader field to choose from. The customer may want a particular brand. We'll have it. In another store with one line, the customer is held to what the store has to offer."

Dixiemart and Corondolet do not take trade-ins—another reason for their lower prices. Stores which do have the trade-in system of operation, however, rarely give more than \$10 credit for an old set.

Davidson and the other store departments do not have a service department, but do give service by contracting with service people for it.

"We are very careful to get the best service people for installation and repairs," he said. "We hire service agencies which are approved by the distributor and factory branches. We have capable service agencies on everything we sell. We also maintain the factory warranty on everything we sell."

Tennessee has a "Fair Trade" law covering certain items and of the various brands Davidson sells one—Motorola—comes under the bill.

"We obey the Fair Trade law and the contract with the manufacturer," he said. He said the Motorola prices are competitive with the others although the Fair Trade restriction is there.

The departments in all three stores sell either by cash or by conditional sales contract. Once the customer's credit has been checked and approved, he signs a contract to make payments over a period of one year, 18 months or two years.

The store then gets its cash

from a bank, which in turn takes over the contract. The customer makes his payments to the bank, paying a nominal interest charge.

In the case of phonographs, when a sale is made, salesmen direct the customer to the large, nearby record department, which has thousands of records of all types displayed in a large area of floor space.

There the customer usually browses around and buys several albums and singles after he has bought a phonograph. The record department has its records filed in separate categories (such as "Country and Western," "Current Hits," "Standards," "Folk Music," "Rock 'n' Roll," etc.)

In addition to all major labels, the department also carries the discount "job rack" albums which sell for 99 cents. The regular \$4 and \$5 albums are sold with the discount being usually 20 per cent to one third off.

The stores have found it a highly successful combination of operations to have the TV, phonograph and radio department near the record department for sales to phonograph customers.



# ALL-TIME RECORD ATTENDANCE FORECAST

• Continued from page 35

because the competition for the dealer's attention (and orders) is extremely heavy.

For the record dealer, this biggest of all Music Shows presents the perfect opportunity to explore the question of product diversification. One answer to the new and heavier competition in the retail field is a wider variety of products. There are big changes this year in product designs. In many instances, pricing trends have changed, too. This is the year's major opportunity to get first-hand information about virtually every home entertainment product under one roof.

The Music Show also serves another, less publicized, func-

tion. It permits manufacturers (and importers) to size up their competitors' new merchandise and pricing for the first time. Manufacturers and distributors generally have large teams at the show—some even bring their engineers along—and they can be seen studying competitive items closely, from the back as well as the front, to determine "what they've got that we haven't got."

Behind the scenes there's a sizable amount of price-jockeying after the Music Show starts. Someone will come up with a Music Show "special," and in less time than it takes to say "\$129.95," his competitor across the hall will have printed new price tags.

Although the Music Show exhibit halls sometimes tend to take on an Oriental bazaar flavor, the business sessions are serious and instructive. In past shows, dealers have shown extreme reluctance to take advantage of the opportunities presented by the selling seminars and other valuable sessions, because nearly every moment of their time must be devoted to touring the vast number of exhibits.

In order to encourage better attendance at these sessions, and to avoid conflicts between exhibits and programs, this year's special sessions and seminars are scheduled in the morning before the opening of the exhibits at 10:30 a.m. For record and pho-

nograph dealers, the highlight session will be the demonstration and seminar on "New Sights and Sounds of the Sixties," sponsored by the Electronic Industries Association from 8 to 10:30 a.m. Tuesday, June 30, where they can catch a preview of some products they'll have available to them before the end of this decade.

An increasing number of manufacturers and importers are now scheduling sidelight meetings, receptions and other events for dealers after show hours. Much of the major business of the show, of course, goes on at these "social" events.

It's a big show, and a sometimes confusing and tiring one—but its benefits for the dealer are significant, in terms of prod-

uct information, interchange with other dealers and developing new ways of expanding one's own business and profits in the toughly competitive selling season ahead.

But there are also some fringe benefits in pleasure and enjoyment. For tired feet and weary bones, there are not only the numerous hospitality suites, but fine live music of every description—from chamber music to dixieland jazz—played almost continually by professional musicians in many of the musical instrument display rooms on the fifth through ninth floors. Just go up there and make like a musical instrument dealer. You may even walk out with a couple of souzaphones or a glockenspiel.

## Business Wrap-Up (Continued from page 35)

### NEW YORK

As for consoles, they have been a "bad disappointment," he concluded.

At Sam Goody's chain, portable phonographs are doing better than last year, according to Allan R. Pearlman. He added that tape recorders are "way up in two price ranges—in the range up to \$300 and in the over \$500 range." Moving slower are tape recorders in the \$300 to \$500 range.

Radios have picked up a lot over 1963, Pearlman added, and noted: "but we have promoted a lot." TV receivers, he said, were moving well, especially the portable battery units.

At Liberty Music Shops, a spokesman stated that portable phonos were selling very well; that radios are also moving well, and that "there is more interest in tape recorders than heretofore and volume is improving." Phono consoles, he added, were doing about same as last year. TV receivers were showing satisfactory movement, the portable models, he concluded.

### CHICAGO

for the first half of 1964 are down anywhere from 3 to 15 per cent.

Inventories are mostly in low-end to medium-range portables and best sales are in that price zone. Stereos selling at about \$70 are good, while \$50 monaural models outsell the very low-end stereos.

Most retailers seemed at a loss in explaining the phonograph slack, however, many were optimistic about fall sales. Unit inventory will be only slightly off from last year, according to those questioned.

For those who carry them, tape recorders have more than taken up the slack in phonograph sales. Nearly all retailers report tape recorders and blank tape sales up.

Low-end AC models for \$50, and the \$20 to \$25 transistors have almost doubled in sales with some retailers indicating a 70 per cent increase over the first six months of a year ago.

Sales ratio between transistor tape recorders and ACs is 2 or 3 to 1 with both types bringing

the same 40 to 50 per cent margin.

Few record men are handling TV lines and those who are keep mostly to low-end portable models. Explanation for the back-away, according to one retailer, goes like this:

"We tried marketing TV sets but discontinued it eight years ago. The markup was only about 28 per cent, and he added overhead brought the 28 down to about 10 per cent actual profit. If you got bogged down with a serious service call on the thing you were lucky to break even."

This is not to say all record shops have had bad luck with TV. Several retailers do well with the line but those who do, have several things in common:

(1) They either belong to a buyers' association or have enough experience to know where and how to pick up the bargain; (2) they themselves are competent servicemen or have made satisfactory arrangements for customer service; (3) they rely on popular priced portables for the bulk of their TV sales and are not over-committed to slower moving, high line floor models.

A strictly seasonal note on home entertainment goods is that they will probably take a larger part of total sales until the holiday season goes into high gear. Around November, record albums which are still the hottest gift item come back into their own. This trend away from non-record sales will probably continue into February. Post-Christmas season record sales take action away from other home entertainment goods as gift receivers buy for new phonographs.

Virtually all record retailers adding fretted instrument sections have been pleased with the result. The folk fad gives every indication of being more than a fad and guitar, ukulele and banjo sales have increase figures to prove it.

Profit margins here are excellent—well above 40 per cent. Accessory sales are also high and the markups are as good or better than what is made on the original instrument sale. Amplifiers, capos, pics and strings require little space and turnover quickly. Trade-in profit potential

on instruments is also very high and one record man reports making more money on trade-ins than new guitar sales.

Classical or folk guitars are in good supply but popularly priced electrics are hard to come by. In the right neighborhood, electrics are being sold almost as fast as the retailer is able to get them.

### NASHVILLE

customer wants the convenience of portability, in addition to being able to suit the various tastes and whims of family members.

On the other hand, some 60 per cent of the stereo phonographs sold here have a radio receiver, either AM or FM or both.

Harveys reports that 65 per cent of its stereo business is in the portable field, with the students and young adults being the major buyers.

Cain-Sloan Company specializes in the "quality" priced console models, principally Magnavox. Early American and modern cabinet design run neck and neck in popularity.

According to this personnel, "People usually know what style they want and how much they are going to spend when they come in to look."

The selection of the cabinet is left up to the woman while the husband trails along to look at the working parts.

The market for tape recorders and pre-recorded tapes here is described as "slow and steady" and "dependable."

### LOS ANGELES

and Johnson anticipates smooth sailing during the remainder of the year. Color TV sales have held up very well, he reported, and there has been a resurgence in stereo combinations. A large part of S&S's success is due to a rewarding Magnavox spring sale.

Business at the Crenshaw Hi-Fi Chain looks "pretty good," president Jim Trego estimated. Business should be prosperous in the next few months, he explained, because of the introduction of new solid-state amplifiers and receivers. "Fisher,

Scott and Kenwood's new lines should give business a shot in the arm," he said.

Sales at his stores last summer were good, Trego said, and expects them to be "a little stronger" this season. He reports expensive components are selling, such as \$1,140 Electro Static speaker systems. Pilot console systems are very popular, he noted and he has customers waiting for the Marantz tuners, which have been held up due to the company's recent acquisition by Superscope of Sun Valley, Calif. Trego said he would hold an audio seminar to explain the Marantz tuners to those who have already placed their order for the instrument. Crenshaw's two new locations are in Seattle and Woodland Hills in San Fernando Valley, with sales up slightly at both locations.

At Thrifty Electronics, Van Nuys, Howard Ex, co-owner, estimated component business would be up 20 per cent this summer and 25 this fall if summer was a successful selling period. While the store has lost some business because of a remodeling program, Ex noted that such expensive lines as Fisher and JBL speakers were moving well. "People are more discriminately buying their systems," Ex explained. "They're buying quality items." With many people in the Valley working in the space industry and defense contracts fluctuating from company to company, Ex noted a tendency for people to bank their money and hold up on buying "luxury" items.

Ex said that Thrifty would begin selling its own line of tapes in its "Sound Shack" department and also would add more electrical accessories. An area which looks promising, in Ex's opinion, is the businessman's FM communications system which carries an \$800-\$1,000 installation charge. Ex anticipates turning interest by doctors and other professional men needing a speedy communications system into added sales. The system offers a strong broadcast signal within a 25-mile radius and is more powerful than citizen's band radio which incidentally, the "Sound Shack" also sells.

At Music City, which recently opened its fifth location in

the San Fernando Valley and will open a sixth in West Covina in October, the outlook is excellent. "We're 20 per cent ahead last year," said president Clyde Wallich. He classified business very good in the following departments: Records, color TV's, phonographs and sheet music. Piano and organ sales were down a little.

Wallich sells color sets by RCA, GE and Magnavox and sales for this one item are about 20 per cent of the total for the department which lumps together TV's, radios and phonographs. Wallich said that record sales were a little ahead of radio-TV's.

All the Music City stores are offering components and the president estimated he has about \$40,000 invested in this new department. Wallich estimates he spends \$250,000 for radio advertising alone on KLAC, KMPC, KHJ, KFWB, KGBS, KRKD, KPOL, KFOX and KFAC. Because business has been good he plans expanding his newspaper advertising, but has not yet set a price on this venture.

### WASHINGTON

to do more active selling, and be flexible in experimenting with the best formula for the individual store.

Leaving out the department stores, discounts and chains, individual retailing of the home-entertainment items runs on three levels here: The two downtown stores which sell the highest price stereo consoles, tape equipment, radios and TV's have strong musical instrument departments, carry no records at all. Record dealers fall into either the medium low-price field with modest inventory in the way of portables, transistors and tape recorders up to \$90 price tag, or a very low-price inventory with portables et al., largely under a \$30 level, preferably \$20. Then there are the hard-core discounting record dealers who concentrate heavily on the record price slash and loss-leader banners for traffic, with very little side equipment.

At the top of the equipment price list are Kitt's and Campbell's. Kitt's is big in tape. Taped

(Continued on page 42)

music plays outside the window display where the machine itself is on view, together with an elite assortment of stereo high fidelity components. Kitt's caters to the home-entertainment buff who, once hooked, will spend high to get himself the best in recorded or home-taped or broadcast

sound. Only top quality transistor radios are sold here.

Kitt's carries a "hooker"—a beginners' grouping of fine components into a stereo combination that features Garrard equipment, Jensen speakers, and sells for \$180. This is a gimmick put together by the store to lure the customer to the pleasures of fine sound and the fun of becoming an expert on his own.

There is a similar set on display inside the store, and the salespeople at Kitt's have to know all the answers. Once the customer buys the \$180 set "he always comes back for more." He begins to trade up—with some deft suggestion and sales display to help it along—to more costly and more elaborate high fidelity equipment.

Kitt's sells high-priced stereo consoles in the finest decorator styles and finds that their best sales are made in the \$1,000 to \$1,200 priced units. They have the lower ranges, from around \$300 and up, but the real sound buff is restless for more perfection.

Kitt's makes it easy for the home recorder. (They have a full-scale tape inventory and a tape rental library, too.) They find that many of their customers who buy stereo record-radio combinations want them adaptable for tape recording. "About 50 per cent of our customers ask for this—generally they are in the 30 to 45 age groups." FM program listings in newspapers or by station mailout lure the home taper to take off a whole opera or musical play on his own equipment. "They find that the tape eventually saves enough in record costs to pay for the equipment."

Customers in the know are also looking for the all-transistor amplifiers in sets. "They ask for it, even though most of them don't understand it. They like the longer guarantee over tubes. Probably most equipment will be all transistorized over the next couple of years," is the view of Kitt manager Brad Hudson.

Kitt's finds that newspaper advertising serves better than radio for its high-priced home-entertainment equipment. (Dealers who are primarily in records, with sidelines of lower cost equipment, found radio far more effective in their sales advertising except for the strictly price approach of the hard-core discounter, chiefly carried in newspapers.)

Like the smaller equipment sellers, Kitt Music Company also found a lag in the May phonograph sales as compared with the last year's and this year's first quarter. However, they expect sales of the first four months plus expected pick-up after the hot weather hiatus to bring year's totals up to or beyond last year's.

Campbell Music, exclusive Fisher dealers in this area, also plays for the higher price stakes in music recording equipment. This store does not carry the taped recordings featured by its downtown competitor Kitt—only raw tape for retail sale when customers want it.

Campbell carries portable stereos in the \$20, the \$60 and the \$80 price ranges as well as the top-price items. These have not sold as strongly as expected in recent weeks, but the store is still ahead of last year on the item.

Campbell's staff says it has solved the diverse phonograph needle service headache by referring their customers to a local supplier of parts. The store also carries a broad range of TV sets from the "competitive" low price if \$149 on up and a full stock of fine musical instruments.

Musical instruments, incidentally, are doing better each year, and this year in particular are selling at an unusual rate. Another indication that home entertainment is booming, band music is looking up.

Campbell's does not go in heavily for components—their phonograph sales are largely in consoles and portables. Campbell's has had a good year (their fiscal year ends in August), but they expect to do even better next year because of innovations in TV and other home entertainment items they sell. Although some customers have hesitated on buys until deciding about the all-transistor futures, Campbell's expects this new angle of stereo models will in the long run raise next year's sales.

Why don't they sell records? "Records became a non-profit item for us. We didn't feel that a legitimate store could make it in records. If the public seems to want more tape-recorded music, and we get enough indication of it here, we may enlarge our tape department."

Campbell's goes in for real salesmanship—not hard-sell, but alertness to customer wants. "We

like to sell and to demonstrate and explain—all of our sales force knows the field, and everyone sells."

A very different type of operation is Glen Music: Owner Glen carries modestly priced—but not the lowest price—lines of portables, transistors and phono equipment. He makes about one third of his income on merchandise sales, the rest in records.

Glen had to make the transition from being one of the leading band-instrument houses in Washington before World War II to records. He can still supply old customers with a good assortment of musical items from reeds to strings and even music stands.

Glen advises every record dealer to go in seriously for merchandise in a sideline and to above all "cultivate the young." He had a sizable number of young people streaming around the record display bins in his store in the heart of downtown Washington when this reporter talked to him. "They are the lifeblood of the record industry. Win them to your store and you won't have half the worry you might have over the real hard sellers in your neighborhood."

Glen has some of those "real hard" sellers who discount and advertise wild price slashes in his area, but he does not try to compete with them on this level. For bargain hunters, he keeps a teaser bin with constantly changing "grab-bag" items at a low-slung price—the bargain hunter may pick up a rare jazz item or a whole opera set for \$2.99. He has a wall display of reduced-price albums that may be on special for the week or more.

His staff really sells—everything from the records up front to the merchandise at the back and side-back of the store. He has the merchandise items prominently displayed in the window and a good-sized collection of transistors (some high-priced items) in his display case in the back, including the short-wave sets. He doesn't go below \$50 retail price in phonographs.

Here, too, there has been some disappointment in recent sales of portable phonographs as compared with other merchandise items. Glen Music carries modest-priced consoles and the low-slung coffee-table style. Glen believes in keeping an open mind on the merchandise as on the records: "You have to be flexible—be ready for change all the time in this business. You can't afford to let any aspect of it slip away."

Another dealer who is strongly sold on the merchandise profit as a necessity for the record dealer is Max Silverman of Quality Music, more familiarly known in this area (and in many others) as "Waxie Maxie," a record man to the bone.

For Max, the higher markup on merchandise, from portables and record racks to a line of sun glasses for summer sales, is something no record dealer can afford to miss. Sales of low-priced portables and transistors, and other items make about 15 per cent of his profit, Max figures—annual sales of phonograph needles, spindles, inserts and other record merchandise

alone pays "my rent, light, heat and phone bills" in his main store.

If this sounds beyond the average, it may very well be, because Max Silverman's whole operation is somewhat unique and uniquely profitable. For details on this 27-year record man's success in two stores run exclusively for a Negro clientele—see separate story.

## Higher Court In Reversal On Tradem'k

NEW YORK — The United States Court of Customs and Patent Appeals has reversed a lower court decision and held that the Audio Fidelity trademark, used by the label of the same name since 1954, is a valid registered trademark.

Audio Fidelity, Inc., owned by Sidney Frey, makes phonograph records and pre-recorded magnetic tapes.

The Audio Fidelity trademark was registered in 1958. In 1959, London Records began a legal move for cancellation of the trademark.

The Trademark Trial and Appeal Board had granted London's petition "on the ground that the mark cannot acquire distinctiveness as a trademark."

The higher court overruled this decision, holding that "since we find the trademark is not merely descriptive, but is suggestive, and that on the basis of the evidence of record it has acquired distinctiveness as indicating the source of appellant's goods, we hold that the registration should not have been canceled."

## Poppins' Release Date Advanced

HOLLYWOOD—Disney executives have advanced the release date for their forthcoming "Mary Poppins" soundtrack LP and related disks from Aug. 1 to July 6. The film debuts in New York and Los Angeles Aug. 27. The album, to be released on the Vista label, stars Julie Andrews, Dick Van Dyke, David Tomlinson, Glynis Johns and Ed Wynn.

Music president Jerry Johnson is currently in Europe with other Disney executives tying down foreign disk releases for the soundtrack plus other promotional tie-ins.

Disney's distributors in New York and Los Angeles, Olympic and Hart respectively, will map plans for the \$4.98 Vista package and follow-ups for two other Disneyland label packages: "Children's Storyteller" (\$3.98) and "Ten Songs From Mary Poppins," which carries a \$1.98 price.

## Ricordi Begins Artist Promotion

MILAN—Ricordi Records is launching a strong promotional campaign to focus attention on five new recently signed artists.

Ricordi has enjoyed unusual success in discovering new talent, for example, Ornella Vanoni, who plays the female lead in the musical show "Rugantino."

The new artists are Wilma Goich, Andrew Lo Vecchio, Maria Luisa Bis, Franco De Bellis and Don Powell. Powell was born in the U. S. but now resides in Italy.

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# NEWS OF THE WORLD

## LONDON

Brian Epstein claims the Beatles' forthcoming American tour is now a complete sellout. This will earn the foursome a sizable fortune during its four-and-a-half week duration. GAC has guarantees of \$20,000 minimum for each concert against 60 per cent of the gross. For example, they will collect almost \$250,000 for their night at Los Angeles Coliseum. . . . Noted U. S. music publisher Lou Levy, Sal Chianti and Murray Deutch visiting London. . . . Philips and EMI are competing for sales on the music from the film of Sir Winston Churchill's memoirs "The Finest Hours." Philips has issued the soundtrack material on two albums in a presentation box. EMI has released an EP comprising a short selection of the music.

On his Blue Beat label Millie Small's manager, Chris Blackwell, has issued an EP of tracks recorded in Jamaica before he took her to Philips. . . . EMI has recalled copies issued to dealers of a new Parlophone single by Bernard Cribbins "Ringing on the Engine Bell" due, the company says, to technical reasons. . . . To push its new bulge of product, Transatlantic Records is sending out copies of the magazine Folk Music to dealers. . . . July 10 is the release date here for the next Beatles single, "A Hard Day's Night"—the title song of their United Artists picture. But ahead of it EMI last week issued a new EP by the group, featuring Paul McCartney's version of "Long Tall Sally" as its title track.

Pye managing director Louis Benjamin paid an unexpected four-day visit to New York last week. . . . Pye has rush released an instrumental by drummer Jimmy Nicol, "Husky," who stood in for Ringo Starr during the Beatle's illness earlier this month. . . . Gene Pitney has been signed by joint promoters, Arthur Howes and Brian Epstein to join Gerry and the Pacemakers' four-week autumn trek which begins here Nov. 7.

The Searchers will probably return to America for another tour in September—playing some concerts with Dusty Springfield, who will be in the U. S. most of that month. . . . Following a last-minute cancellation of plans for Freddie and the Dreamers to fly to New York, they filmed segments here for use in two U. S. TV shows, "Philadelphia Bandbox" and "The Andy Williams Show."

Philips has launched a special promotion campaign on its Wally Stott album, "London Souvenirs," geared toward transatlantic visitors.

On its Encore label, EMI has issued a Count Basie LP, "King Swing," subtitled "A Reminder of the Basie Big Band of 10 Years Ago." . . . In September, Philips will issue the original Broadway cast recording of "Camelot" (on CBS) which opens at the Drury Lane Theater in August—plus other albums of music from the show by Percy Faith and Andre Previn.

CHRIS HUTCHINS

## PARIS

On June 6, Yves Montand was the star of a Eurovision telecast commemorating the Allied landing in France 20 years ago. During the program, which was relayed to Austria, Belgium, Great Britain, Ireland, Luxembourg, Monaco, the Netherlands, Norway, Portugal, Spain, Switzerland, Sweden and Yugoslavia, he sang seven French songs, one Italian and one American. These songs are included in his latest album for CBS. . . . Eddie Constantine, one of France's top film stars, has a daughter, Tania, who has just signed a contract to record for the Festival label. She evidently takes after her father, who also sings. He recently appeared in a picture produced by Danish film producer Nil West-Larsen. . . . Alain Barriere is back from a visit to the States. He'll return to New York in September. RCA-France plans to have him record in English.

GRANDJEAN

## ROME

"San Remo in the World" is the title of spectacle which Claudio Villa, Cristina Amadei and Rosanna Gherardi are taking to Italian communities in nine German cities. . . . Naples Song Festival, usually held in June, may take place in September under direction of Gianni Ravera, who also manages San Remo. . . . Visitors in Rome and Milan, include Jack Mills, president of Mills Music, Inc.; Jeffrey S. Kruger, head of Britain's Ember Records, whose relations are with Voce del Padrone and CGD, and Harvey Schein, vice-president of Columbia Records. . . . Edizione Dr. Gallazzi has provided all four songs for Decca Italiana's first two native artists, Rinaldo Prandoni and Lilla Castellano.

Durium has released an album of Dion Di Mucci. . . . Gilbert Beaud has been signed for a summer tour plus three TV tapings for RAI. . . . An Italian delegation will participate in Barcelona's fifth Festival of Mediterranean Song Sept. 25-27. . . . Army is new Italian label, with four new pop voices. Surf, new itself, has launched Ariston, which has acquired Don Marino Barreto Jr., the Cuban singer. His first disk for the new label is Charles Aznavour's "La Mamma." SAM'L STEINMAN

## MILAN

A probable hit on the Italian market has been presented at the Pesaro Festival by Bruno Lauzi, who sang "Ciao, Dolly!" the Italian version of "Hello, Dolly!" . . . Cetra Records has issued a recording by Vittorio Gassmann containing selections from "As You Like It," "Romeo and Juliet," "Macbeth," "Julius Caesar" and other works by Shakespeare. The record, issued in coincidence with the celebrations for the fourth centenary of Shakespeare's birth, has a guaranteed success among theater lovers in Italy.

Ornella Vanoni, singer and actress, who had the leading

(Continued on page 46)

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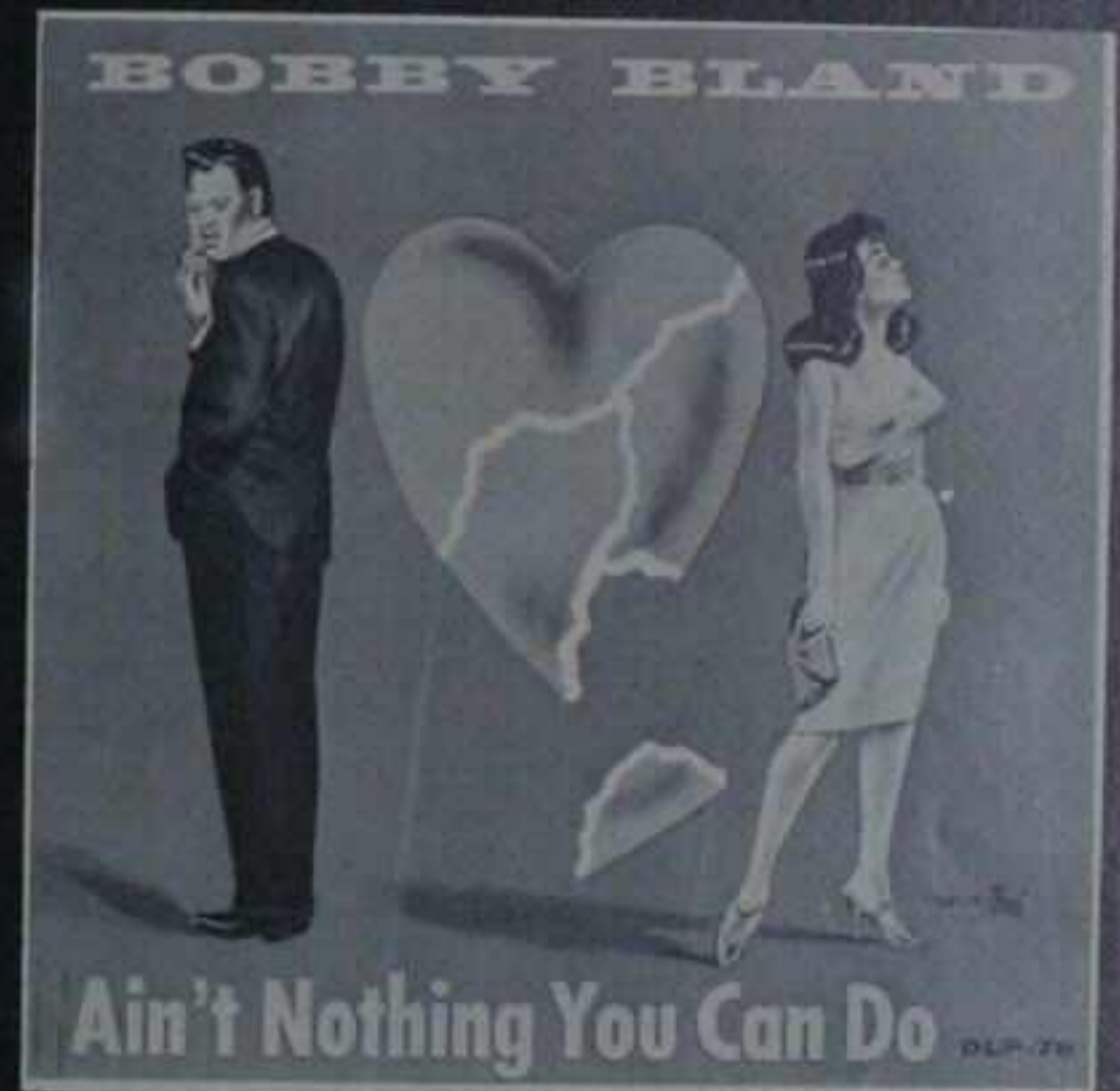
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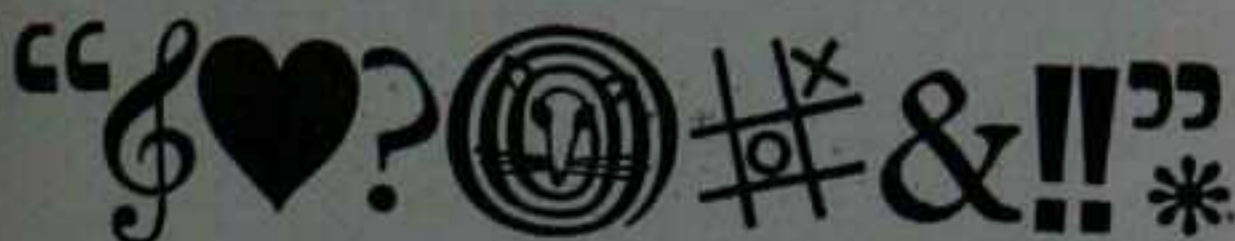
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HEARSE AND ALL

## Life and Death Matter For WHBQ, Hi Records

MEMPHIS — Radio Station WHBQ and Hi Records president Joe Cuoghi have combined talents for a record promotion featuring six hearses (that's right) to intrigue the local teen populace.

Also tied in is a big popularity contest between Elvis Presley and the Beatles (Presley is leading 81,764 to 58,793).

Also tied in is Hi Records' star Gene Simmons first single, "Haunted House," a big local hit which is gaining nationally.

If you're confused don't be. Here how it works:

The Presley-Beatles contest is sponsored by WHBQ to find out "who is going to bury whom," as disk jockey Jack Parnell put it.

If they put "Hearse" at the top of the petition they have a chance to win one of the hearses. All the petitions received will be put in a big container for a drawing within the next two weeks (by July 15).

Cuoghi's "Haunted House" figured in when he staged an autograph and hearse party from 1 to 3 p.m. at his Poplar

Tunes Record Shop, a one-stop.

The hearses were driven by six d.j.'s—Parnell, John Froland, Harry Chapman, Michael Powell, George Klein and Bob Edwards. Simmons autographed his "Haunted House" disk and it all turned out to be a successful promotion.

In addition, the hearses with the d.j. driver raced at Lakeland Stock Car track one night to increase public interest in the project. Inside each hearse were 1,000 "dead" records Cuoghi had supplied to be buried after the race.

Get it, now?

## Crown, Kent Distrib Set

NORWALK, Conn. — Paradiso, Inc., a firm of international management consultants, has arranged international distribution for Crown and Kent Records of Los Angeles.

In recent months, Paradiso set up an export program for Crown with product now being shipped to 29 overseas countries. Sametime, manufacturing and distribution arrangements were made with Astor Electronics for the Australian market, Green & Hall for New Zealand, and Meteor Records for South Africa, southwest Africa, Portuguese East Africa and Southern Rhodesia.

For Kent, the Paradiso firm has licensed B. B. King's "Rock Me Baby" to Quality Records of Canada and Astor in Australia. Paradiso has headquarters here and offices in Frankfurt, Germany, and Lugano, Switzerland.

## Mills Back in N. Y.

LONDON — Veteran publisher Jack Mills returns to New York July 7 via Stockholm and Paris after his European trip in which he visited affiliates in London, Lisbon, Madrid, Rome and Milan and attending the Copyright International Conference in London.

## WMAQ Outlet for Pop Singles

Continued from page 14

you have to hit people on the head to accomplish that."

The man behind the new "Q" sound and image redirection is Michael Joseph, NBC vice-president for owned-and-operated radio stations. Joseph, who spent several months in the market analyzing the direction the station should take, commented in a recent Molloy column that WMAQ in 1957 was third and fourth among Chicago radio stations, but today it is down to sixth place. "This is not a disastrous drop," he told Molloy, "but it's a disastrous trend. If the trend continues, WMAQ will be at the tail-end of the list in two years."

Joseph also believes that "Chicagoans want upbeat, light, lively music—not long-hair music. Most of the complaints are from people who want moody background music to relax with; but we're not in the Muzak business. This isn't good for WMAQ," he said.

Molloy countered with his report that 80 per cent of the protest letters he's received were from "young adults"—the very audience Joseph is aiming for.

Despite the closeness between station spokesmen and the public, record industry people are happier with the WMAQ music change. The format allows for the exposure of new pop singles and albums of a non-rock, or non-frenetic nature on a regular programmed basis, perhaps the most difficult type of record to get played constantly on an influential station. Most radio markets show a sharp line of demarcation with stations lining up strictly on the basis of hard sounding contemporary music on the one hand and the old version standards and conservative LP tracks on the other.

One record industry observer said that he was happy to see a 50,000-watt powerhouse like WMAQ featuring new singles and album product with a "middle-of-the-road" sound. It was pointed out that WIP, the Metromedia-owned station in Philadelphia, has been a big

success with such a pop standard format in that market against the top rocker, WIBG. The station, while enjoying excellent ratings and audience and sponsor acceptance, has been instrumental in "kicking off" pop standard singles that have broken nationally.

Both Chicago's record people and WMAQ's management are hoping NBC will allow the station enough time to prove itself. It took WIP nearly five years to achieve its goal.

## Request Has 50 New Packages

NEW YORK—Hans Lengsfelder, head of Request Records, has recorded 50 additional packages for the international phase of the Request line. The executive, back in the States after an 11-week business trip overseas, visited Portugal, Spain, Switzerland, Germany, Austria, Greece, Turkey, Israel, England and Ireland. The new packages, Lengsfelder stated, reflect the music and cultures of these countries. Request's international line, with the new material, will total some 125 albums.

While in Germany, Lengsfelder signed the 90-man male choir of the Volkswagen Works to an exclusive recording contract.

Lengsfelder stated that the overseas market for specialized American lines, such as Request, is a good one, provided the product is authentic, that is, an American manufacturer must provide authentic repertoire and artists if he hopes to achieve appreciable sales in European countries. Good packaging is also a must, he added.

Lengsfelder noted that the secondary European markets—the smaller countries and the nations of the Middle East—are gradually achieving a better standard of living and this is reflected in the purchase of more luxury items—including records.

## Stones Gather U.S. Dollars

LONDON — According to a spokesman for their agent, Eric Easton, the Rolling Stones netted \$100,000 on their recent U. S. tour.

Following the release of a single recorded by the Stones in Chicago, British Decca will probably issue an album of the other 12 songs recorded by the group at the same session.

Plans for the Stones to begin shooting their first picture this month were delayed after director Clive Donner announced he was unable to be in London in time for the schedule. The movie has been put back to late fall.

## Pincus Picks Up 'Angelito' Rights

NEW YORK—George Pincus has picked up co-publishing rights in the U. S. and Canada as well as worldwide rights to "Angelito" from Epps Music of Texas. The tune got its start on the Jox label with a recording by Rene & Rene and was subsequently picked up by Columbia Records. The tune will be handled here by Gil-Pincus Music and abroad by Ambassador Music, Pincus' European affiliate.

## Ed to Repeat Beatles' Shots

LONDON—As Ed Sullivan negotiates with Brian Epstein for new appearances by the Beatles on Sullivan's autumn TV series, it has been disclosed that the Beatles' previous shots on his show will be shown again on three dates—July 12, Aug. 23 and Sept. 20.

Although the British album from the film, "A Hard Day's Night," will include four new titles specially recorded to make up track weight, the U. S. version will contain only the seven songs recorded for the film (one has been cut from the film itself), plus incidental music. United Artists has the rights to the American soundtrack album.

## AID TO SACEM IN PUBLISHING

PARIS—Pierre Ribert, who just quit as general secretary of SACEM, the French society of composers and writers, has entered the publishing field. His firm, Editions Metropolitan, will also involve itself with talent, in addition to international publishing.

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**NEW ALBUM RELEASES**

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

AMY	OLD TOWN
VARIOUS ARTISTS—Jamaica Ska: 8002 (M)	ARTHUR PRYSOCK—Everlasting Songs for Everlasting Lovers: LP 2007 (M&S)
ATLANTIC	RCA CAMDEN
VARIOUS ARTISTS—Jamaica Ska: 8098, SD 8098	HILL BOWEN, HIS ORK & CHORUS—Music from "My Fair Lady": CAL 819, CAS 819
BACH GUILD	SKEETER DAVIS—I Forgot More Than You'll Ever Know: CAL 818, CAS 818
TELEMANN: Don Quixote Suite/PURCELL: Suites 1 and 2 from "The Fairy Queen"/HAYDN: Echo Suite for Two String Orchestras; "A Bouquet of Suites for Strings"; Wiener Solisten (Boettcher): BG 662, BGS 70662	BILLY GRAHAM Presents From His World's Fair Pavilion "Men in the 5th Dimension"; Music by Ralph Carmichael: CAL 813, CAS 813
CAPITOL	BOOTS RANDOLPH—The Yakin' Sax Man: CAL 825, CAS 825
NAT KING COLE—I Don't Want to Be Hurt Anymore: T 2118, ST 2118	RCA RED SEAL
PETE KING CHORALE AND ORCH.—The Hits from "Funny Girl": T 2119, ST 2119	The Best of MARIO LANZA: LM 2748, LSC 2748
COLPIX	RCA VICTOR
THE CHAD MITCHELL TRIO: CP 411, SCP 411	ASTRONAUTS Orbit Kampus: LPM 2903, LSP 2903
SOUNDTRACK—Song Without End: CP 506, SCP 506	BANJO RHYTHM KINGS—Bang Up Banjo Rhythms: LPM 2871, LSP 2871
COLUMBIA	BECKET—Dialogue Highlights From the Paramount Motion Picture with Richard Burton, Peter O'Toole and John Gielgud: LOC 1091, LSD 1091
JOHNNY MATHIS—The Great Years: C2L 34, C2S 834	The Best of Floyd Cramer: LPM 2888, LSP 2888
ART VAN DAMME—Septet: CL 2192, CS 8992	FLOYD CRAMER—Cramer at the Console: LPM 2883, LSP 2883
COMPOSERS RECORDINGS	TOMMY DORSEY ORK—Music from the Broadway hit, "Hello, Dolly!": LPM 2916, LSP 2916
HOVHANNES: Kake No Niwa/SIMS: Chamber Cantata on Chinese Poems/MOSS: Four Scenes for Piano; Various Artists: CRI 186 (M)	DUANE EDDY—Water Skiing: LPM 2918, LSP 2918
SIEGMEISTER: Symphony No. 3/MAYER: Overture for an American; Essay, Country Fair; Various Artists: CRI 135 (M)	TONY FONTANE Sings Concert Tour Favorites: LPM 2869, LSP 2869
TRIMBLE: Symphony; Five Episodes/TALMA: La Corona; Japan Philharmonic Orch. (Watanabe); Dorian Chorale (Aks): CRI 187 (M)	JACK HOLCOMB Sings the Gospel Greats: LPM 2868, LSP 2868
CONSTELLATION	DICK LEIBERT—The Hymns America Loves Best: LPM 2867, LSP 2867
VARIOUS ARTISTS—Collectors' Showcase, Vol. 1: CS 1 (M)	Ten Best of the LIMELITERS: LPM 2889, LSP 2889
GATEWAY	The Best of MANCINI: LPM 2693, LSP 2693
BANTU THEATRE COMPANY OF CAPE TOWN, SOUTH AFRICA—Africa Sings in Town and Country, Vol. 1: GLP 1402 (M)	The Concert Sound of HENRY MANCINI: LPM 2897, LSP 2897
JONI WILSON and the Exciting Debonaires: GLP 3002 (M)	MELACHRINO STRINGS & ORK—You and the Night and the Music: LPM 2866, LSP 2866
GRAND STAFF	ANTHONY NEWLEY—In My Solitude: LPM 2925, LSP 2925
HARRY J. JENKINS—Consoling the Console: LP 101 (M)	The Best of JIM REEVES: LPM 2890, LSP 2890
LAURIE	JIMMIE RODGERS—My Time Ain't Long: LPM 2865 (M)
GERRY & THE PACEMAKERS—Don't Let the Sun Catch You Crying: LLP 2024 (M)	THE STATESMEN QUARTET WITH HOVIE LISTER Spotlights Doy Ott: LPM 2864, LSP 2864
MONUMENT	GLENN YARBROUGH—One More Round: LPM 2905, LSP 2905
JERRY BYRD—Admirable Byrd: MLP 8014, SLP 18014	REGINA
GRANDPA JONES Sings Real Folk Songs: MLP 8021 (M)	JACK LA FORGE—Comin' Home Baby: R 309, RS 309
THE KIM SISTERS—Their First Album: MLP 8022 (M)	REQUEST
Words & Music by CINDY WALKER: MLP 8020 (M)	LIESELOTTE & THE NEP-TUNES—German Folk Songs—Rocked in USA: RLP 8054, SRLP 8054
	THE LITTLE SINGERS OF TOKYO on Tour: SLP 8055, SRLP 8055
	SEECO
	DISCOTHEQUE LATINO: SCLP 9265 (M)
	TAMLA
	BRENDA HOLLOWAY—Every Little Bit Hurts: 257 (M)
	VANGUARD
	ERIC ANDERSON, LISA KINDRED, PHIL OCHS and BOB JONES—New Folks, Vol. 2: VRS 9140, VSD 79140
	JACK ELLIOTT: VRS 9151, VSD 79151

\*See Disk Deals for Dealers

**NEWS OF THE WORLD**

• Continued from page 43

female role in "Rugantino," will leave theater for the rest of 1964 in order to renew her song repertoire. She will record a number of songs which have been written especially for her by Gino Paoli. . . . Goigio Gaber has announced a new TV serial to follow the very suc-

cessful first one he just completed. The new show will be called, somewhat enigmatically, "Questo o quello" (This or That). One of the guest stars will be Gilbert Beaud. . . . Vasso Ovale, whose first record "Pieta" was a hit, will appear on popular TV show "La fiera dei sogni" (The dreams' fair), presented by Italo-American Mike Bongiorno.

PIETRO A. MALASPINA

**COLOGNE**

Civic groups in Winnipeg, Canada, are receiving inquiries about the city's "Indian" (red-skin) life. The correspondence, all from German-language areas, has been inspired by Marika Kilus' recording of "Zwei Indianer aus Winnipeg." Miss Kilus, the pretty 21-year-old Olympic ice skating champion, recorded "Two Indians From Winnipeg" in her debut for CBS. Winnipeg is good naturedly protesting that it is virtually innocent of the Indian life with which the fantasy of lyricist Karl Goetz populated the city. . . . Polydor is pursuing the Indian theme with the release of an LP, "Winnetous" and "The

Treasure in the Silver Sea," homegrown Westerns taken from the German films of the same name. The Winnetous series of Indian tales was written at the turn of the century by Karl May, a German writer who never saw the U. S., but who didn't let this fact inhibit him. OMER ANDERSON

**BUDAPEST**

The preparations for the Szeged Festival are in full swing. Musical events will be the following: "Vidrocky," a new opera by composer Ferenc Farkas, book by Erno Innocent-Vince, based on a legend of the Matra Mountains; the already traditional "Aida" performance with American soprano Margaret Tynes as Aida, and Honnegger's oratorio, "Jeanne d'Arc au Boucher" ("Saint Joan on the Stake"), the Paul Claudel text translated into Hungarian by poet Istvan Raics. The performances are produced on the square before the cathedral with a sitting capacity of 8,000. Thousands of visitors have already booked their tickets. . . . Lamberto Gardelli, Italian conductor at the Budapest State Opera, will conduct the opera "Macbeth," by Verdi, at the Glyndebourne Festival. . . . N.Sz. Hruscov, visiting Soviet Premier, presented Maestro Zoltan Kodaly with a sculptured portrait of Prokofieff. . . . Dr. Istvan Timar, general manager of the Bureau Pour La Protection Des Droits d'Auteurs (Hungarian Performing Rights Society), and composer professor Paul Kadosa will represent the Society at the London congress of the Confederation International des Auteurs et Compositeurs de Musique (CISAC).

Benjamin Britten, England's classical composer, visited Budapest with his friend the tenor Peter Pears and enchanted Hungarian concertgoers with a single song recital where both artists were thunderously applauded for their fine performance. Britten proved to be one of the most skilled accompanists we ever heard. The composer attended the Budapest State Opera performance of his opera "Albert Herring" and visited quite a number of musical institutions and met also Professor Zoltan Kodaly, Hungary's great old music master. JON GYONGY

**DUBLIN**

Cork singer Mary Sheehan will visit Majorca on July 6 for finals of the first International Song Festival of Majorca. . . . She was chosen by Dublin writers Carolyn Swift and David Armstrong to sing their "Table for One," which reached the first 20 entries. . . . Brian Poole and the Tremeloes will make a movie here in July. . . . Starlite Artists and T. J. Byrne combined for big promotion of Royal Showband's "Bless You" in Britain. . . . After a lengthy run Telefis Eireann's shop window for new disks "Pickin' the Pops" ended—with no replacement in view for the summer as yet.

Variety Club of Ireland gave a special luncheon at Dublin's Metropole in honor of Carmel Quinn. . . . Swinging Blue Jeans headlined midnight bandshow at Cinerama Theater, Dublin, for Paul Russell, Ltd. . . . Ex-Beatle Pete Best arrived with his group for a short tour. Their Decca disk "I'm Gonna Knock on Your Door" issued to coincide with trip.

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# PROGRAMMING SPECIALS

• Continued from page 18

## HOT POP

- LONNIE DONEGAN**—There's a Big Wheel (Acuff-Rose, BMI) (1:58), HICKORY 1267
- THE ROCKAWAYS**—It's Top Down Time (Tender Tunes-Trio, BMI) (2:04), RED BIRD 10-005
- THE TRASHMEN**—Peppermint Man (Bloor-Hoffman, BMI) (2:40), GARRETT 4010
- THE HOLLIES**—Here I Go Again (Rumbalero, BMI) (2:17), IMPERIAL 66044

## POP STANDARD

- MILLS BROTHERS**—Lazy River (Peer Int'l., BMI) (3:10)—Opus One (Embassy, BMI) (1:43), DOT 156
- JANE MORGAN**—Once Upon a Summertime (Leeds, ASCAP) (2:55)—C'est Si Bon (Leeds, ASCAP) (2:17), COLPIX 734
- LOUIS ARMSTRONG**—Makin' Whoopee (Bregman, Vocco & Conn, ASCAP) (3:55)—I've Got the World on a String (Mills, ASCAP) (2:48), VERVE 10326
- BEARCATS**—Theme From Good Neighbor Sam, Parts 1 & 2 (Screen Gems-Columbia, BMI) (2:04 & 1:58), COLPIX 737
- SAMMY KAYE & HIS ORK**—A Bedtime Story (Northern, ASCAP) (2:27), DECCA 31642
- HENRY MANCINI & HIS ORK**—A Shot in the Dark (Twin Chris, ASCAP) (2:30), RCA VICTOR 8381
- JOHN GARY**—Warm and Willing (Miller, ASCAP) (2:05), RCA VICTOR 8386
- RICHARD HAYES**—Seventh Dawn (3:03), CONTEMPO 410-411
- ROY HAMILTON**—Unchained Melody (Frank, ASCAP) (3:05), MGM 13247
- SAMMY DAVIS JR.**—Night Song (Morris, ASCAP) (2:35), RE-PRIZE 0289
- QUINCY JONES & ORK**—Theme from "Golden Boy" (Morris, ASCAP) (2:47), MERCURY 73206
- BACK PORCH MAJORITY**—Hand-Me-Down Things (Cherrybell, ASCAP) (2:48), EPIC 9689

## COUNTRY & WESTERN

- CURLY HERDMAN**—Legend of Uncle Dave's Still (Mary Hill, BMI) (2:01), FAYETTE 1621
- ROY CAMPBELL**—As Close as Your Phone (Tronic, BMI) (2:29), NASHVILLE 5168
- GEORGIE RIDDLE**—That Old Girlfriend (Glad, BMI) (2:35)—Back Into the Night (Glad, BMI) (2:28), UNITED ARTISTS 733
- TEX RITTER**—The Fools Paradise (Vidor-Falstaff, BMI) (3:12), CAPITOL 5224
- HANK THOMPSON**—The Luckiest Heartache in Town (Brazos Valley, BMI) (2:14)—Whatever Happened to Mary? (Texoma, ASCAP) (2:51), CAPITOL 5217

## RHYTHM & BLUES

- CARLA THOMAS**—I've Got No Time to Lose (East, BMI) (2:45), ATLANTIC 2238
- THE TIFFANYS**—Gossip (Sulran, BMI) (2:35), ATLANTIC 2240

## POLKA

- "WHOOPEE" JOHN ORK**—Ring the Banjo Polka (2:45)—Whoopie's Waltzes (Public Domain) (2:25), DECCA 25640

# 250,000 Vote in Opening Round of RAI-TV Contest

ST. VINCENT, Italy—Over 250,000 votes were cast by viewers of the RAI-TV presentation of the initial stage of "A Record for the Summer" competition. The first elimination reduced 42 entries to 14. Final judging will be based on sales between now and the end of September.

While most record charts placed John Foster's "Amore Scusami" (Beloved, Excuse Me) on the Style label, and RCA's Nico Fidenco with "Con Te Sulla Spiaggia" (With You on the Beach) in top places, the

winner, based on TV voting, was the Los Marcellos Ferial Trio with "Sei Diventata Nera" (You Turned Back). Their Durium release has not gotten as high on the charts.

Among the artists involved are Elio Cipri, Mario Abbate, Jo Fideli, Betty Curtis, Bruno Filippini, Ornella Vanoni, Nilla Pizzi and Milva.

## Vee Jay to Hold Distrib Convention

LOS ANGELES — Vee Jay will gather its domestic and foreign licensees together for the first time at its July 21 distributor meeting at the Beverly Hilton Hotel.

After introducing its 14 new LP products and discussing sales and promotion programs, the label will present a line-up of talent at a dinner show. According to Jay Lasker, executive vice-president, the entertainment will feature Jerry Butler, Betty Everett, Sam Fletcher, Jimmy Reed, Victor Feldman, Hoyt Axton and new pactee Mason Williams.

## PRESLEY GETS CITY SUPPORT

MEMPHIS—The City Commission interrupted its solemn proceedings at its weekly meeting last week to adopt a resolution supporting Elvis Presley in his popularity contest at Station WHBQ against the Beatles.

Commissioner Moore quipped: "How do I vote for the Beatles?" But all five members of the commission voted in favor of the resolution supporting Presley.

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Above prices are for one insertion in one issue. Cash or check with order. Lower rates for 12, 26, 52 insertions in a one-year period.

FOR FURTHER INFORMATION CONTACT: Peter Heine, International Advertising Director, Billboard, 165 West 46th Street, New York City 10036 or Andre de Vekey, European Director, 15 Hanover Square, W. 1, England.

# BULK VENDING news

## Day-Glo Hair Feature of Price Trolls

ROSLYN, N. Y.—The Paul A. Price Company here this week released its new Troll line featuring Day-Glo hair in various colors and in both bristle and silk.

The new Troll Hair sparkles when it catches the sun's rays. Display cards are available for the series.

## Jack Nelson Sees Need for Greater Bulk Candy Variety

CHICAGO — The biggest need in the bulk vending field today is for new candy merchandise, according to Jack Nelson, Logan Distributing Company. With the emphasis so strongly on multiple-unit stands, he feels there should be a cor-

responding variety in the candy offered.

Boston baked and jelly beans remain prime sellers, but the field is ready for new entries. Operators and locations are both asking for such products, Nelson says, and they should be in the 1 to 5-cent range.

New gum lines have gone well, and charm manufacturers have kept pace with the changing times, providing topical items like Beatle merchandise that have kept bulk machines turning over. New candy items would do the same, according to Nelson.

He sees no immediate slackening in the troll craze, which, like most charm items, started

in the East and spread rapidly west. There is a possibility that straight merchandising trolls—with no other items in the globe—may have shortened the vogue in some localities, but the line remains strong.

Competition in the past four to five years has caused most operators to upgrade their equipment, Nelson finds, and those that have not, have frequently been absorbed by larger operators.

Most bulk routes are growing continually larger—and lose out if they stand still. They lose out to the carefully planned operation, one that matches the merchandise to the type of location, gets good placement in the store and uses imaginative displays.

## Mitchell to Meet With IRS Exec

CHICAGO — Don Mitchell, National Vendors Association counsel, plans to meet in Washington July 13 with Bernard Fischgrund, chief of the Excise Tax Division, Internal Revenue Service.

Mitchell will press for a ruling exempting bulk vending merchandise, intended for use as toys by children, from the 10 per cent federal retail excise tax applicable to jewelry.

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We have the largest variety of all types of Acorn vendors in stock.



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**NEW MOLDED TROLLS**  
Sticks on all surfaces.  
\$10.00 per 250. \$38.00 per M.

**MAGIC CAPSULES**  
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\$10.00 per 250. \$38.00 per M.  
Free Display Cards with each order.

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(Some select territories still available in other States.)

## Bulk Banter

### Pacific Patter

Tom Meyers, Tom's Vending, stopped off at Acme Vending to pick up a supply of pistachios for his machines. . . . William (Mac) McKinlock, who retired a few years ago from extensive bulk operation, is returning, but on a small scale. . . . The Northwestern Bulk Pack Vendor which vends Fleers Dubble Bubble gum is now on hand at Acme Vending. A shipment was received late last week. As soon as it arrived, Lew Feldman dropped everything to fill one and try it out. He predicts it will be a very popular machine and will offer operators a new channel of locations.

James Northern is a new operator. He stopped off at Acme to get machines and supplies for his route in Southeast Los Angeles. . . . Dan Lally, Lally Vending Service, Gardena, is now in his new home in Orange County. . . . Leo and Harriet Weiner, West Coast Enterprises, are in New York for the World's Fair, sightseeing and, maybe, some stagershow. . . . Stewart Simon, who bought an operation from Phil Sreden, Western Vending Service Company, and wife, were in town shopping.

Sam Moriwicki is reported preparing for an extensive trip overseas. . . . Al and Frances Rawls, South Coast Vending, San Diego, in Los Angeles on business. . . . Phil and Frieda Sreden, Western Vending Service Company, are back in Los Angeles following an extensive trip in the East. They spent time in New York after visiting in Florida. . . . Bob Feldman, Acme Vending, has acquired an English cocker spaniel for his daughters, Lori and Sandy. . . . Robert McCurry, San Diego Vending Distributors, is returning to college. **SAM ABBOTT**

### Nosy Pam Charm

JAMAICA, N.Y.—Karl Guggenheim, Inc., local charm manufacturer, this week released its Nosy Pam Line. The charms, for penny vending machines, features a face with a retractable nose. Multicolored labels are given free with each order.

### Jane Mason in Hospital

CHICAGO — NVA President Jane Mason, Leaf Brands, entered Walther Memorial Hospital, 1116 North Kedzie, Chicago, Monday (29) for surgery. She will remain in the hospital about two weeks.

## Penny King Releases Troll Series

PITTSBURGH—Penny King this week released a new Troll series featuring "crazy black eyes and kookie hair." The firm already has a Troll Doll and Troll Creature series in production.

Display fronts are now available for the new series.

Another Penny King series released this week is the Rocket Mix No. 5. Each bag of 500 charms contains 100 brass bead key chains, with the Supermarket series attached in a Rocket capsule, a moving Clown Head, Cyclops, Drum with String and other Rocket Charms.

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Chicle Ball Gum, 130 ct. . .	38 1/2 lb.
Clor-o-Vend Ball Gum . . .	43 1/2 lb.
Clor-o-Vend Chicks, 320 ct. . .	43 1/2 lb.
Chicle Chicks, 320 & 520 ct. . .	39 lb.
Bubble Chicks, 320 & 520 ct. . .	31 1/2 lb.
Tab (short stick), 100 ct. . .	40c box
5-stick Gum, 100 packs . . .	\$2.00
F.O.B. Factory 150 lb. lots	

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Duo—300 Flat Packs  
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# COINMEN IN THE NEWS

## Denver Doings

Making the rounds was Homer Ellis, Newcastle, Wyo., on his annual buying trip into

Denver. Fred Jack, Raton, N. M., was another out-of-towner proud of the results of a spirited dieting program during recent months. Wilbur Beyer, Fort Collins, Colo., who operates in many mountain resort areas, was busily buying games for Estes Park, Boulder, Eldorado Springs, Grand Lake and other cool-off tourist spots.

Much on deck was Al Richardson, who recently bought Ideal Music Company, Greeley, Colo., from Jack Wycaver, upon the latter's retirement.

John Ciela, Overland, Kan., bought two new phonographs for his Eastern Plains routes, as did John Wood, who headquarters in Springer, N. M. Rosy Schoenborn, Ace Amusement Glenwood Springs, Colo., was another visitor, making one of his infrequent trips into the flatlands from the high Colorado Rockies.

Nobody was surprised to see Roy and Don Kaiser, brothers from Durango, Colo., carting off many new amusement machines to capitalize on what is expected to be an excellent tourist season this year.

Holding a get-together for lunch were Jess Hochstedter, Holly, Colo., with the operator who probably has the most unusual name in the industry, Dale Whale, of Colorado Springs.

Also buying amusement machines was Mike Scavarda, Grand Junction, Colo., another mountain stronghold, and Kenny Davidson, from remote Craig, Colo., who report that a real fishing boom is expected in Northern Colorado and Southern Wyoming this year. These sentiments were repeated by Bob Wiley, Del Norte, Colo., who recently doubled his route because of heavy traffic over the new Navajo Trail, and John Woodruff, Los Animas, in the same section of the State.

BOB LATIMER

## Boston Briefs

Harold Bond and his wife are the parents of a daughter, their first. Hal is a Brookline operator. . . . Ralph Lackey, Karel Music Company, Milton, is swinging out into other lines, including food vending. His latest diversification is a 10-table House of Cards pocket billiards set-up at Hyannis on Cape Cod where the summer trade should respond. To help matters, the new venture is in the bus depot.

Another operator, Dave Gropman, Belmont, is doing well with two of these units.

Gunmen have been doing nicely from operators in the Greater Boston area lately. Two firms have been hit recently as thugs broke into trucks. A truck containing \$4,000 worth of cigars and assorted merchandise was hijacked from the L. J. Riseman Company in Medford, and AAA Vending Company of Jamaica Plain lost a truckload of cigars worth \$3,000 and \$1,500 in cash. The gunmen held the driver at gunpoint while they looted the truck. CAMERON DEWAR

# 'Made in Europe' Slogan Aids Coin Machine Sale

By OMER ANDERSON  
COLOGNE—"Made in Germany," the guarantee of German coin machine craftsmanship and unsurpassed technical skills, is giving way as a sales slogan to "a product of Europe."

And in the vanguard of the switch from national to Continental sales thinking is the German coin machine industry. Within the last three years a series of subtle shifts and adjustments have been occurring in European industrial thinking, and particularly German thinking, which is only now becoming manifest.

Exhibit A in this respect is promotion for the Serenade, the new phonograph manufactured by N.S.M., Bingen. N.S.M., the Continent's largest diversified coin machine manufacturer, is noted for its enterprise and aggressive salesmanship.

Currently, Loewen-Automaten, the sales organization of N.S.M., is using as the Serenade sales theme the slogan "A European box—music for the world everywhere in progress." The Serenade sales slogan appears in four languages: German, English, French, and Italian. "Made in Germany" is nowhere to be seen.

## Continental Touch

Some European manufacturers are deliberately tagging new products with a "European name" in the hope of appealing, not to the Continent's nationalism but to its new "Europeanism." For example, Aisch & Melchers K.G., at Bochum, christened its unique compact pinball "Euromat." "Europa," in one or another combination, has become for some firms the magic symbol to sales success.

Conversely, virtually every German manufacturer seems to feel it has become inherent bad taste to promote the "German" aspect of any coin machine product.

The switch from "Made in Germany" to a "European box" reflects the adjustment of astute German businessmen to the changing facts of life in European business.

It no longer seems any more realistic and feasible to plug "Made in Germany" on the world coin machine market than it would for U. S. manufacturers to promote their coin products as "made in Illinois" or "made in New York."

The exciting new fact of world trade life is the European Common Market, and it is to this conception that German manufacturers have been quick to cater.

There are various subsidiary motivations:

The German coin machine industry has become so international that "Made in Germany" has no selling impact. All major U. S. manufacturers are now strongly represented in the German market; German manufacturers, moreover, do not produce primarily for the German market but now for the European and world market.

The current European—and German—mood is that of Sophistication; it is sophisticated to "think European" and "depressingly provincial" (in the words of one German manu-

facturer) to "think German." Finally, the Continent is in the throes of a genuine upheaval in the established patterns of doing business stemming from the European Common Market.

"Euromat" signifies not only a new pinball but also the proposal for a European organization of the coin machine industry, which would represent its interest before the Common Market authorities at Brussels on a Continent-wide basis.

The European ideal has captured the imagination of the peoples of Europe—particularly its youth—as has no other ideal in this century. What is "European" seems sophisticated and ultra-modern; what is "German" or "French" or "Dutch" seems outmoded, save for a few exceptions such as German optics and French perfumes.

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N.W. Deluxe, 1c or 5c Comb.	12.00
N.W. 10-Col. 1c Tab Gum Mach.	18.00
N.W. Model 232, 1c Porc. Com-	
verted for 100 ct. B.G.	6.50
ABT Guns	30.00
Mills 1c Tab Gum	12.00
Acorn 8 lb. Globe	10.50

## MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Queen	\$ .73
Red	
Pistachio Nuts, Jumbo Queen	.66
White	
Pistachio Nuts, Large Tulip	.71
Pistachio Nuts, Vendor's Mix	.64
Pistachio Nuts, Shell, Red	.59
Cashew, Whole	.70
Cashew, Butts	.67
Peanuts, Jumbo	.45
Spanish	.32
Mixed Nuts	.57
Baby Chicks	.35
Rainbow Peanuts	.32
Bridge Mix	.36
Boston Baked Beans	.32
Jelly Beans	.32
Licorice Gems	.32
M & M, 500 ct.	.48
Hershey's	.47

Rain-Bo Gum, 72 ct.	\$ .22
Mall-ette, 100 ct., per 100	.35
Rain-Bo Ball Gum, 140 ct.	
170 ct., 210 ct.	.32
Rain-Bo Ball Gum, 100 ct.	.34
300 lb. minimum prepaid on all	
Rain-Bo 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.	

Complete line of Parts, Supplies, Stands, Globes, Brackets, Charms. Everything for the operator. One-third Deposit, Balance C.O.D.

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This Is the Original!  
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Packed 250 to a bag with FREE DISPLAY

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Time proven favorite for health and amusement. Electric vibratory current increased at will by player. One dry cell battery good for 1,500 to 3,000 plays.

Sample . . . . . \$28.13  
2 and up . . . . . 23.50  
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**KING & COMPANY**  
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We handle complete line of machines, parts & supplies.

Also Ball Gum, all sizes; 1c Tab Gum, 5- Package Gum, Spanish Nuts, Virginia's Red Skin, small Cashews, small Almonds, Mixed Nuts, all in vacuum pack or bulk. Panned Candies; 1 Hershey's 320 count and 500 count Candy Coated Baby Chicks; Leaflets, Coin Wrappers, Stamp Folders, Sanitary Napkins, Sanitary Supplies, Route Cards, Charms, Capsules, Cast Iron Stands, Wall Brackets, Retractable Ball Point Pens, new and used Venders. Write to King & Co. for prices and our new 12-page catalog.

Grand Prix—the really new 160 play prestige stereo-monastral phonograph with 7" LP feature. Model No. 425.

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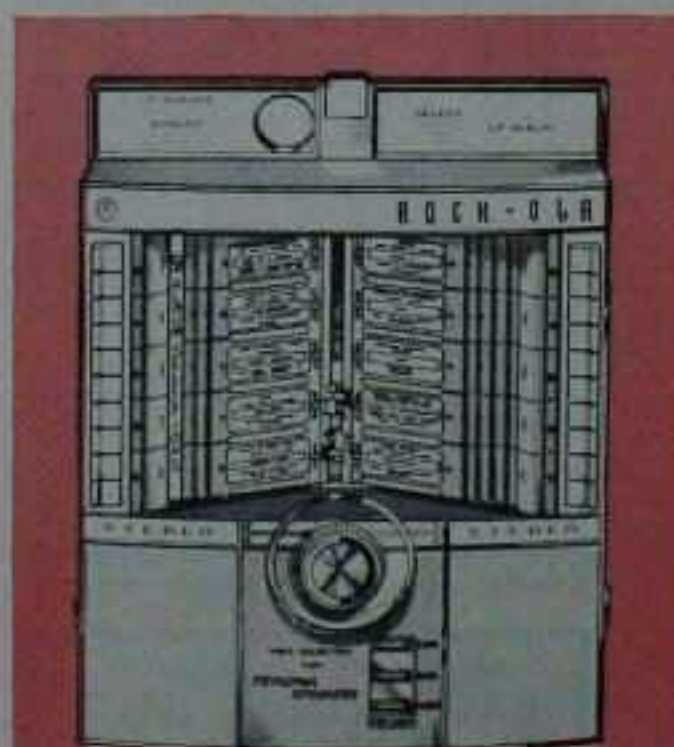
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That's not all! Add up the extra coin from the new Rock-Ola Phonette remote speaker Wallbox and small wonder that everyone is talking up Rock-Ola for '64!

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Rhapsody II—160 play deluxe stereo-monastral phonograph with new 7" LP feature (optional).  
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Model No. 414S.

Look to **ROCK-OLA**  
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# COIN MACHINE news

## EUROPEAN NEWS BRIEFS

### New Canteen Phono

HAMBURG—Helmut Rebbok GmbH is introducing Automatic Canteen's new German-built phonograph CA-Electronic 160 Stereo. The phonograph was designed at Automatic Canteen's wholly owned German subsidiary, Tonomat, at Neu Isenberg, near Frankfurt.

CA-Electronic 160 Stereo is designed to compete with Wurlitzer's German-built Lyric phonograph. Automatic Canteen will continue to assemble its AMI models and Neu Isenberg and distribute them on the German market. CA-Electronic will offer the option of a compact European phonograph.

### S 100 Stereo

HAMBURG—Th. Bergmann & Company is beginning delivery of its new phonograph S 100 Stereo Luxus. The firm is preparing a large promotion campaign which promises, in the S 100 Stereo Luxus, a "top hit" phonograph "which will surpass your highest expectations."

Bergmann produces the Arizona target game, the Safari electronic target game, the Hobby and Trumpf payouts and other coin machine products.

### Spanish Pinballs

MADRID—The Spanish government's efforts to stimulate the national economy are boosting the production of coin machines.

There has been a proliferation of coin machine manufacturing

companies, eight of which displayed products at the Second Annual National Coin Machine Fair at the Hilton Hotel Castellán in Madrid.

The five firms exhibiting from Madrid included Petaco and Gedasa. Each firm showed a 100-selection phonograph. Major display was given to pinballs. Apart from the five Madrid firms, exhibitors included firms from Barcelona, Navarra, and Zaragoza.

### A.R.A. Named

TURIN, Italy—The A.R.A. company of Alessandria, near Turin, will import and distribute fruit machines manufactured by the Ainsworth Consolidated Industries, of Australia and Britain.

Avvocato Moraschi, president of A.R.A., has signed an agreement with Ainsworth giving A.R.A. exclusive distributor rights in Italy and Sicily.

Equipment deliveries will begin next week, and Moraschi is preparing a nationwide sales program.

### Loewen Sales Plan

BINGEN, West Germany—Loewen-Automaten, which has taken over general sales representation for Germany, is pressing a big sales program for the Keeney Colorama pinball. Loewen, with headquarters at Bingen, has sales offices in Duesseldorf, Hanover, Kiel, Coblenz, Neunkirchen in the Saar, Saabruucken, Bielfeld, Brunswick, Bremen and Ulm.

## Pinball, Child of Depression, Grows to Healthy Maturity

By ED BARNES

Today's sophisticated pinball games owe their existence to the pioneer devices of more than 30 years ago. In the following article, Ed Barnes, Billboard staff writer, traces the evolution of pinball games made by the Bally Manufacturing Company.

CHICAGO — The great depression of the 1930's had innumerable effects, and one of the least predictable was the birth of the pinball industry in 1931. That was the year of Ballyhoo, the first Bally game and one of the first two or three popularly priced pinball machines. Its name was taken directly from the popular magazine of the period, which also inspired the name of the manufacturing company formed the following year by the late Ray W. Moloney.

With most of the country broke and scrambling for a dollar, the appearance of the simple machine and others like it suddenly created a new class of businessman—the coin game operator.

Priced at \$16.50, Ballyhoos could be carried two at a time, one under each arm.

### Jones Recalls

According to Bally executive Herb Jones, Billboard ads of the period gave hundreds of people

the idea of trying out the machines. Jones remembers letters with cash enclosed, asking for one or more games.

Any place that had traffic and a small flat surface accessible to the public could become a location. (There were, of course, no legal taverns then.) Legs could be attached to the game, but it worked just as well on a counter, and for 1 cent a player sent seven balls spinning over the playing surface into holes of varying value. Bally sold 50,000 of the units in the first six months. It was clearly the start of a new industry.

Two years later the company presented a more advanced game, Airway, featuring the first automatic scoring and the first payout. This one cost the customer 5 cents for 10 balls. Rocket, in 1934, was the first machine to pay awards automatically.

### Jumbo Debuts

With new pinball ideas appearing every few months, 1935 saw the debut of Bally's Jumbo, one of the first of a new category. It was a larger machine and gave the player one ball for 5 cents. It was thus a leading forerunner of all the one-ball payout games that followed.

Preakness, produced in 1936, was another one-ball payout, and one of the first games that

flashed changing odds on the board.

In 1937, Bally unveiled an innovation that is still used. Bumper was the first game in which the targets were not holes in the board, but spiral wire bumpers, the ancestors of those used in most machines today. The ball stayed on the field much longer than in earlier machines, a feature that gradually evolved into the flipper games

(Continued on page 56)

## MOA to Act as Clearing House For Legislation

CHICAGO — MOA officials have agreed to establish the association's office here as the clearing house and co-ordinating agency for all legislative efforts sponsored by the association.

The step was agreed upon in a telephone conference Tuesday (23) by J. Harry Snodgrass, chairman of the board; Lou Casola, president; George A. Miller, legislative counselor;

(Continued on page 56)

## Peach State Sales Drive Perks Up Slack Trade

COLUMBIA, S. C.—Peach State Music Company's month-long sales drive—aimed at moving 99 Wurlitzer Model 2800's and 2810's—ends July 10.

Any operator who buys three new machines during the sales drive period is entitled to one chance on a drawing. The drawing will be held when the 99 machines are sold.

First prize is a 1964 Cadillac, completely equipped. Second prize is a 1964 Chevrolet pick-

up truck. The third through 33d prizes are cash.

Similar promotions are sponsored by Peach State's Atlanta and Macon, Ga., offices.

According to Jim Faulk, manager of the Columbia office, seven operators have already bought three machines each.

Business is traditionally slow this time of year in South Carolina because the music machine (\$25) and game (\$75) stickers must be purchased.

Faulk said the promotion was planned to stimulate business during this slack period.

## Conn. Operators Re-Elect Jerry Lambert to Helm

HARTFORD, Conn. — Jerry Lambert, Stafford operator, was elected president of the Music Operators of Connecticut for the fifth straight year.

Other officers elected are Phil Tolisano, Hartford, vice-president; Frank Marks, New London, secretary; Tony Wilkas, Hartford, treasurer; Edward Beresth, Stamford, sergeant at arms; Joe Ficca, Torrington, delegate at large; Isadore Resnick, Hartford, delegate at large,

and Abe Fish, Hartford, executive director.

Addressing the 27 operators who attended the recent dinner meeting at the Shoreham Oaks Motor Inn here was Joseph Burns, attorney for the association.

Burns outlined the progress on the Celler Bill and urged operators to explain their positions to their congressmen.

The members voted to accept as associate members distributors, suppliers and one-stops.

## Evolution of the Pinball Machine



**NOW FROM COLUMBIA  ...**

**7-INCH STEREO LITTLE LP'S FOR ADULT  
MUSIC OPERATOR PROGRAMMING!**



  
Stereo Little LP  
7-8950



**THE RAY CONNIFF SINGERS**

DON'T BLAME ME · THIS NEARLY WAS MINE · BEYOND THE SEA  
UNDER PARIS SKIES · LOVE HAS NO RULES · SMOKE GETS IN YOUR EYES · WHO'S SORRY NOW?  
SLOW POKE · SPEAK TO ME OF LOVE · LOVER, COME BACK TO ME · YOU'LL NEVER WALK ALONE  
THE SWEETEST SOUNDS

OPERATOR PACK<sup>®</sup>

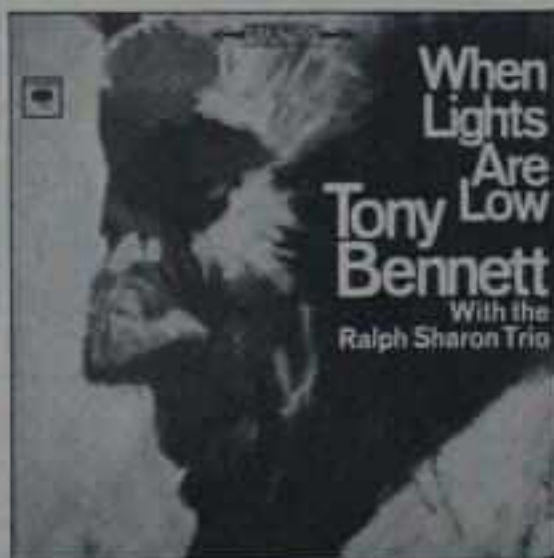


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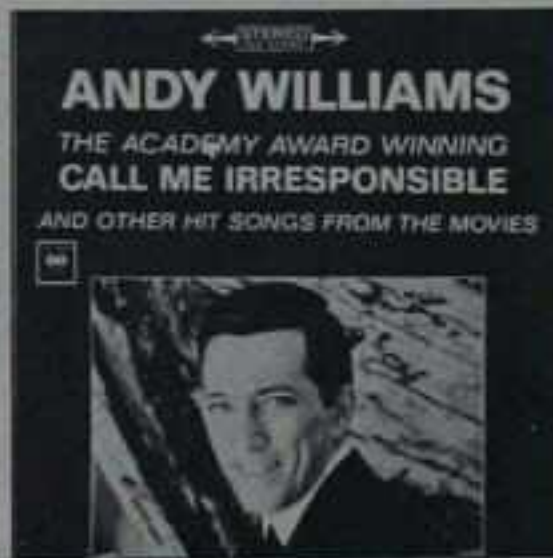
SPEAK TO ME OF LOVE THE SWEETEST SOUNDS — THIS NEARLY WAS MINE RAY CONNIFF SINGERS Columbia LP Album "Speak to Me of Love"	SPEAK TO ME OF LOVE THE SWEETEST SOUNDS — THIS NEARLY WAS MINE RAY CONNIFF SINGERS Columbia LP Album "Speak to Me of Love"
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**MORE THEMES FOR YOUNG LOVERS**  
PERCY FAITH  
and his orchestra  
WIVES AND LOVERS • BLUE ON BLUE • SEE THE FUNNY LITTLE CLOWN • POPSICLES AND ICICLES • SINCE I FELL FOR YOU • UM, UM, UM, UM, UM, UM  
7-8967



**When Lights Are Low**  
Tony Bennett  
With the Ralph Sharon Trio  
IT HAD TO BE YOU • IT COULD HAPPEN TO YOU • THE RULES OF THE ROAD • JUDY • OH! YOU CRAZY MOON • SPEAK LOW  
7-8975



**ANDY WILLIAMS**  
THE ACADEMY AWARD WINNING  
**CALL ME IRRESPONSIBLE**  
AND OTHER HIT SONGS FROM THE MOVIES  
CALL ME IRRESPONSIBLE • MONA LISA • CHARADE • MORE • LAURA • ANNIVERSARY SONG  
7-8971



**ANDRE PREVIN SOUND STAGE!**  
Big Band under the direction of Johnny Williams  
SOMEDAY MY PRINCE WILL COME • THERE WILL NEVER BE ANOTHER YOU • WHEN YOU WISH UPON A STAR • STELLA BY STARLIGHT • SUMMERTIME • THAT OLD BLACK MAGIC  
7-8958



**Barbra Streisand / The Third Album**  
BEWITCHED (BOTHERED AND BEWILDERED) • TAKING A CHANCE ON LOVE • MY MELANCHOLY BABY • MAKE BELIEVE • DRAW ME A CIRCLE • NEVER WILL I MARRY  
7-8954

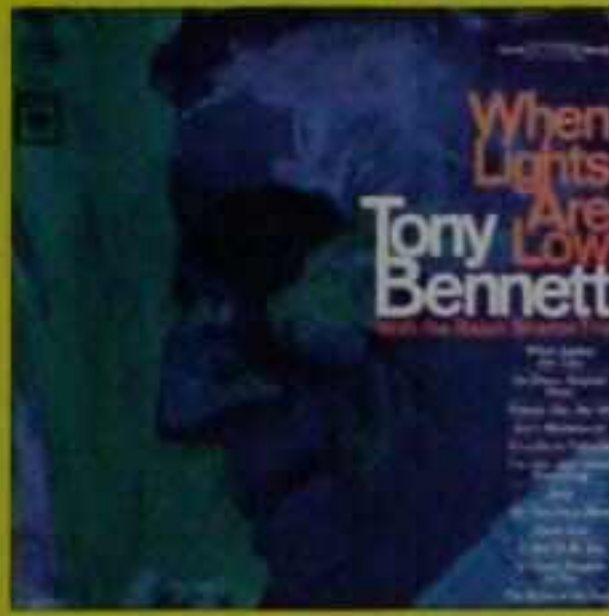
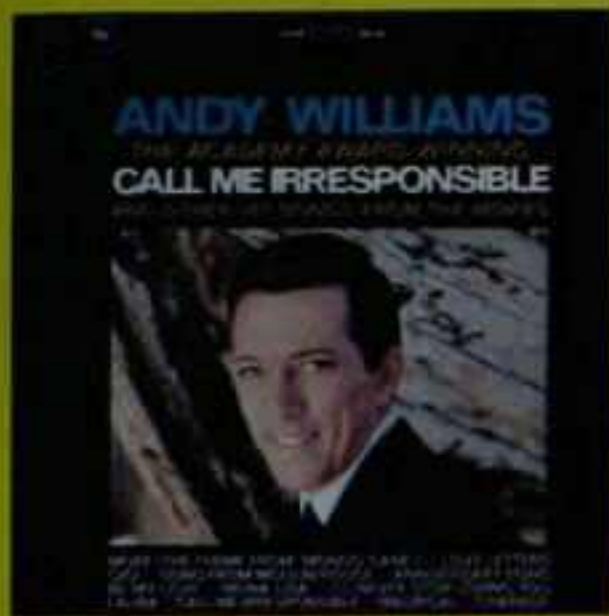
**Announcing 6 Do-It-Yourself "Little LP" Kits - each includes:**

- A DOUBLE-FACED MERCHANDISE FOLDER FEATURING FULL-COLOR, 7-INCH ALBUM COVER ON THE FRONT.
- THREE 1 7/8-INCH MINIATURE COLOR COVERS AND TEN TITLE STRIPS ON THE REAR FACE FOR USE IN PHONOGRAPHS AND WALLBOXES.
- ALL ELEMENTS PERFORATED FOR QUICK APPLICATION.

AVAILABLE THROUGH YOUR REGULAR COLUMBIA DISTRIBUTOR.

ALSO AVAILABLE: 6 CORRESPONDING "STEREO SINGLE" PROGRAMMING KITS.

# Wurlitzer and Columbia Records Announce the Release of **Six New Stereo Singles** thru Record Distribution Channels



## THE SONG FROM MOULIN ROUGE

STEREO ANDY WILLIAMS STEREO

"GIGI"

COLUMBIA ALBUM "CALL ME IRRESPONSIBLE"

"MY MELANCHOLY BABY"

STEREO BARBRA STREISAND STEREO

"NEVER WILL I MARRY"

COLUMBIA ALBUM "THE THIRD ALBUM"

"ON GREEN DOLPHIN STREET"

STEREO TONY BENNETT STEREO

"WHEN LIGHTS ARE LOW"

COLUMBIA ALBUM "WHEN LIGHTS ARE LOW"

"BEYOND THE SEA"

STEREO RAY CONNIFF SINGERS STEREO

"DON'T BLAME ME"

COLUMBIA ALBUM "SPEAK TO ME OF LOVE"

"AROUND THE WORLD"

STEREO ANDRE PREVIN STEREO

"ZIP-A-DEE-DOO-DAH"

COLUMBIA ALBUM "SOUND STAGE"

"FORGET HIM"

STEREO PERCY FAITH STEREO

"SUGAR SHACK"

COLUMBIA ALBUM "MORE THEMES FOR YOUNG LOVERS"

## Here Is Adult Programming at its Best

These choice single records inaugurate a new trend in Music Operator Stereo Service. Now you may select the records you want for your locations by ordering any or all of this release and the singles releases which will follow.

Each of these seven-inch 33 $\frac{1}{3}$  stereo singles are packaged in a new style Stereo Operator Programmer — a double-faced merchandise folder which features the full color seven-inch album cover on the front, three 1 $\frac{7}{8}$ " miniature color covers and ten title strips on the rear face, all perforated for quick application to phonograph and wallbox. Each record and Stereo Programmer is securely packaged in a transparent polyethylene bag.

This is the start of a new distribution plan for Stereo single records. You can order this release from your Columbia Distributor, any Columbia-serviced One-Stop, or your Wurlitzer Distributor. Additional release to follow will be advertised on these pages so that you may anticipate your requirements in advance. And remember, only Wurlitzer offers patrons the top and bottom sides of five album records as the Ten Top Tunes bargain of ten plays for a half-dollar coin.



# WURLITZER 2800

Music's Big Money-Maker

THE WURLITZER COMPANY

108 Years of Musical Experience

NORTH TONAWANDA, N. Y.

# ALBUM REVIEWS



## BILLBOARD SPOTLIGHT PICK

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.

## ALBUM REVIEW POLICY

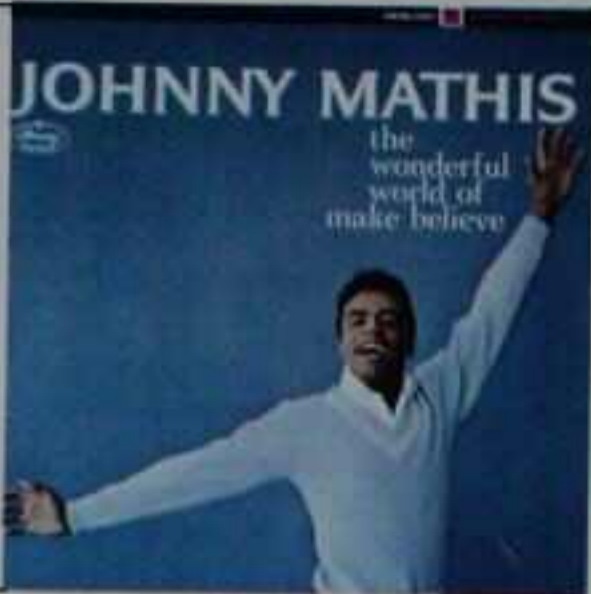
Every album sent to Billboard for review is heard by Billboard's Review Panel, and its sales potential is rated within its category of music. Full reviews are presented for Spotlight Picks and Special Merit Picks. All other albums are listed in their respective categories.

### POP SPOTLIGHT

#### THE WONDERFUL WORLD OF MAKE BELIEVE

Johnny Mathis. Mercury MG 20913 (M); SR 60913 (S)

The theme is "World of Make Believe" with Mathis taking the listener on an excursion of vicarious musical enjoyment. Selections include: "Camelot," "I'm Always Chasing Rainbows," "Shangri-La," "Beyond the Sea (La Mer)" and "Beyond the Blue Horizon." A fine idea, beautifully performed by Mathis with able support from Allyn Ferguson's arrangements and Jack Feerman's orchestration.

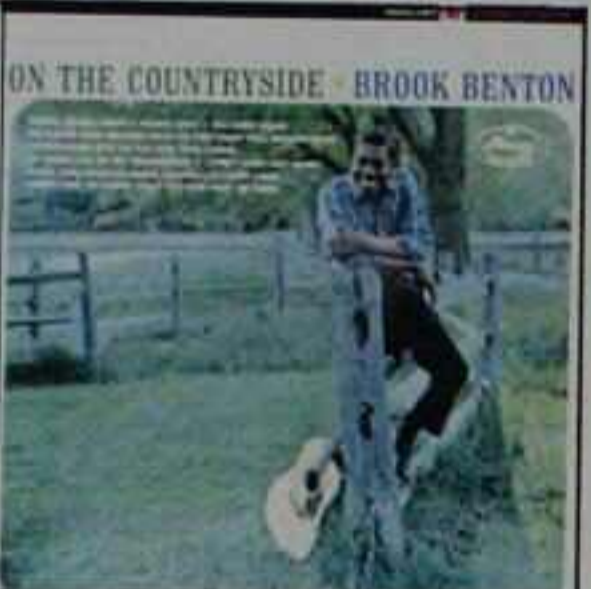


### POP SPOTLIGHT

#### ON THE COUNTRYSIDE

Brook Benton. Mercury MG 60918 (M); SR 60918 (S)

The marriage of the blues and country music is long an accomplished fact. Benton's deep feel for the blues is carried over naturally to the performance of country songs. The backing, however, replaces the fiddle and guitar with strings and a jazz rhythm unit. Interesting and enjoyable listening.



### POP SPOTLIGHT

#### WHEN I'M ALONE I CRY

Marvin Gaye. Tamla 251

Another winner from the Tamla-Motown stable of talent is Marvin Gaye. His pop hit singles have been in another vein from this primarily adult-oriented album. Gaye packs a load of feeling and warmth into his readings of "You've Changed," "When Your Lover Has Gone" and "Because of You," to name a few.

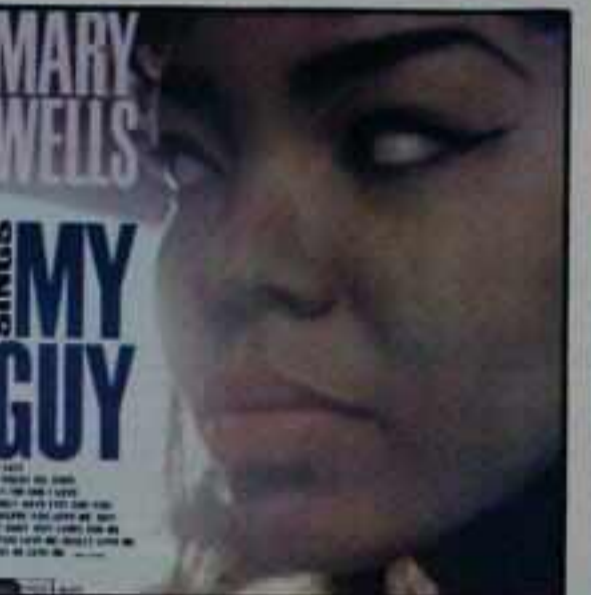


### POP SPOTLIGHT

#### MARY WELLS SINGS MY GUY

Motown M 617

Mary Wells has been a consistent winner in the singles department as the title of this album clearly reveals. Mary goes the standard route in this album for the most part, giving her distinctive rock-a-blues treatment to "I Only Have Eyes for You," "My Baby, Just Cares for Me," and "At Last." Backing is from high-pitched femme chorus.



### POP SPOTLIGHT

#### ACCENT ON YOUTH

Harry Simeone Chorale. Mercury MG 20920 (M); SR 60920 (S)

The Harry Simeone Chorale places the accent on youth through bright and modern arrangements and interpretations of standards. Although not teen-grooved, the sound will not be tabbed as "square" by the younger buyers. Most in older age groups will find it music for those who like to think young. Selections include: "Vaya Con Dios," "I Ain't Down Yet," and "Bei Mir Bist Du Schoen."

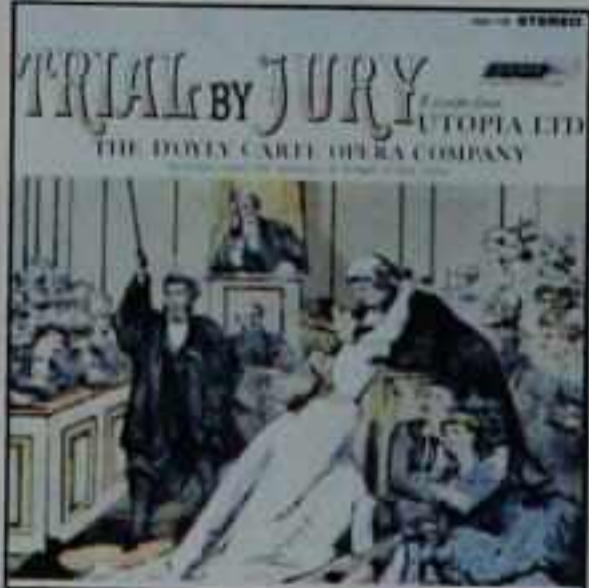


### COUNTRY SPOTLIGHT

#### I WALK THE LINE

Johnny Cash. Columbia CL 2190 (M); CS 8960 (S)

Johnny is thought of first as a country artist. However, he consistently makes the pop charts with singles. Cash is more than just a singer of songs; he's a first-rate balladier and musical interpreter of the saga of the West. One certainly doesn't have to be a c&w music fan to dig the deep baritone of Johnny Cash.



### CLASSICAL SPOTLIGHT

#### TRIAL BY JURY

D'Oyly Carte Opera Company. London A 4155 (M); OSA 1155 (S)

Gilbert and Sullivan performed as only the Doyly Carte Opera Company can perform it. This one-act comic masterpiece has been previously available in monaural only. The album also includes excerpts from "Utopia Ltd." This partial recording is all that is currently listed in catalog.



### CLASSICAL SPOTLIGHT

#### GROFE: WORLD'S FAIR SUITE

World's Fair Symphony Orchestra (Lavalle). RCA Victor LM 2764 (M); LSC 2764 (S)

Sparkling with the imagery of the great Fair, Grofe's World's Fair Suite is divided into five parts, each dedicated to a general aspect of the spectacle: Universe, International, Fun at the Fair, Pavilions of Industry, National. The orchestra under the baton of the accomplished bandmaster, Paul Lavalle, performs brilliantly. A fine and graphic tribute to a noble undertaking.



### CLASSICAL SPOTLIGHT

#### BEETHOVEN: VIOLIN CONCERTO IN D

Joseph Szigeti, London Symphony Orchestra (Dorati). Mercury MG 50358 (M); SR 90538 (S)

His many admirers will welcome this long overdue recording by Joseph Szigeti of the Beethoven Concerto. The playing is brilliant, intelligent and filled with the hundred little subtleties and nuances which are the stamp of any of his performances. A welcome addition to the catalog of one of our finest violinists.



### CLASSICAL SPOTLIGHT

#### CHOPIN: PIANO CONCERTO NO. 1

Gina Bachauer, London Symphony (Dorati). Mercury MG 50368 (M); SR 90368 (S)

A flawless performance by Gina Bachauer of the often recorded Concerto No. 1 and of four pieces for solo piano ("Nocturne in C sharp minor" and three Etudes). There is an elegance and grace in Miss Bachauer's playing that make these recordings something very special. She receives excellent backing from the London Symphony Orchestra conducted by Antal Dorati.

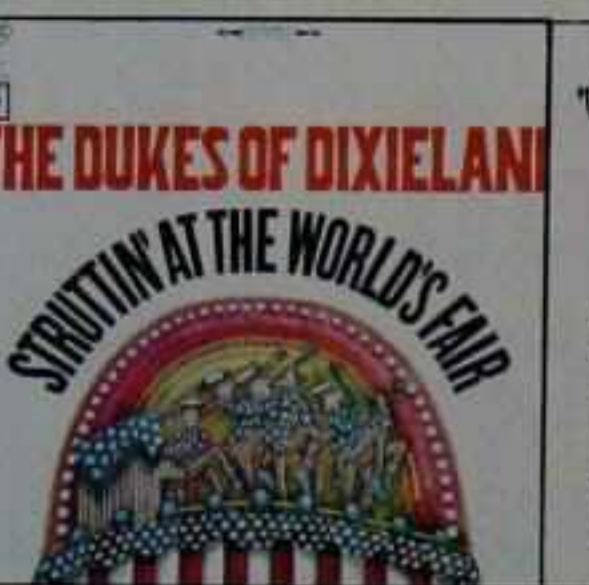


### CLASSICAL SPOTLIGHT

#### STRAUSS: GREAT MOMENTS FROM "DIE FLEDERMAUS"

Vienna State Opera Orchestra and Chorus (Danon). RCA Victor LM 2728 (M); LSC 2728 (S)

A fine opportunity for opera followers and Strauss Jr. devotees to hear a renowned cast perform "Die Fledermaus" (excerpts) in English. A handsome brochure is provided with the album for easy follow along. Starred are: Anna Moffo, Rise Stevens, Sergio Franchi, Jeannette Scovotti, Richard Lewis, George London and John Hauxwell.



### POP SPOTLIGHT

#### STRUTTIN' AT THE WORLD'S FAIR

Dukes of Dixieland. Columbia CL 2194 (M); CS 8994 (S)

Get-up and go music. The boys do the Dixieland strut through 12 roasty-tosty tunes in great form. Included in the swinging march are: "Colonel Boogie March," "Caravan," "The Dukes Come Marching Home," "Swingin' Sousa" and, of course, "Fair is Fair" the official song of the New York World's Fair. The boys are up to their usual excellent standard.

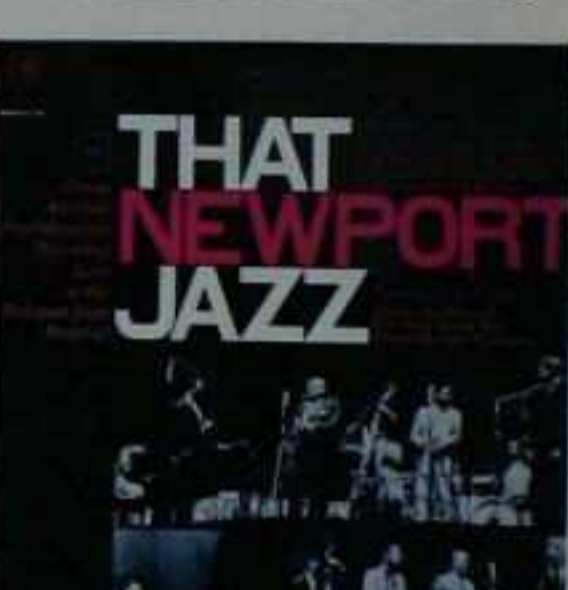


### JAZZ SPOTLIGHT

#### MILES & MONK AT NEWPORT

Miles Davis Sextet and Thelonious Monk Quartet. Columbia CL 2178 (M); CS 8978 (S)

There is little else jazz fans could ask for than a Newport setting, the Miles Davis Sextet and the Thelonious Monk Quartet. Adding to the roster of stars are John Coltrane and Cannonball Adderley, featured with Davis; and Pee Wee Russell, who helps guide Monk.



### JAZZ SPOTLIGHT

#### THAT NEWPORT JAZZ

Various Artists. Columbia CL 2179 (M); CS 8979 (S)

For the many jazz fans who were not able to make the annual hegira to Newport to rapport with the sounds being set forth may do so with ease and enjoyment with this album. Featured are Clark Terry, Zoot Sims, Coleman Hawkins, Roy Haynes, Rihb Bruff and many, many others. Plenty of musical excitement and surprises.



### JAZZ SPOTLIGHT

#### JAZZ ODYSSEY (3-12"), VOLUME II—THE SOUND OF CHICAGO (1923-1940)

Various Artists. Columbia C3L 32 (M)

Whether the listener is an historian, musicologist, jazz lover or reminiscer, the music of Chicago from 1923 through 1940 is lovingly traced in this three-LP package. Included is a short booklet amplifying in words and pictures the music being performed. A few of the aggregations heard are: King Oliver's Creole Jazz Band, Jelly Roll Morton's Jazz Band, Earl Hines and His Orchestra, Roy Eldridge and His Orchestra.